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64 PAGES

OLD PIX (GOOD ONES) NEVER DIE

W. Germany's Rival TV Networks In Big Squabble Over Com'l Time

Mainz, June 4.

The First and Second German Television Networks, which have been having considerable disagreements since the Second Net came into being on April 1, are involved in a big new feud over, of all disconcerting topics, money.

It seems that the Second Net is unhappy because the West German tv Station at Cologne, which is a part of the First Net, is doing its own regional broadcasting from 6:45 to 7 p.m. over the same channel as the Second Net.

Thus viewers in the Cologne area will not see the commercial spots running on the Second Net, and cost to the latter will mean anywhere from \$2,500,000 to \$10,000,000 a year in lost commercial spots.

The Second Net, headquartered here, is going to earn about \$15,000,000 annually from its ads, and had asked the German government for the right to operate on this channel exclusively. But Cologne also wants to use the outlet and will continue its regional shows at least until the end of September. By that time, it's hoped the federal government will have decided who can use which channel at what time.

Meanwhile, West Germany's 7,500,000 television set owners are split—about half can see the Col- (Continued on page 20)

Cinerama Converting To Cyclops Lensing, 3 Cameras Too Dear

In a move which doubtless could have far-reaching effect on the picture business, Cinerama is about to abandon its modus operandi. There's to be no more of the three-lens camera work in production. And there's to be no more of the practice of presenting a picture in theatres via three separately-placed projectors with each focusing on separate panels on the screen.

Crama in effect is going "single" in both production and projection and along with this are assurances from the inside that an improvement in exhibition will be the result. Partisan previewers state that the image jiggle between the screen panels that has marked the process since its inception 10 years ago has been eliminated.

The new approach will be through a wide-lens camera in the actual filmmaking and a wide-lens projector in theatres. Insiders claim the third dimensional effect is still achieved—only better.

Non-partisans will be in a position to render a verdict tomorrow (Thurs.) following a demonstration on the Coast.

Meanwhile two important productions are now moving in the (Continued on page 18)

GOLDWATER RALLY IN D.C. DRAWING TALENT

Washington, June 4.

Talent set for the big Draft-Goldwater July 4 Washington rally includes Walter Brennan, Chill Wills, William Lundigan and Efrim Zimbalist Jr.

Peter O'Donnell, Texas GOP chairman, who is co-head of the National Organization promoting Sen. Barry Goldwater (R-Ariz.) for President, made the announcement.

"The rally," O'Donnell said, "will serve as a formal kickoff for the campaign to secure millions of signatures petitioning Goldwater to seek the Republican nomination."

Canada Decides TV Beer Blurbs Not for Kids

Toronto, June 4.

Accent on youth will be discontinued in forthcoming Canadian tv beer commercials, according to Liquor Control Board of Ontario, where a third of Canada's population is located. Changes have already been made in Canadian beer blurbs beamed into Ontario from Buffalo and Detroit stations.

With tv beer advertising being lined up for next season, commercials will go adult and plug brand preference rather than current tendency to stress youth in the buildup of beer sales as a means of showing beer drinking among the teenagers as a concomitant of popularity.

"Breweries and advertising agencies are getting away from the idea that the smart and socially acceptable thing to do is drink," (Continued on page 63)

Meador Disk Writers Halt Fawcett Photos

Fawcett Publications have agreed to stop the publication and sale of "The First Family Photo Album" because of complaints of Bob Booker & Earl Doud, who wrote the material for the Vaughn Meader disk of "The First Family" albums on the Cadence label. The pair had protested that the book's publication infringed on their material which they created for Meader, and that the Fawcett tome was put out without their permission and knowledge.

Fawcett withdrew the book after the authors' complaint.

PREP PRE-'48S FOR NEW TV GO

By MURRAY HOROWITZ

As the post-'48 pix product pool diminishes, as the networks join the stations in telecasting cinematic product, the features-to-tv end of syndication never had it so good.

Prices are higher; span of station tastes is broader; and reselling of the better oldies is the order of the day. These are the characteristics of today's healthy pix-to-tv market, marked by no significant change in the number of feature slots across the country, despite the diminished supply of fresh features and the higher prices secured for pix.

What happens four or five years from now, when fresh pix will be in shorter supply, is anybody's guess. While there may have been some alteration in pix buying habits in some markets, pix slots in most situations are as firm as ever.

What is delaying the day of reckoning, as far as product supply is concerned, is that the majors either are now reselling or about to resell their oldies to tv stations. Metro TV now is in the midst of renegotiating its early deals. But the end of the year, most of Metro's TV's deals with stations will be expiring and new deals will be consummated.

The pre-'48's of Columbia, Warner Bros., RKO Radio Pictures and 20th-Fox already have hit the re- (Continued on page 63)

Film Reissues Collect Rentals Of \$55,000,000

Annual film rental for reissues and return engagements tallied by 10 major distributors during 1962 could total over \$55,000,000, according to compilations made by a Theatre Owners of America group. Survey, set in motion during the exhib group's mid-winter board meeting, in its initial sampling, gathered reports from theatres across the country.

Check is being taken in an attempt by TOA to demonstrate to distributors the potential harm they are doing themselves by competing with allegedly lucrative reissues and subruns by releasing recent-vintage pix to tv.

Commenting on the survey's preliminary results, TOA prez John H. Stembler noted, "It is difficult to conceive how distributors and independent producers can close their eyes to the competition they create for their own pictures by selling reasonably current pictures for prime time television showings without first ob- (Continued on page 63)

70% of Window-and-Mail Advance On 'Cleopatra' Goes to 20th-Fox

NASSAU NATIVE COMIC WORKS UP DIXIE GAGS

Nassau, June 4.

Racial crisis in the United States over segregated policies has become a theme of comedy at the local Cat and Fiddle cafe where a native colored comedian, who works in drag, is diverting his mixed-race audiences with gags at the expense of Uncle Sam's discomfiture. One of his routines concerns Mortimer Caplin, the U.S. Internal Revenue Commissioner, allowing full deduction of mileage travelled by any Negro in Alabama to find a place where he is allowed to eat.

He also cracks that Negroes can travel two ways in Alabama—by Greyhound bus or bloodhound.

Walt Disney As City Planner In Big Biz Payoff

Walt Disney is branching out into areas ranging from city planning to the design of exhibits for the World's Fair. Disney has been engaged to plot Fair exhibits which will have a total cost of over \$50,000,000.

Disney is to provide the industrial entertainment concept—large outfits such as General Electric "are anxious to come upon showmanship values and are going to a showman to achieve their objective," said the spokesman. He added that the concept, construction and operation of Disneyland particularly has impressed the large corporations and civic groups.

GE's Fair exhibit is to be a \$15,000,000 item featuring life-size talking figures, a dramatic demonstration of the thermonuclear process by which sun and stars achieve their energy and a six- (Continued on page 55)

JFK Pushes Support For Cultural Center

Washington, June 4.

President Kennedy moved to get Federal department and agency heads, including the military, to start putting the bite on bureaucrats for contributions to the National Cultural Center. In a memorandum to the Cabinet chiefs and agency bosses, the President designated June 16-30 for the fund raising campaign within the executive branch.

The Chief Executive said personal solicitation of individual (Continued on page 63)

However "Cleopatra" turns out once she arrives at the boxoffices of the world, she already has set precedents in distributor-exhib relations which will never be the same again.

Generally recognized as one of the major achievements of film-selling in the last decade is 20th-Fox's successful demand that exhibs come up with cash advance guarantees, which at the last official count totalled \$15,350,000 and by now may be close to \$18,000,000.

Now comes word of another unique aspect, revealed in the fine print of the "Cleo" exhibition contracts. In addition to coming up with those huge cash advance guarantees, exhibs taking "Cleo" have agreed to turn over to 20th sums repping 70% of their advance-of-opening ticket sales. These sums are returned to the exhib in the week in which the specific tickets come due, the exhib then totting up film rental due 20th on basis of that week's receipts.

This practice, which prevails only until the time the picture opens, is apparently designed (1) to increase the distrib's cash standing and to pay off some of its indebtedness, and (2) to avoid the kind of problem which arose when Otto Preminger's "Exodus" racked up an estimated \$600,000 in advance ticket sales before it opened at the Warner Theatre in New York in 1960. At that time, there report- (Continued on page 63)

Top Scot Comic Raps Show for Queen Liz As 'Insult' to Scot Artists

Glasgow, June 4.

Lex McLean, a leading Scot vaude comedian, has surprised local show biz here by turning down an offer to entertain Britain's Queen Liz and Prince Phillip at the Royal Performance skedded for July 3 at the Alhambra Theatre.

He describes the show as "an insult to Scot artistes." English and American acts, including Jerry Lewis, Alan King and Connie Francis, are set for the gala evening.

McLean, whose own summer show is pulling in near-capacity biz at the city-center Pavillion vaudey, is unhappy about the conditions under which he was being asked to appear. "They want us, the biggest names in Scot showbiz, to sing a chorus," he squawked. "I'm not being a minstrel for anybody, not even in front of the Queen. 'I was told I would have to appear in an all-Scottish sequence preceding the finale of the show. This scene is to include a medley of songs to be sung by the artistes concerned. 'If I want to sing a chorus, I'll do it in the Pavilion, not the Alhambra.'"

Comedian stressed that his re- (Continued on page 63)

Judge Raps AFM for Trying To Silence Critic With Expulsion

Federal Court Judge Richard H. Levet ruled last week that the expulsion by American Federation of Musicians' Local 802 of trumpeter Milt Farrow for distributing a pamphlet advising musicians not to pay the union's 10% traveling surcharge and the Local's 1-1/2% jurisdictional tax because of the alleged illegality of the imposts, was illegal.

In upholding Farrow's rights to issue the pamphlet, the judge commented that "it would seem in the interest of proper and honest management of union affairs to permit members to question the union's method of obtaining taxes and the interpretation of its own bylaws, even to the point of urging other members not to pay the tax which the speaker believes is illegal."

Farrow, whose real name is Farrowitz, had complained to the court that he couldn't appeal the expulsion to the union because the Federation itself had been fighting in court to preserve the very taxes he criticized. Levet concurred with this thinking and decided to give him judicial relief and granted him a preliminary injunction restraining the union from interfering with Farrow's working.

"As the facts on this record indicate, the violation of Federal law is clear and the defendant union has advertised the plaintiff's expulsion and thus effectively precluded the plaintiff from being employed in the industry, and the board to which an appeal would lie is a part of a union which for over three years taken a position in extensive litigation in opposition to that urged by the plaintiff, the plaintiff... has sufficiently complied with the exhaustion to be entitled to immediate judicial relief," the judge ruled.

The federal law mentioned by Levet reflects "the intention of Congress to prevent union officials from using their disciplinary powers to silence criticism and punish those who dare to question and complain," he noted. This per the Landrum-Griffin Act.

TRY LENNY BRUCE FOR 'INDECENCY' JUNE 25

Los Angeles, June 4. Lenny Bruce, arrested May 23 on a charge of "having given an indecent show" during his current stand at LeGrand Theatre, comes up for trial June 25 in Municipal Court. He was arrested prior to his evening 9 p.m. performance following a complaint filed with the police, but after being released on bail from the Hollywood police station returned to theatre in time to go on at 10:30 the same evening. Comic also is due in court today for sentencing after having been found guilty of narcotics possession by a jury May 16. John Marshall, his attorney, will ask for a new trial.

IMPLIES FAKE FOOTAGE OF ATOMIC BLIGHTING

Honolulu, June 4. As far as the Atomic Energy Commission is concerned, "Mondo Cane" (Times) is a sick film. Episodes show how radiation mutations purportedly affected biological life at Bikini atoll, site of the 1946 atomic bomb tests. The A.E.C. reported, to a Honolulu newspaper that none of the film was made in the Bikini area and that "no member of the staff ever has observed any of the conditions suggested by the Italian film." And a Navy officer who served at Bikini and nearby Eniwetok said the film sounded like "sheer fantasy."

Irish to Battle In U.S. Arenas

The battle between the Irish Free State and Northern Ireland will be revived this fall on the U.S. arena circuit. Two outfits, from each of the factions, will seek to lure the American arena boxoffice with band tours.

Coming in under the auspices of S. Hurok will be the North Irish Brigade of the British Army with its Band and massed pipers. Under the Columbia Concerts banner will be the Irish Police Band and all girl Massed Pipers from the Free State, both of whom are currently being routed for a tour of the arenas.

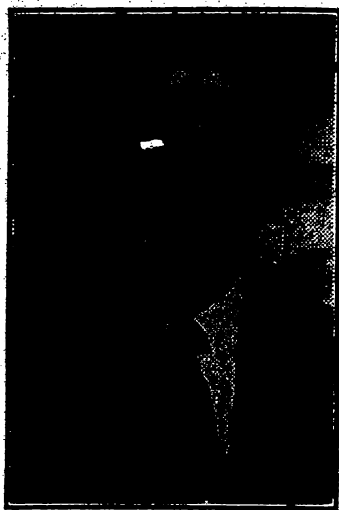
Whether the Hibernian elements (Continued on page 20)

G.O.P. Re Arts Voice Of JFK and Heckscher: 'We Hear 'Em, Don't See 'Em'

Washington, June 4. Rep. William Widnall of New Jersey, one of the Republican culture buffs, praised the AFL-CIO and some talent unions for their work to expand the audience of the arts.

Widnall also chided President Kennedy and White House Arts consultant August Heckscher for failing to follow up cultural pronouncements with action. Widnall directed kudos to American Federation of Musicians prexy Herman Kenin; Actors' Equity topper Ralph Bellamy and John Brownlee and Hy Faine of the American Guild of Musical Artists.

In praising Actors' Equity as a "public spirited" union, Widnall called on President Kennedy to halt the imminent destruction of several Washington theatres.



GEORGE BOURKE

Nightlife Editor, Miami Herald, says: "The remarkable PAUL ANKA has been twice blessed by the fates... by a voice that throbs with high-pitched plaintiveness, right on target for the masses, as well as the talent to write his own hits. He displays an adult Anka by his treatment of hits from another generation."

Slump In Japan Spells Out Same As Elsewhere: TV

Washington, June 4. Japanese film production and attendance continued a decline but box office receipts increased in 1962, the Commerce Dept. disclosed here. Feature film production sunk to 375 motion pictures in 1962 from the 535 in 1961 and the 547 in 1960. Attendance slumped to 662,000,000 in 1962 from 1,014,000 in 1960 and 863,000,000 in 1961.

Downbeat attendance resulted in the closing of 489 houses. The film industry slump was (Continued on page 20)

British Disk Biz In Sharp Upbeat

London, June 4. A healthy upswing in disk sales in March is reported in the latest returns compiled by the Board of Trade. Manufacturers' sales were valued at \$3,878,000, an improvement of 14% in the same month of 1962. Home sales jumped by 13% and exports by 16%.

For the first quarter of this year total sales were up by 7% over the same period in 1962, embracing a 9% rise in the home market, but a 5% decline in exports.

The number of disks produced in March was up by 9%, with LPs chalking up an increase of 14 on the previous year. Production of 78s, however, continued to toboggan and dropped by more than 25%. Production in the first quarter was 7% up on last year.

HIS FAVE PAROCHIAL PERIODICAL: 'VARIETY'

Washington. Editor, VARIETY: Your story on the Columbia Journalism awards in your May 22 issue strikes me as woefully single-minded. Among the 60 persons who received awards were many who certainly deserved your attention. Show Biz is certainly not unaware of Elie Abel, Reuven Frank, and Gabe Pressman of NBC, nor of Bennett Cerf, Ted Bernstein and Bob Carst (both of the Times), Howard Dietz, Marc Duffiel, Emily Genauer, Beatrice Blacmar Gould, Phil Hamburger, Vance Packard, Merryle S. Rukeyser, Robert Shaplen, Ansel Talbert, and Otto Tolischus, to name a few. Or, for that matter, the undersigned, once the proprietor of the drama desk on the Harrisburg Evening News and—I keep reminding you—once a stringer, a proud one, for VARIETY itself.

Professionally I could not do without VARIETY. That does not relieve me of the responsibility of pointing out that it can be parochial indeed.

Richard Spong.

Philharmonic Music, Wine & Schmaltz

(Promenades' Concert Great Fun)

By ROBERT J. LANDRY

Philharmonic Hall, maiden unit of Lincoln Center, is showing the versatile side of its equipment, catering skills and musical schmaltz with the "Promenades," a series of Wed.-Thurs.-Fri.-Sat.-Sun. concerts for three weeks only. This introduces wine and sandwiches at tables, 150 of them with six chairs each costing \$4. There was absolutely no question opening night (Decoration Day) that this was a great idea, a surefire combination of symphonic musicians and festive conditions. In short, the Promenades are a lot of fun.

Whether all the musical items for the premiere were ideal is not worth laboring. Everybody loved everything, including stately old Carl Sandburg reciting the spoken text of Aaron Copland's "Lincoln Portrait." The solo pianist of the occasion, Theodore Lettvin, was a delight playing Herbie Kay's artful arrangement of "Grand Tarantelle" by an early 19th Century American composer, Gottschalk. He encoored with an agreeable item of Virgil Thomson's.

"Promenades" are friendly concerts and encores were the order. Andre Kostelanetz was generous with them including an amusing new Ferde Grofe piece, "Trick or Treat." The reprise of George Gershwin and Jerome Kern standards were ideal selections and recalled Kostelanetz's former prowess as radio master of musical shimmer. It seemed delightfully appropriate hyperbole that he chose to climax the programmed part of the repertory with Sousa's "Stars and Stripes forever." It made everybody feel good.

Philharmonic Hall was florally and electrically dressed up and the whole engaging frolic staged by Roger Englander. Tables are set out in tiers. Waiters were pretty efficient for an opening night. In fact this may have been Philharmonic's finest night in terms of unalloyed audience good will.

These concerts enrich not only the cultural life of New York but its sheer capacity to entertain visitors. It is to be hoped that the "Promenades" will not be confined to three weeks during the 1964 summer of the N. Y. World's Fair.

Jay Ward: TV's Barnum

There's No Telling What He'll Do Next to Promote His Product

Dick Gregory Ankles 30G S.F. Date to Rejoin Miss. Integration Fight

San Francisco, June 4. Comedian Dick Gregory broke off his engagement at the hungry 1 here after his last show Saturday (2) to plane out to Jackson, Miss., scene of the current racial tension. He left with permission of operator Enrico Banducci and thus forfeited five weeks' work at a reported \$6,000 weekly.

Declaring that he has already made his will, Gregory admitted that "I'm scared, but I have to go, and I'll stay there as long as there's anything I can do to help." The current hungry 1 engagement was the comedian's first date since playing a free four-day stand at the Birmingham jail.

He left San Francisco Sunday morning (3) with Chicago as his first stop. No replacement set yet by Banducci.

It is safe to assert that nobody in television has pulled more zany costly stunts in a two-year period than Jay Ward, who produced "Bullwinkle" for NBC-TV.

Aside from his twice-monthly flow of mailings to a list of editors and advertisers, Ward has:

Gone on a cross-country tour to gather petition votes to make "Moosylvania" (Bullwinkle's home) the "52nd state, after Alabama becomes 51st"; driven up on the White House grounds, music blaring, in a decorated calliope truck, and then being turned away by a security guard who didn't think he was funny; bought a small island in the Great Lakes and actually named it Moosylvania; held a "Moose's Day Parade" down Broadway; given away push-cart hotdogs in Sardi's; held a New Year's Eve party in a Manhattan coffee house; tried to hold a ball in the then incomplete ballroom of the Hilton Hotel and give the guests helmets (to prevent falling plaster) only to have the hotel management turn him down. In April, he held a party in John

(Continued on page 55)

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ABEL GREEN, Editor

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BELGIANS EYE U.S. MARKET

Desegregate

How tricky or hazardous is the task of "desegregating" a film theatre in a big Southern city? Few circuit executives indulge in open discussion of this question. Few perhaps are expert. Indeed there is evidence that the unidentified execs who met with the U. S. Attorney-General recently had little information to contribute of a factual or precedent-citing sort. Mostly they articulated dread of assuming, or being asked to assume, leadership. Which may be unfortunate since show business might gain considerable future good will, something it never has enough of, by taking action.

The answer, as far as an answer can be risked, to the question of big city "desegregation" seems to be that the dangers are slight, and perhaps imaginary. Such is the moral to be drawn from those Dixie cities which have so far been "bold" enough to sell tickets to all who approach the boxoffice. There has been no known instance of trouble, following theatre desegregation, in Nashville, Miami, Atlanta, Memphis and Norfolk. From these honored dead myths do the remaining showmen take increased daring? Well, not quite.

Nearly all showmen seem agreed, as privately but not publicly quoted, that "segregated" theatres will ultimately pass. If so, if that is truly their conviction, why all the timidity? There may, of course, be contrastingly easier states and towns than others. Probably removal of racial discrimination is more readily managed in a big city with 10 or more downtown first-run situations than in a small burg with only one or two film houses. Even so, certain small towns of the South, with or without college campus support, have liberalized their positions. So there is considerable evidence already in hand that the "desegregation" of film theatres is not impossible; indeed given the courage of the conviction that action can be taken, it may be far simpler than built-up fears indicate. Of course the clash in Gainesville, Florida, over the weekend, originating from theatre pickets, may be used as a contrary thesis.

There are undiscussed oddities in the case of film theatres. In the quiet of their auditoriums the races seem to sit together with minimal or no tension. There is not the same acute element of visibility and challenge as in a sidewalk cafe, for example. Also to be weighed as pertaining to large theatres where the balcony is "Colored Only" is the extra payroll expense of a separate ticket-seller, ticket-taker, ushers, etc. A Negro shelf often adds \$500 a week to theatre overhead. Then there is the further practicality that Negroes are fighting for the civil right primarily. Having achieved equality at the boxoffice they do not exercise it in great numbers. There has been no sudden avalanche of Negro attendance.

In the north certainly, the film distributors well know that Negroes are good filmgoers. For certain releases their patronage is the difference between routine and extraordinary releases. All the more practical dollars and sense reasons for making a gesture to an important segment of the audience nationally by doing everything possible to remove the section disadvantage with its symbolic affront.

There is no discrimination against Negro money in the northern houses. Can the same ownerships discriminate in their Dixie units under the present crisis spotlight and expect Negro good will? Surely the circuits cannot argue that they are indifferent to Negro good will.

N.Y. and Dixie Theatre Owners At White House

Washington, June 4.

A giant rally of business interests mustered here Monday afternoon (3) to meet the President of the United States, John F. Kennedy, and hear his plea that American business move at once to desegregate public places and open up job equality to Negro citizens. Hotels, eating places, chain stores and department stores are represented here by 100-odd executives, many of national repute. It is the big event in the whole effort for which the President's brother, U.S. Attorney-General Robert Kennedy, acted as advance agent.

None of the previous secrecy as to who was present has been maintained at this racial tension meeting. A veritable who's who of N.Y. and Dixie theatre men were included from the circuits which must carry the ball.

These included:

Arthur Krim and Robert Benjamin of United Artists; Leonard Goldenson of ABPT; Jack Fruchman of Baltimore; C. O. Gulgham of Video Theatres, Oklahoma; J. H. Harrison of Wilby-Kiney, Atlanta; Harry Kalmine of Stanley Warner, N.Y.; Herman Kopf of Schine, Gloversville, N.Y.; Bernard Levy of ABPT; Dick Leighton of Malco Theatres, Memphis; E. D. Martin of Columbus, Ga.; Richard O'Rear of Commonwealth, K.C.; C. L. Patrick of Martin, Columbus, Ga.; John Rowley of United, Dallas; T. G. Solomon of Gulf States Circuits, McComb,

Miss. John Adam of Interstate, Dallas; F. Bedingfield of Consolidated, Charlotte, N.C.; Harry Brandt of New York.

Julian Brylawski of Maryland Theatres, Washington; Mrs. L. Cloughton of Miami; Harley Davidson of Independent Theatres, Washington, D.C.; Carlton Duffis of Virginia Beach Theatre Owners; Everett Ehrlich of ABPT; Ed Fabian of Fabian Theatres, N.Y.; L. Finske of Florida State Theatres, Jacksonville; John H. Stember of Atlanta, Ga.; Martin Thalheimer of Neighborhood Theatres, Richmond, Va.; Charles Tredler of Stewart & Everett Inc., Charlotte, N.C.

Even If Jackie Can't Make It, 'Cleo' Pyramids D.C. Society For Preem

Twentieth-Fox and the International Rescue Committee flatly refute that Washington (D.C.) society is giving the June 26 "Cleopatra" preem there the brush. Charging that the facts in last week's VARIETY story were "shaped to fit the reporter's preconceived premise," 20th execs say further that the sponsorship of the preem has the character which the IRC chose for it—a well-balanced committee representing Washington as a whole and those members of the community involved in IRC activities.

They see no White House snub of the film in fact that Mrs. Jacqueline Kennedy declined the honorary chairmanship of the sponsoring committee. They understand that Mrs. Kennedy has not accepted any such posts since the announcement of her pregnancy, and that any chairmanships recently announced were agreed

NOW FINANCE FRENCH TO 25%

By EDDIE KALISH

Film production stimulation under the European Common Market is spreading from such producing nations as Italy, France and Germany into Belgium, the capital city of which, Brussels, is also the capital of the ECM. This per Belgian director Emile Degelin, who is also a professor at Institut National Supérieur des Arts du Spectacle, the country's national school for communication and dramatic arts. Degelin in New York noted that, while his native land has always been an active producer of short subjects, little of the new production of features is all-Belgian in finance, however, local investors preferring coproductions with France and Germany. Idea now is to widen the coproduction vistas even further to include Yank coin and distribution, if possible.

With this idea in mind, Degelin was in the States recently to try to secure distribution for his recently-completed feature, "If the Wind Frightens You." He reported a deal pending and, should U.S. release be set, it would be the first time a Belgian feature has been marketed in the U.S., although some of the country's shorts have seen exhibition here.

As far as Germany is concerned, the director said, production there is very important to the European scheme of things although it has not come back in U.S. market.

As respects France, Belgium sources finance about 25% of the total French feature output, Degelin asserted. There is also a natural tie between the three countries in that both German and French are languages known to the Belgians.

Belgium itself has labs, sound studios and stages but the latter are small and facilities for actual lensing are inferior to Germany and France. Some quickie features are made in Belgium in the \$30,000-\$40,000 range. Such projects have been gaining in number since last summer, Degelin noted.

The primary reason why Belgian financiers prefer to invest in films made outside their own shores is mostly a security factor. There is no market insurance for Belgian product otherwise, whereas in France or Germany, notably, secondary the government casts a protective cloak over those countries' output.

Belgium is a highly-industrialized country, and there is risk capital available.

Trans-Lux's 15c Divvy

Board of directors of Trans-Lux Corp. last week declared a regular quarterly dividend of 15c a share on the common stock.

Divvy is payable June 28 to holders of record June 14.

First Tenant for Long Island Studios; Rents First Two Stages, Options Others

Wrong Armies

The Moscow festival reps turned down Darryl F. Zanuck's "The Longest Day" which pictures Anglo-Yank landing in Normandy on the grounds that it was not considered "suitable" for Soviet audiences "since it did not involve the Soviets in any way and was removed from their interest," according to 20th-Fox prez Darryl F. Zanuck, who is also the pic's producer.

United Artists' "The Great Escape," which involves the escape of a group of Allied soldiers from a German p.o.w. camp during World War II, is the official U.S. entry at the Moscow fest, July 7-21.

\$5 Gets You 60c If You're Negro

Thomasville, N.C., June 4.

Thomasville's first organized segregation protest incident occurred here recently at burg's only motion picture theatre. At 3:50 p.m. the Rev. W. E. Banks, 35, a Baptist minister and president of the Thomasville chapter of the National Assn. for the Advancement of Colored People led a group of 10 young Negro men and women to the Davidson Theatre in the downtown section of the city.

Banks went to the cashier's window and asked for a ticket. The cashier, Mrs. Gertrude Waterhouse, told Banks that the price of the ticket was \$5. A sign on the window listed the top price for admission as 60c. Mrs. Waterhouse removed that sign.

Banks paid for a ticket with a \$10 bill and received \$5 in change and a ticket. He asked for the manager of the theatre. Mrs. Waterhouse said he was not there.

A few moments later S. T. Stoker, an official of the Pioneer Theatres Inc., reached the scene. A conversation between Banks and Stoker followed.

Stoker told Banks that "he reserved the right to charge admission prices and to specify where patrons of the theatre would sit. Stoker said, "The price would be five dollars to a Negro who wished to use the downstairs auditorium of the theatre and \$5 to a white person who would wish to use the colored balcony."

Banks and the group stood in front of the cashier's window without further comment but declined to leave. Police Captain Jack D. (Continued on page 20)

Long Island Studios, the Michael Myerberg-William Zeckendorf multi-stage plant presently under construction at Roosevelt Field, N. Y., has its first tenant. Pan Arts, indie production company headed by producer Jerry Hellman and director George Roy Hill, will lease its Peter Sellers starrer, "The World of Henry Orient" there beginning July 29.

Pan Arts has leased two stages, the first of which has already been completed with the second due in July, and has options on other stages when they are ready. PA also has "A Bullet for Charlemagne" on its feature sked but this has been stalled because it was to have been lensed in Haiti and that's not the safest place these days. When production is resumed, however, the plan is to film interiors on Long Island, providing the facilities work out all right with "Orient." The indie also has a tele-series on the drawing boards which will lease there if all goes well.

As it stands now, however, Myerberg is planning to have six stages ready by the fall. Pan Arts will occupy two of these, with options on two more and Myerberg will be using the other two for his own production of the filmization of Joyce MacIver's anti-head-shrinker book "Frog Pond." Originally slated to roll this summer, the latter has been put off until October.

Pan Arts will begin set construction at Roosevelt Field June 15 and the expectation is that "Orient" will be lensing there until November at least, according to Hellman. The producer says that he would much prefer to make his pix in the east and hopes that the L.I. Studios project works out satisfactorily. PA is headquartered in Gotham and "Orient" is the first of a multiple pic deal the company has with United Artists. Screenplay is by Nunnally Johnson and daughter Nora Johnson, based on daughter's original story. Hill will direct.

Emmett Emerson, production manager for PA on "Orient" and (Continued on page 18)

Rights, \$5 1/2-Mil, 'Fair Lady' Filming Another \$10-Mil

"My Fair Lady" will be very dear to Warners. It's to be the most expensive picture ever made by the studio and, importantly, Jack L. Warner is to be the producer. Spokesman for the WB president said Warner believes it should cost \$10,000,000 to produce, in addition to the \$5,500,000 down payment on the screen rights. Hopes run to a gross between \$80,000,000 and \$100,000,000.

Be the ultimate gross as it may, the fact remains that WB, with its outlay of at least \$15,500,000 in negative, is undertaking its strongest fiscal project in its history.

Shooting schedule of four to five months is figured on, with release in June, 1955. Audrey Hepburn, Rex Harrison and Stanley Holloway have the leads under George Cukor's direction.

Ben Kalmenson, WB's exec v.p., and Richard Lederer, ad-pub v.p., will confer with Warner on the Coast starting June 17 on the promotion and merchandising plans. A major concern is "keeping the property alive" until that two-years-from-now release.

Pleskow, Katz to Antipodes

Eric Pleskow, United Artists veep in charge of foreign distribution, and Alfred Katz, foreign sales veep, leave New York Friday (7) for a tour of company offices in Australia, the Far East, South Africa and Europe.

In addition to holding sales meetings, pair will also check on progress of the current international sales drive.

Producers Small Net Discouraging; Torre-Nilsson May Decamp Argentina

Leopoldo Torre-Nilsson, the one Argentine film director who currently enjoys an international reputation, may soon be working outside Argentina more often than in. Director, who is currently in New York, helping to prepare the upcoming New York opening of his "Hand in The Trap," revealed last week that he is close to firming a deal which would be based on an American novel, shot principally in Spain but (hopefully) would qualify as a British quota film.

Nilsson declined to identify the project until papers are signed, but that should happen before the end of this week when he has to leave for Europe and the Berlin fest, where his newest pic, "The Terrace," will be the official Argentine entry.

The director did not attribute Argentine production problems as the reason for his "availability" to more international film-making, but as he details those problems, it has become increasingly difficult—if not impossible—to realize a profit on a strictly Argentine release. Of the first-run ticket price of 50c, 35% is immediately eaten up in taxes. Of the remaining mon-

ey, the producer can hope for about 8c. Figuring that a "good" Argentine film can hope to be seen by approximately 200,000 people, that means a producer will earn about \$16,000 at the boxoffice—though his budget will have been about \$100,000.

Need Cash Prizes

As a result, all producers are absolutely dependent on the cash prizes which the Argentine Film Institute bestows annually on the 15 (of about 40 all told) Argentine pix it deems worthy of merit. Those prizes are substantial, ranging downward from about \$40,000 for the first place pic. (In addition, all Argentine pix get back 20% of their total boxoffice, repping their share of ticket taxes.)

Because the Argentine Film Institute looms so large in the financial scene of Argentine picture-making, it must inevitably influence the kind of film produced. According to Nilsson, however, it's impossible to see much rhyme or reason in the way prizes are bestowed—sometimes for commercial success, sometimes for artistic merit, but with any consistency, in either direction.

At the present time, proposals for the revamp of the Institute's prize system are being studied.

Malden on Berlin Jury

Washington, June 4. Actor Karl Malden will serve as American juror at the Berlin Film Festival from June 21-July 2.

George Stevens Jr., head of motion pictures for the U.S. Information Agency, revealed Malden's acceptance of the invitation and said Warner Bros. has agreed to rearrange scheduling of a new film in which Malden appears to permit him to make the trip.

John Huston's "Freud" is the official U.S. entry at the festival. "Lilies of the Field," starring Sidney Poitier, is an invited U.S. entry.

'DAY'S' SECOND WAVE

Zanuck War Epic To 25 Houses on June 26

Plans for the New York metropolitan opening of 20th-Fox's "The Longest Day" in 25 theatres in the area June 26 will be outlined for exhibitors at the distrib's homeoffice Thursday (6).

These will be the first grind dates on the pic, which has just wound its seven-month hardticket preem date at the Warner Theatre in New York. 20th veeps—Jonas Rosenfield Jr., ad-pub director, and Joe Sugar, in charge of domestic sales—will address the conclave.

Surveying the Production Situation After First Quarter: Guarded Optimism

New strains of vitality seem showing in the picture business. Some thinking going on bespeaks confidence—confidence that takes into account that the breaks "have soon got to come our way," to quote one company president.

Metro, 20th-Fox and Paramount, recently laggard in the boxoffice race have hit upon promising formula for the right kind of production. All three actively bend realistic efforts to a tune themselves to public tastes. They clearly are mixing combustible entertainment chemicals. Significantly all are bearing down on the cost factors.

These companies particularly are recovering after serious reverses. They're in a fight for supremacy with Universal, Columbia, United Artists, Warners and Walt Disney. Then, too, there are the several possible grants-of-tomorrow and certain canny merchants of foreign product who having impact on the United States-Canada market.

Par lost \$3,410,000 last year and returned to the black by a fair margin in the first quarter of the current year. The 20th losses for the past couple of years were harsh; first quarter of this year brought a net profit of \$2,292,000.

Metro for the 28 weeks ended April 12 had a loss of \$8,716,000. Warners had earnings of \$7,566,000 last year.

UA had a net last year of \$3,815,000. U cleared \$4,422,614 and Col raked in a profit of \$2,242,000.

Now on in earnest is the leadership sweepstakes as the top companies of the past undertake to regain because lost ground.

The MGM slide was due largely to "Mutiny on the Bounty," losses on which are now written off. Robert H. O'Brien & Co. have offered assurances that the turning point has been reached and, backed by potentially strong product and a substantial television program, there's clear sailing ahead.

The in-the-black first quarter at 20th has been encouraging; this corporation is no longer regarded as the "lost cause" it was a year or so ago. Many Wall Streeters see new life in 20th via Darryl F. Zanuck, and they're impressed, too, with the advances of over \$15,000,000 already taken in via "Cleopatra." 20th-Fox east and West is no longer regarded as a disaster area, and Zanuck is trying to provide for a robust future with a well-rounded new production program.

Paramount is reaching out with a succession of tieups with such filmmakers as Samuel Bronston and Joseph E. Levine, meanwhile continuing the link with its traditional production partners. Here again Wall St. is impressed, as reflected in the hike of about \$10 per common Par share over a recent period.

In the business of making pictures there's an abundance of hit and miss—and that's for sure. As Par prez Barney Balaban recently stated, it's not too easy to keep up with the whims of the public.

Equally for sure is that Metro, Paramount and 20th-Fox are pressing harder than they have for some years to recapture the lofty positions they once had in the film industry scheme of things.

And the competition likely will be keener than ever, for Col. U, UA, WB and Disney have no intentions of letting up on their batting averages.

To English Teachers: Disney Plans Shooting Kingsley's 'Westward Ho'

A project which Walt Disney has been thinking about for the past 25 years is due to become reality. Filmmaker has set definite plans to produce "Westward Ho," by Charles Kingsley.

Adaptation of the classic is to be the most expensive in Disney's history—and this means a budget of well over \$6,000,000. No production details set so far but it probably will roll next year with release in early 1965.

Disney Earnings Forecast at \$3.25 Or Up; Tops '61

Walt Disney Productions for the current year likely will earn anywhere from \$3.25 to \$3.50 per common share, up from last year's \$3.10. The fiscal year ends Sept. 30.

This is the report from individuals close to the Disney scheme of things and whose reputation for accuracy has been established.

They say Disney's gross probably will reach \$27,500,000 in the new year but expenses have been substantially less. The 1962 gross was \$29,000,000 and in this semester the key factors were the back-to-back "Parent Trap" and "Absent-Minded Professor."

Tall revenue items in 1963: "Castaways," "Son of Flubber," "Savage Sam" and "Summer Magic."

20 'CARDINAL' BOOKINGS SEVEN MONTHS AHEAD

Rube Jackter, v.p. and general sales manager of Columbia Pictures, disclosed in New York last week that Otto Preminger's "The Cardinal" has been booked into 20 key city theatres fully seven months in advance. He said the picture is set for these situations for next December, meaning the choice Christmas playing time.

Preminger is now at work on the editing and scoring; obviously theatremen are buying it sight unseen.

World premiere is scheduled for Dec. 11 at the Saxon Theater, Boston. Next day it opens at the De Mille, N.Y., followed shortly after in 18 other locations.

Europe to U.S.

Cyrus Harvey
Jerome Hill
David Horne
Burt Lancaster
Robert Lawrence
Mitchell R. Leiser
Jerry Lee Lewis
John D. Mitchell

U.S. to Europe

Alexander H. Cohen
George Cormack
Morton Gottlieb
John Summers Lader
Lawrence Lader
Richard D. Peters
Julius Rudel
Irene Sharp
Sol Schwartz
Vincent Trotta
Peter Witt
Evarts Ziegler

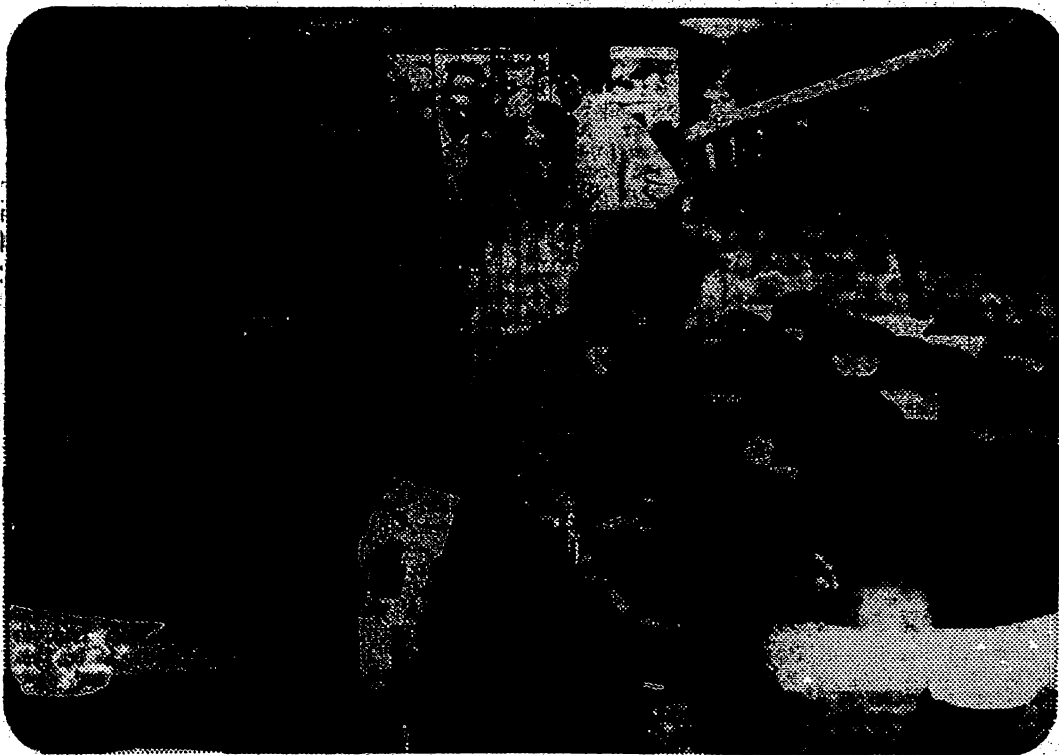
N.Y. to L.A.

Hal Tolchin
Herman Rush

L.A. to N.Y.

Sherwin Bash
Stan Berman
Pat Boone
Alvin Cooperman
John Dodds
Vernon Duke
Harry E. Eller
Zsa Zsa Gabor
Don Knotts
Gene Krupa
John Napier
John Young

TWA SALUTES PARAMOUNT'S "COME BLOW YOUR HORN"



TWA passengers will see the picture and actors as Frank Sinatra, starring in "Come Blow Your Horn," an Essex-Tandem Production for Paramount Pictures release.

TWA was proud to be associated with Paramount Pictures on its special jet flight. Members of the press, radio and TV—100 world-wide distinguished passengers—were privileged to see a private, sky-high screening of Frank Sinatra in "Come Blow Your Horn," co-starring Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John and introducing Tony Bill; guest stars Dan Blocker and Phyllis McGuire. An Essex-Tandem Production in Technicolor.

And TWA is proud to offer movies by Inflight Motion Pictures to passengers on overseas flights. Now, for a nominal charge, Economy passengers enjoy the same first-run films shown complimentary in First Class. Only TWA flies the Polar Route non-stop from Los Angeles to Paris; direct to Milan, Rome, Athens, Cairo. Or daily via New York to London, Frankfurt, Lisbon, Madrid...a choice of 61 flights every week from the U.S. to Europe. For reservations call TWA or your travel agent.



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HI-HO, IT'S THE LONE WANGER

Mutiny on the Barge

In addition to all the other superlatives being attached to "Cleopatra," the picture seems to be inspiring more "memoirs" than any other single picture in history.

Producer Walter Wanger's "My Life With Cleopatra," a Bantam paperback out this week, is to be followed now by a hardback, "The Cleopatra Papers: A Private Correspondence," due to be published Aug. 1 by Simon & Schuster.

Authors of "Papers" are Jack Brodsky and Nathan Weiss, former 20th-Fox publicity men, both of whom served at separate times as publicity coordinators for "Cleo" in Rome. Book is a volume of reportage, based on personal letters, cables, notes, etc., between the two men who were stationed alternately in New York and Rome. Both subsequently left the employ of 20th.

Weiss is now ad-pub. veep of Stanley Kubrick's Polaris Productions and Brodsky is ad-pub. director of Filmways.

Negotiations are in progress for Esquire to publish excerpts from the "Papers" in its August issue.

HIS BOOK MAKES SKOURAS HEAVY

By VINCENT CANBY

In "Cleopatra," the public will be seeing the most expensive, most publicized, most scandalous and (its producer feels confidently) most successful film ever made. The public will also be seeing the end of an era, and probably won't even know it.

The headlines of the last three years, from Hollywood, London and Rome, detailing salaries, illnesses, black eyes, broken homes (well, not so much homes as hotel suites and rented villas), were the death rattle of a kind of old-fashioned, reckless filmmaking which, in "Cleopatra," simply attained a scale never seen before.

This is the unstated but implicit theme of one of the most fascinating books ever written about Hollywood from the inside: "My Life With Cleopatra" authored by producer Walter Wanger with the aid of Hollywood columnist Joe Hyams. The Bantam paperback, published today (Wed.), is not, as Bantam proclaims, the "frank, sympathetic story of the romance that enthralled the world" (unless they're being facetious about the three years of uneasy relations between Spyros P. Skouras and Wanger.)

It is, instead, a deceptively gentle-toned tale of one of the most monumental snafus in filmmaking history, and it's for this reason, rather than romance, that the Wanger book is of unique interest to the trade. (Lay readers may feel let down.) Never before has one of Hollywood's "own" so thoroughly detailed a contemporary fiscal disaster, thereby (understandably) attempting to clear his own name.

Who Needs Liz?

"Cleopatra," Wanger indicates, was ill-starred from the start; the day in New York in 1958 when the then 20th president (now chairman) Spyros P. Skouras handed him a silent film script version of "Cleo" with the comment, "All this needs is a little rewriting." The same afternoon, Wanger drove uptown with the then 20th veepee Joseph Moskowitz ("A dapper, cold right-hand man to Skouras") who asked: "Who needs Liz Taylor Any hundred-dollar-a-week girl can play 'Cleopatra'."

"My Life With Cleopatra" could be titled "Wanger's Revenge." In his prolog he states, almost blandly, that "we were forced to try to produce the film without being properly prepared—before we had a script or a well thought-out production plan or organization. These factors alone cost us millions of dollars in wasted time, in scrapped sets, in false starts and costly commitments."

Thereafter he describes, in diary form, conferences and confrontations, decisions made one day only to be rescinded the next, and, throughout, what happens to the old major company when its chain-of-command has become the jump rope of its authoritative head. Wanger never quite says so, but it's obvious he feels that Skouras is the benign villain of the piece. It's an almost affectionate hatchet job on Skouras. (When Skouras asked Elizabeth Taylor why she wanted to deal with Wanger, rather than him, Miss Taylor answered, according to Wanger, quite simply: "Because he's honest.")

Experts Unwanted

It was Skouras, says Wanger, who forced the first, near fatal British production start: "I don't believe in experts," Skouras shouted. "The weather is going to be fine. No one is going to get sick." Later, at a 20th press conference in London, Skouras "was so tired he fell asleep three times—a fact the press duly noted."

And, as the story proceeds, with each new production delay and with each new budget revision, (from \$2,955,700-plus-cost-of-cast-and-director in July, 1959 to the "final" \$24,000,000 in December, 1961), there is the increasing panic as Skouras felt the picture, and his

(Continued on page 18)

Par Mulls Studio Merger, Invited To Join in Malibu; Annual Meeting Hears Criticism of UA's 'Showcase'

By GENE ARNEEL

Standard Fee, Natch

Hollywood, June 4. Elizabeth Taylor will receive \$1,000,000 plus 10% of gross for her star appearance in Martin Ransohoff's Columbia Pictures release, "The Sandpiper."

Cut, however, won't start until after cost of film, budgeted at \$4,000,000 is recouped.

Annual meeting of Paramount Pictures stockholders in New York yesterday (Tues.) was informed that (1) the company is mulling some kind of studio merger; (2) that second quarter earnings will not be good but improvement in the final half of the current year is foreseen; (3) that changes in distribution patterns are called for but "United Artists' 'Premiere Showcase' method is not the Paramount solution.

Taking the role of presiding officer for the 27th executive year, Barney Balaban reported that Par is studying forms of studio merger and already has been invited to join in the Malibu project recently advanced by Metro, 20th-Fox and Columbia. He offered no details except that the various financial factors now under study will determine the outcome.

The president told shareholders that "the second quarter will not be good but I can't say how bad

Levine at Par Meet

Joe Levine was in the act at the annual Paramount meeting yesterday (Tues.) He was introduced by Barney Balaban at the start of the conclave and later on was asked by a stockholder to say a few words.

The prez of Embassy Pictures, in taking the bow, got in the plugs for upcoming product in which he's partnered with Par.

or how good at this time." The second half will see advances due to the flow of quality product and an average reduction of 20% in per-picture production costs under last year. Par was in the red in 1962.

Boasberg on UA

A question from the floor about the releasing modus operandi was referred by Balaban to exec v.p. George Weltner who said he "was in sympathy with changing our distribution pattern" but didn't think the UA multiple date system was the best. Weltner thereupon called upon Charles Boasberg, president of Par Film Distribution, who said a change was needed "but not the way UA is doing it. UA is losing money."

Boasberg claimed that the UA approach is incorrect because its product is going too early into the poorer theatres. He hopes to develop a program of multiple opening runs comprising the better outlets.

Annual meeting was at the home-office, attended by about 190 persons. It tended to the windy side, but sans abusive interrogation. Stockholders questioned accounting procedure involving amortization of research costs (as with Telemeter and the Lawrence color television tube). Individual holder Morton Adler thought it might be wise to write off the entire cost of the tube at this time and getting the company off to a fresh start. John Campbell Henry offered a motion to curb stock options to execs, which was defeated.

Credits Marty Davis

While critical of Price Waterhouse procedures, Adler separately complimented Balaban for the annual report presentation. Balaban shifted the credit to ad-pub v.p. Martin Davis.

Balaban disclosed the color tube expenditures will amount to \$400,000 this year, or half of last year's layout. He put Telemeter expenses at \$750,000 to \$800,000 this year, much less than last year. The jointly-owned Talent Associates lost something under \$100,000 last year.

Balaban was asked the extent of Richard Burton's remuneration for appearing in "Becket." He replied, "\$350,000—I think."

(Continued on page 20)

Columbia Pictures Approximates 62c

Columbia Pictures this week disclosed pre-tax earnings of \$2,390,000 for the nine months ended March 30, compared with \$2,127,000 for the corresponding period a year ago. Estimated federal income tax of \$1,230,000 brings the net profit down to \$1,160,000, or 62c per share in the new period.

Col for the nine months ended March 31, 1962, had the benefit of a tax loss carry forward from previous years and paid an actual tax of \$438,000, bringing the net from operations to \$1,689,000. In addition to this there was a net from the sale of studio properties of \$413,000, for a combined profit of \$2,102,000, or 95c per share. New period's earnings cover only a limited number of "Lawrence of Arabia" runs, while "Bye Bye Birdie" is totally excluded.

Earnings per share of common stock after preferred stock dividends are based on 1,617,757 shares outstanding.

Montgomery Clift's Eye Trouble, U's Memory Rap In 'Freud' Film Echo

Universal Pictures and Montgomery Clift have sued one another regarding the actor's work in John Huston's production for the studio of "Freud." Clift filed action in N.Y. Supreme Court seeking \$131,000 for his work in the title role. U countersued claiming the actor owes it \$686,364 for causing delays in the film's production.

Clift claims that he contracted to make the picture for \$200,000 and that he has never received the balance which is the sum he is now seeking. The actor's complaint reveals that, while filming in Europe in 1961, it was discovered that he had developed cataracts in both eyes, a condition which has been corrected. This condition is one of

(Continued on page 20)

TAN ASKS COURT TO FIX 'ROCCO' STATUS

Tan Film Ltd. has filed suit in New York Supreme Court against Astor Pictures, Inland Credit Corp., and others, seeking a declaration that Tan is sole owner of distrib rights to the Italo import, "Rocco and His Brothers." The suit seeks to enjoin Astor from making any further deals on the pic, as well as an accounting on all moneys collected on the film since Feb. 12, 1963.

Tan claims that Astor defaulted on payments due the plaintiff under terms of an agreement signed April 11, 1961. The suit charges that although Tan terminated the contract as a result, Astor continued to license the film for exhibition and to collect money on it.

Named as defendants along with Astor and Inland are Apex Corp., Astor subdistributor in New York, and Post Pictures.

Analysis for May U.S. Boxoffice: Leaders Far Ahead of Runner-Ups; 'West,' 'Arabia,' 'Ugly,' 'Birds' 1, 2, 3, 4

By MIKE WEAR

VARIETY's regular weekly box-office reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

With no help from holidays, excepting in a few instances where the final week of the month included Memorial Day, first-run business held remarkably high during May for the top five or six grossing pictures but declined abruptly for others among the Top 12. National b.o. check revealed strength among those on high plateau, followed by sharp dropoff in next grouping. For example from a gross total of \$350,000 for the sixth ranking pic, there is a dip of more than \$130,000 to the seventh and nearly \$100,000 separates the seventh from the eighth best film.

Again champion, the same as in April, was "How the West Was Won" (MGM), with a total gross of \$1,352,000 in four weeks in the key cities covered by VARIETY. Popularity of the pic convinced managers that extra shows were necessary, and these invariably

some real coin for Continental. "Critic's Choice" (WB), which was 12th in April, took 10th spot.

"The Balcony" (Cont) wound up 11th while "Wrong Arm of Law," also from Continental, rounded out the Top 12 pic. "I Could Go On Singing" (UA) and "Sundays and Cybele" (Davis), a runnerup in April, were the runnerup films in that order.

"Hud" (Par) shapes as a new big one based on its showings the first week out in distribution. It was so strong the final week in May that this film grabbed off third position in weekly ratings although in only seven key spots.

"Doctor No" (UA) looks also as a potential grossa, showing enough to cop fourth place the last week in May. "The Stripper" looks to have possibilities based on the big returns on first playdate, in Detroit. "Heavens Above" (Janus), new Peter Sellers comedy, indicates real potential, being smash on initial week in N.Y. "Sparrows Can't Sing," from same company, is torrid in N.Y. and okay in Philly. "In Cool of Day" (MGM) has been quite uneven on its first few engagements.

"Free, White and 21" (AI), fairly new, displayed enough strength to finish ninth one week and a runner-up another in VARIETY's weekly surveys. "Yellow Canary" (20th), uniformly modest to thin the final

B. O. Pacers In May

1. "How the West Was Won" (MGM) (14th wk).
2. "Lawrence of Arabia" (Col) (20th wk).
3. "Ugly American" (U) (7th wk).
4. "The Birds" (U) (9th wk).
5. "Mutiny on Bounty" (MGM) (23d wk).
6. "To Kill a Mockingbird" (U) (22d wk).
7. "Come Fly With Me" (MGM) (5th wk).
8. "Longest Day" (20th) (28th wk).
9. "David and Lisa" (Cont) (21st wk).
10. "Critic's Choice" (WB) (8th wk).
11. "The Balcony" (Cont) (6th wk).
12. "Wrong Arm of Law" (Cont) (5th wk).

added to already swollen gross totals. "Lawrence of Arabia" (Col) wound up second, same spot it held in April, indicating sustained strength.

"Ugly American" (U), a newcomer, finished third by a wide margin. "The Birds," also from Universal, captured fourth position. The Hitchcock opus was third in April.

"Mutiny on Bounty" (MGM) wound up fifth, the same place it held in the preceding month. "To Kill a Mockingbird" (U) took sixth spot, after being fourth in April and second in March.

"Come Fly With Me" (MGM), a newcomer, wound up seventh and displaying strength in view of the few stars in this pic. "Longest Day" (20th), which was sixth in April, dropped down to eighth, mainly because it either was winding up dates in larger major cities or had concluded its initial big runs on upped scale during the month.

"David and Lisa" (Cont) finished ninth, same place it held in April. This comparatively small-budget pic obviously is going to make

week in May, managed to finish 10th another week.

"Man From Diners Club" (Col), a runnerup pic in April, only landed runnerup classification a single week in May. "Four Days of Naples" (MGM) was top runnerup film another stanza.

MARTIN THE WHIP FOR SARANAC FUND DERBY

Henry H. "Hi" Martin, v.p.-general sales manager of Universal Pictures, has been named national general chairman of the 1963-1964 fundraising drive on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories, Saranac Lake, N.Y.

Drive has as its goal the raising of \$1,000,000 through the Audience Collections and the Christmas Salute phases of the annual program. Last year's fundraising efforts pulled in the highest totals of any campaign and this year's program will try to top this mark, natch.

Irma La Douce (PANAVISION-COLOR)

Engaging non-musical farce from the French legit must-comedy. Good b.o. contender but not Wilder's best form.

United Artists release of Billy Wilder production. Stars Jack Lemmon, Shirley MacLaine; features Lou Jacobi, Bruce Yarnell, Herschel Bernardi, Hope Holiday, Joan Shawlee. Directed by Wilder. Screenplay, Wilder, I.A.L. Diamond; based on play by Alexandre Breffort; camera (Technicolor), Joseph L. Shelle; editor, Daniel Mandell; music, Andre Previn; asst. director, Hal Polaire. Reviewed at Directors Guild of America, May 31, '63. Running time, 147 MINS.

Nestor
Irma La Douce..... Shirley MacLaine
Moustache..... Lou Jacobi
Inspector LeFevre..... Bruce Yarnell
Lolita..... Herschel Bernardi
Amazon Annie..... Hope Holiday
Kiki The Cossack..... Joan Shawlee
Andre..... Grace Lee Whitney
Concierge..... Paul Dubov
Police Sergeant..... Howard McNear
Jojo..... Cliff Osmond
Casablanca Charlie..... Diki Lerner
Zebra Twins..... Herb Jones
Suzette Wong..... Ruth & Jane Earl
First Customer..... Tura Satana
Second Customer..... Lou Krugman
Customer From Texas..... John Alvin
Tattooed Sailor..... Bill Bixby
Poule with Balcony..... Susan Good
Mimi the Maumau..... Harriette Young
Carmen..... Sheryl Deauville
Officer Dupont..... Billy Beck
Jack..... Jack Sahakian
Man with Samples..... Don Diamond
Gen Lafayette (Ret.)..... Edgar Barrier
Englishman..... Richard Felt
Prison Guard..... Joe Palma
Coquette..... Shorty

Billy Wilder's screen version of "Irma La Douce" is a diverting romp and a healthy boxoffice prospect. It is not, however, Wilder at his best, nor does it figure to attain the blockbuster category of some of his other films. On the plus side of the "Irma" ledger, there are scintillating performances by two stars of the first magnitude, Jack Lemmon and Shirley MacLaine, a batch of jovial supporting portrayals, a striking physical production and a number of infectious comedy scenes. These positive factors, along with the Wilder brand name and a liberal dosage of sex, should combine to insure a robust and highly profitable public response to the Mirisch Co.-Edward L. Alperson presentation and United Artists release.

But "Irma" also misses on several important counts, and the fact that it does illustrate the sizable problems inherent in an attempt to convert a legit musical into a turn-of-the-century picture farce. In the first place, taking the music out of a bee; it loses a part of its identity. Transplanting it in this revised form to the screen poses an even greater problem, since film is a medium of far greater realism than the stage, and many picturegoers, responding with natural concern to the "sentimental" love story, may try to take the demystified "Irma" too seriously instead of receiving it as pure, unadulterated farce.

But what hurts the film the most is its length. Two hours and 27 minutes is an awfully long haul for a frivolous farce. There are several draggy letdowns, one of which, a bedroom scene wherein Lemmon is induced to revive his lost male virility via sensual use of his imagination, should be sliced to absolute essentials. Other scenes could be tightened, too. Half-an-hour less film could make it a better film.

The hot-and-cold scenario by Wilder and I.A.L. Diamond, based on the play by Alexandre Breffort, traces the love affair of "Irma" (Miss MacLaine), a proud and profitable practitioner of the oldest profession, and a young gendarme (Lemmon) who gets bounced off the force when he makes the mistake of taking his job seriously. Lemmon becomes number one nec, or pimp, on the block when he knocks his predecessor's block off, thereby inheriting Irma and the rights to her estate. Complications set in when Lemmon begins to resent the nature of her profession, invents an alter ego with which he masquerades as her rich and exclusive client, grows jealous of his creation, pretends to have killed him and winds up with a long jail term for the "crime." Everything comes up roses, however, in a rather saccharine conclusion.

The film lacks the originality of some of Wilder's recent efforts. Runyonesque elements abound and there is even a touch of Saroyan. But the tipoff is a scene in which Lemmon is crammed into a paddy wagon with a crowd of flashy, fleshy streetwalkers, which had its inspirational origin in the famous Pullman berth sequence in "Some Like It Hot." So Wilder here has resorted to imitating him-

self, which may be the sincerest form of flattery but is not a very healthy creative sign.

Lemmon plays his juicy role to the hilt, and there are moments when his performance brings to mind some of the great visual comedy of the classic silent film clowns. His portrayal of his British alter ego is a kind of cross-between Jose Ferrer's characterization of Toulouse-Lautrec and Richard Haydn's caricature of an Englishman. Miss MacLaine delivers a winning performance in the title role, and has never looked better. There's a whole of a comedy portrayal by Lou Jacobi as the versatile bistro boss-barkeep, "Moustache." Jacobi plays it pretty straight and just lets the comedy ooze out of the character, which is the perfect approach to the role. Prominent figures in the large and spirited supporting cast are Bruce Yarnell, Herschel Bernardi, and Hope Holiday.

Joseph La Shelle's photography is striking and colorful. A little more snipping and splicing by editor Daniel Mandell and the film's occasional sluggishness, particularly in the latter stages, could be reduced considerably. Alexander Trauner's art direction is outstanding, providing in his sets the necessary backdrop of authenticity to reinforce the fanciful events of the story. A frisky musical score by Andre Previn is another valuable contribution. Orry-Kelly's costumes are appropriately racy and revealing. Tube.

Jason And The Argonauts (DYNAMATION 90-COLOR)

Diverting and ingeniously executed romp through Greek mythology. Solid moppet appeal makes it good summer-time prospect.

Hollywood, May 27.
Columbia Pictures release of Charles H. Schneer production. Stars Todd Armstrong, Nancy Kovack; features Gary Raymond, Laurence Naismith. Directed by Don Chaffey. Screenplay, Jan Read, Beverly Cross; camera (Eastman) Wilder Cooper; editor, Maurice Rootes; music, Bernard Herrmann; asst. director, Dennis Bertera. Reviewed at the studio, May 27, '63. Running time, 104 MINS.

Jason..... Todd Armstrong
Medea..... Nancy Kovack
Acastus..... Gary Raymond
Argus..... Laurence Naismith
Zeus..... Niall Mac Ginnis
Hermes..... Michael Gwynn
Pallas..... Douglas Wilmer
King Aetees..... Jack Gwillim
Hera..... Honor Blackman
Hylas..... John Cairney
Phineas..... Patrick Troughton
Phalaris..... Niall Mac Ginnis
Hercules..... Nigel Green
Polydeuces..... John Crawford
Euphemus..... Douglas Robinson
Castor..... Gerardo Poggi

Here's a choice hot weather attraction for the family trade—a sure delight for the kiddies and a diverting spectacle for adults with a taste for fantasy and adventure. The Charles H. Schneer production is, most of all, an impressive display of cinematic verisimilitude for which associate producer and special visual effects expert Ray Harryhausen rates at least the motion picture equivalent of two ears and a tail. Thanks mostly to his know-how, the Columbia release seems to have the technical sheen and production magnitude to captivate an audience and surmount such commercial challenges as the absence of any appreciable marquee name bait and a sizable expenditure that the studio tabulates to be \$3,000,000. The money, at any rate, is on the screen.

"Jason and the Argonauts" stems from the Greek mythological legend of Jason and his voyage at the helm of the Argo in search of the Golden Fleece. The film has a workable scenario by Jan Read and Beverly Cross and has been directed resourcefully and spiritedly by Don Chaffey, under whose leadership a colorful cast performs with zeal.

Among the spectacular mythological landscape and characters brought to life through the ingenuity of illusionist Harryhausen and the other skilled artisans on Schneer's staff are (a remarkably lifelike mobile version of the colossal bronze god, Talos; fluttery personifications of the bat-winged Harpies; a miniature representation of the "crashing rocks" through which Jason's vessel must cruise; a menacing version of the seven-headed Hydra; a batch of some astonishingly active skeletons who materialize out of the teeth of Hydra; and a rare replica of the Argo itself. In addition to Harryhausen, others whose skill played prominent roles in the success of this production are production

designer Geoffrey Drake, cameraman Wilkie Cooper, editor Maurice Rootes, art directors Herbert Smith, Jack Maxsted and Tony Sarzi Braga, soundmen Cyril Collick and Red Law and composer Bernard Herrmann.

Handsome Todd Armstrong does a commendable job as Jason and Nancy Kovak is beautiful as his Medea, although the studio publicity boys have come up with one of the last of the great overstatements when, in their production notes, they state that, with this role, she "is following in the illustrious footsteps of Judith Anderson and Maria Callas." That's like saying Helen Gurley Brown is following in the footsteps of Mark Twain.

Other roles of more than routine interest are dispatched ably by Gary Raymond, Laurence Naismith, Niall MacGinnis, Michael Gwynn, Douglas Wilmer, Jack Gwillim, Honor Blackman, John Cairney, Patrick Troughton, Andrew Faulds, Nigel Green, John Crawford, Douglas Robinson and Gerardo Poggi. Tube.

A Gathering Of Eagles (COLOR)

Familiar air force drama triangle: man, wife and duty to country. Within boundaries of concept, a commendable job, but b.o. range limited.

Hollywood, May 20.
Universal release of Sy Bartlett production. Stars Rock Hudson; features Rod Taylor, Mary Peach, Barry Sullivan. Directed by Delbert Mann. Screenplay, Robert Pinch, from story by Bartlett; camera (Eastman), Russell Harlan; editor, Russell F. Schoengarth; music, Jerry Goldsmith; asst. director, Joseph C. Behm. Reviewed at Grauman's Chinese Theatre, May 20, '63. Running time, 115 MINS.

Jim Caldwell..... Rock Hudson
Hollis Farr..... Rod Taylor
Victoria Caldwell..... Mary Peach
Colonel Fowler..... Barry Sullivan
General Kirby..... Kevin McCarthy
Colonel Garcia..... Henry Silva
Col. F. Fowler..... Leonid Kinskey
Sgt. Banning..... Robert Lansing
Colonel Josten..... Richard Anderson
Sgt. Kemler..... Richard LePore
Lt. Col. Gales..... Robert Bray
Colonel Morse..... Jim Bannon
General Aymes..... Nelson Leigh
Colonel Torrance..... Russ Bender
Captain Lane..... Ray Montgomery
Major Jarvis..... John McKee
Leighton..... Ben Wright
Mrs. Josten..... Dorothy Abbott
Beresford..... John Holland
Controller..... John Pickard
Duty Controller..... Ed Prentiss
Captain Tate..... Ray Montgomery
Captain Hutchens..... R. Wayland Williams
General Hewitt..... Lief Erickson

There has been a fundamental sameness about most film dramas concerned with the post-war Air Force. The basic story conflict in virtually all of these films has been whether a man must place allegiance to his job and his country over personal friendships and simple everyday comforts and whether his wife can put up with him under the challenge of these conditions. Sy Bartlett's production of "A Gathering of Eagles" adheres closely to this formula and, although it is a highly efficient and, to some extent, edifying job of filmmaking, it will take more than smooth and straightforward execution and a smattering of technical information to capture the imagination of the selective modern filmgoing public. The Universal release is limited in appeal by the story groove it fits so neatly into, a groove that John Q. Filmgoer is likely to detect in the process of choosing an attraction to see.

Though scenarist Robert Pirosh and the director Delbert Mann have been hemmed in by "formula," within the narrow dramatic horizons of the story design, they have performed their tasks quite commendably. The familiar situations have been dramatized on paper by Pirosh about as well as could be expected and the tenor of performance, histrionic and production, is skilled and steady under the artistic surveillance of Mann and spur of producer Bartlett from whose original story the project springs.

"Eagles" is a story of the men of the Strategic Air Command, more specifically that of a wing commander (Rock Hudson) whose dedication to the task of shaping up the somewhat negligent outfit to which he is newly assigned forces him, in the course of attempting to analyze and pinpoint what is ailing the unit, to make several unpleasant decisions that almost strain marital relations with his wife (Mary Peach) to the breaking point. Essentially, then, it is a triangle—a man, his wife and his job, the latter symbolized by the red telephone from which

(Continued on page 20)

New York Sound Track

Burt Lancaster, back from Cannes, where "The Leopard" took the Golden Palm, and stopping over here to finish up his dubbing work on that film... Bill Werneth has left the editorial staff of Quigley Publications to become the UA trade press contact... Publicist Bernie Lewis has moved to new quarters... Summer's first two apparent sleepers are both from England: UA's "Dr. No" and Janus' "Heavens Above." The former took in what UA described as a "record-breaking" \$75,963 in the first two days of its Preem Showcase release here, and the latter hit \$24,187 in its first week at the Sutton, which would be a very respectable gross these days even at a Broadway house, to say nothing of an eastside artie.

American International's "Beach Party" will be attempting to cash in on the new popularity of all things pertaining to surf-boarding. Two song titles from that pic: "Secret Surfing Spot" and "Surfin' and a Swingin'."... Harold Weisenthal's Capri Films has acquired worldwide rights to the 26-minute documentary, "Speak to Me, Child," narrated by David Wayne.

Publicist for Pace College carried away by it all speaks of Edward L. Bernays, possibly the most constantly quoted man in public relations, as breaking "his self-imposed silence," a condition which escaped everybody else's notice... speaking of press agents, Cushman & Wakefield, the realtors, boast of supplying office space for Eddie Bracken's new Decade Productions Inc. Trans-Lux house at 85th & Mad. now managed by Don Britton, 25.

Darryl F. Zanuck's "Longest Day" discovery, Irina Demich, has just completed her second film, "OSS 117," a Franco-Italian coproduction, the official synopsis of which describes Miss Demich as "une splendide creature." No translation needed... French distrib Jacques Leittenne, whose firm bears his name, in New York scouting American product... Hollywood actor Mitchell Kowal, who spends most of his time working in Europe, now in Madrid for a role in "Scheherezade," a Spanish-French-Italian coproduction.

Financial Times under caption "Command Performance" gags of film fan calling theatre, "What time does the performance begin?" with the reply, "What time can you get here?"

Evelyn Lawson, VARIETY stringer has just completed "How To Conduct a Military Funeral," a half-hour documentary training film for the U.S. Army Signal Corps in Astoria, L.I., New York. Script was researched and written in Arlington under the auspices of Col. James Murphy, president of the Second Army's board of chaplains. Pic will be filmed in color and actually shot in Arlington, with Capt. Edward McCloskey directing. It is the first official material to be released on this subject since 1947. Documentary is Miss Lawson's 50th screen effort.

Nat Furst of Allied Artists and Bernie Meyerson of Fabian Theatres are cochairing a blast June 17 for AA general sales manager Ernie Sands to celebrate his upcoming marriage. Tariff for the celebration, which will be held at Cavanagh's, N.Y., is \$20, being collected by the Symphony Theatre's Sam Figler, chairman for the festivities.

Team of Hal Periera and Walter Tyler will handle art direction for "Carpetbaggers" which rolls June 13 at Paramount as an Embassy-Par coproduction... Marcel Lillandre inked for a role in U's "Monsieur Cognac"... "Mondo Cane" will move into the Gotham nabes shortly playing 150 houses including those of the RKO circuit... Roger Hurllock, in charge of Allied Artists' organizational streamlining, back in his Gotham office following several weeks at the Coast studio.

Sheldon Reynolds will do the screen adaptation of Pat Frank's espionage story, "Forbidden Area," for Irving Asher and Ely Landau. It's the first time that Reynolds will not be producing or directing one of his scripts... Universal's "Tammy and the Doctor" awarded the Parents Mag Family Medal in its June issue... string of 11 unsolved strangulation murders in Boston recently is the subject of "The Boston Strangler," penned by William Ballinger, directed by Burt Topper, starring Victor Buono and produced for Allied Artists by Samuel Bischoff and David Diamond... Parley Baer into U's "King of the Mountain."

Ris Ortolani, composer of the score for "Mondo Cane" in New York from Italy for promo work on the film's behalf... Nicolas Reisini, Cinemara prez, and his exec assistant Arthur Finston will be on the Coast this week for a Thursday press conference. Jay Weston, long-time Cinemara pub, also at the Bev Hilton... Shirley Eaton, costar with Mickey Spillane in his "Girl Hunters," in Gotham for promo work.

Stanley Kramer, who'll be U. S. rep on the jury at Moscow Film Festival, has selected Abe Polsky, one of his UCLA students in his cinema class, to accompany him. Producer is permitted by the Russians to take one of his students along as an observer.

Leonard Lightstone, Embassy exec v.p., back in New York after a quick trip to Paris last week... Major casting for "Carpetbaggers" is now completed with the signing of Arthur O'Connell, Ralph Teger and Lief Erickson to portray McAllister, Buzz Dalton and Jonas Cord Sr., respectively... Universal has purchased "Fields of Honor," an original historical drama by James Lee Barrett and has inked the author to do the screenplay. He recently scripted "Angel Walk" for Fred Zinnemann and also worked on the screenplay for "Greatest Story Ever Told."

ABC News has set up machinery to telecast the Ron Cochran 6 p.m. news show from Europe for the duration of President Kennedy's European tour June 19 to 28. Show, originating from London, will be sent to the U.S. by Telstar and Relay II. A duplicate show will be jettied back to the U.S. each day for backup in case the satellite transmission fails to work.

Cochran will accomp the President throughout Europe with land lines and courier services used to get the film and tape back to London. European producers Walt Peters and Jack Begon have set up the plans for the European origination. ABC News exec producer leaves for Europe today (Wed.) to make the final arrangements.

Be Thankful for Small Favors Dept.: the envelope from the Bill Doll office which arrived this week with no press release—absolutely nothing, in fact—inside.

Cy Harvey, Janus Films head, just back from Cannes and planning to put subtitles under the Cockney dialog of "Sparrows Can't Sing." Henry Morgan and Stanley Kramer did the same thing as gag (translating a Brooklyn cabbie) in their 1948 "So This Is New York."

Peter Baker, editor of the British mag, Films and Filming, in the June issue comments as follows on the U. S. effort at the Mar Del Plata fest: "The United States made such a poor show with its delegation that George Hamilton's mother seemed the strongest personality..."

The second issue of Art Films, a new bi-monthly, has a three-page spread on Ernie Pintoff. It'll be on the stands late this month... Alfred Hitchcock received an honorary doctorate of laws and gave the graduation address Saturday (1) at Santa Clara University in California... Local exhib Sidney Dreier will build a 550-seat house in Massapequa, L. I., and also double the seating capacity of his 600-seat Oakdale Theatre, Oakdale, L. I.

Pat Buttram, guesting (30) on the Arthur Godfrey Show over CBS radio, said he had appeared with "Gene Autry for years—we made 107 pictures, Westerns—the only time I looked down a barrel was a barrel of beer—I don't know where they (the pictures) are now." Then the folksy comedian quipped: "They are not quite good enough to play theatres, and not bad enough for television."

"Martin Luther King" is one of my dearest friends. I am not down there in Alabama being beaten or gaoled, but, just as it is his fate, so it is my fate. It's time for the Negro to receive human dignity. And it will be won some day. We cannot exist any other way.—Sammy Davis Jr. at a Glasgow press confab.

FUND NEED IN NEW HOLLYWOOD

Somerset Maugham Vs. Press Agent

Hollywood, June 4

Power of positive thinking—on part of motion picture publicity men—gets a good workout with Metro-Seven Arts' upcoming remake of W. Somerset Maugham's "Of Human Bondage." The fancy flight of a publicist's imagination turned up in a release from the pic's location shooting in Dublin, with such fascinating and conflicting remarks as:

"She (Kim Novak) plays a Cockney waitress, as beautiful and sensual as she is selfish."

"This time the script will stick closer to Maugham's original than ever before. . . . In the current version the producers feel that modern audiences are sophisticated enough to be told, as Maugham's readers know, that the waitress who slips into street-walking, dies of syphilis."

The biggest laugh, however, is the brave statement — "Also slanted for modern audiences are two bedroom scenes in which Miss Novak appears unclothed. 'We are staying far from smut,' director (Kenneth) Hughes explains, 'but it is absolutely necessary to show the audience the voluptuousness of this little waitress.'"

As Maugham's readers certainly know, this is not his Mildred. Remember the descriptive phrases with which he painted her?

"She was very anaemic. Her thin lips were pale, and her skin was delicate, of a faint green colour, without a touch of red even in the cheeks. . . . the faint green of her delicate skin gave an impression of unhealthiness. . . . He did not think her pretty; he hated the thinness of her. . . . how the bones of her chest stood out. . . . he went over her features one by one; he did not like her mouth, and the unhealthiness of her colour vaguely repelled him. She was common. . . . She was dreadfully anaemic and suffered from the dyspepsia which accompanied that illness. Philip was repelled by her flat breast and narrow hips."

This is voluptuous? Oh, those press agents!

From Ottawa, News of Philadelphia Film Starring Its Lillian Reis

Ottawa, June 4

Norman Brooks, the Canadian singer who played Al Jolson in "Best Things in Life Are Free" a few years ago, stars as a tuneless, sadistic killer in "The Block," whose shooting wound in Philadelphia last week. After editing, Brooks states feature is skedded for opening in Philly in July or August. Based on last year's Congressional B-girl probe, it costars Lillian Reis, owner of Philadelphia's cop-harassed "Celebrity Room," who plays a B-girl, and thrush Joan Weber ("Let Me Go, Lover") as a peeler.

"Block" producers are r. & r. writer-publisher Jimmy Myers ("Rock Around the Clock") and radio station WPEN's wee-hours gabber Red Benson, who hired Hollywood writer Ronald Collier to script and Anthony Orlando to direct, his first feature direction—with Manny Whitaker as lenser and C. Davis Smith as production manager.

No distrib yet set, though Myers says he's considering three national offers. He and Benson have formed a production company and hope to shoot four or five pictures a year in Philadelphia—next being "Castro, Betrayer of Cuba."

"Block" cast also includes Dick Lee of former Sid Caesar tv show; Phil and Lizette Diamond, who were in "David and Lisa;" Bob London, emcee at Palumbo's Club in Philadelphia; Phil Jaye, ex-Jaye Bros.; Monti Barry, who's had some coast experience and Lorrie Cummings, local thesp, who plays a blonde nightclub owner. (Miss Reis is a brunette).

"Rock Around the Clock" the Bill Haley and His Comets hit which Myers wrote and which was used as theme of "Blackboard Jungle" then in 12 other features, is revived in this one. Brooks, whose latest album is "Easy" on Venus label, doesn't sing a note in the film.

LEGION B-RATINGS

'Cool' Called Immoral—'Lancelot' Too Sexed-Up

Legion of Decency has B-rated (morally objectionable in part for all) Metro's "In the Cool of the Day" and Universal's "Lancelot and Guinevere."

LOD calls "Cool" "immoral in principle," but adds that its "actual moral impact . . . is considerably diminished by the fact that it is unreal and unconvincing in the presentation of its trite story."

Legion objects to the "visual eroticism and suggestiveness" which have been "needlessly introduced" in "Lancelot."

Keane for Duty

Peter Keane, technical director of Screen Gems, is now adding to his assignment the same post with the parent Columbia Pictures.

Thus his concern is laboratory work and related matters for both SG and Col. He had been with Technicolor 10 years in Hollywood before joining SG in 1951. He's a past chairman of the Society of Motion Picture & Television Engineers, N.Y. section.

Cinerama in '62: Total Take Rise

Cinerama president Nicolas Reizini this week reported a 19% gain in operating revenue for 1962, amounting to \$7,347,760, up from \$6,167,728 in 1961. Company operates on a calendar-year basis.

Net earnings and special credits after taxes in 1962 came to \$392,009, including non-recurring profit of \$154,977 from the sale of theatre leaseholds. Compares with \$335,805 the previous year.

Nuclear Sub Captain In Mental Crackup; That's Trew-Plot for Feature

Reuben Bercovitch, formerly a film talent packaging exec with the William Morris Agency, and writer William Ludwig have formed a partnership under which Bercovitch will produce and Ludwig will script "Two Hours to Darkness," from the novel by Anthony Trew.

Novel was published in England by William Collins & Co. and in the States by Random House. It concerns the mental breakdown of the captain of a nuclear submarine, an idea close to the fears of Lord Bertrand Russell.

Bercovitch was back in New York this week from London where he conferred with Trew who had journeyed to the British capital from his home in South Africa. Nothing has been set yet as to financier-distributor of the intended picture.

David Miller inked deal with 20th-Fox to produce and direct "The Praying Mantis," based on Hubert Monteilhet's French novel, to be made under his Liberfilmco banner.

TRADE CHANGES FELT BY CHARITY

Hollywood, June 4

Motion Picture Relief Fund, film industry charity set up to care for its ill and needy, is desperately in need of donations to meet costs of rising demands on its services, treasurer E. L. DePatie, Warner Bros. veepee, told kickoff meeting of a special pledge drive attended by some 450 from all sections of both theatrical and tv filming here.

"Only 50% of those now employed in Hollywood production are now contributing," he reported, flatly, also dropping another bombshell:

Relief fund income for first four months of 1963 has dropped \$68,000—at the very time demands on Fund's resources are rising—with "100% increase in operations cost expected over the next 10 years." Fund operating cost has risen to \$2,000,000 annually over past 10 years, a 100% increase, he added.

DePatie disclosed that MPRF's Country House assets currently are \$7,500,000, liquid assets \$6,000,000, of which investments bring annual \$200,000 return. Aim of the Fund, however, is to provide for an endowment, which he estimated at \$60,000,000, to keep the charity operating in perpetuity.

DePatie, noting the change in the film industry from studio to independent operation, asked that steps be taken with the legal departments of every major company to get "some clause of deduction on profit participation or individual contract deals." He pointed out salary and payroll deductions today do not bring in the same amount of money because of the indie status. Exec also asked for consideration for capital gifts and for legacies.

Samuel Goldwyn, Fund campaign chairman, keynoted the session, with support voiced by execs reprising every area of the industry. Goldwyn charged "There are still too many who are not fully acquainted with the Fund and who do not contribute to its work." Pointing to growing demands, he asserted "There are those who take the MPRF for granted, as though it could operate on air without their support."

Harry Ackerman, chairman of the television drive, pointed out Fund last year "spent 50% in television" and said he is "asking all tv execs to inform their personnel of the MPRF activities on behalf of television."

Speakers, who pledged support, included Y. Frank Freeman, Paramount; George Flaherty, IATSE; Ralph Clare, Crafts Head; George Chandler, SAG; George Sidney, DGA; Frank McCarthy, SPG; Abe Lastfogel, reprising agents; Nate Monaster, WGA; Adrian McCallum, A&M, and William T. Kirk, exec director of the Home. George L. Bagnall, Fund prexy, chaired the meeting.

Adding a bit of nostalgia, silent star Chester Conklin, a resident of the home, welcomed the guests, introducing other residents including Babe London, Frank Newburg and House Peters.

Glamor at the luncheon was provided by actresses Shirley MacLaine, Diane McBain, Elinor Donahue, Ann Doran and Beulah Bondi, with actors Francis Lederer, Leon Ames, Ernest Borgnine, Otto Kruger also on hand.

Entire board of trustees and officers of MPRF attended the luncheon, with exception of Mendel B. Silberberg, hospitalized. Studio heads also attending included Robert Weitman, MGM; Jack Karp, Paramount; and Roy Disney, Walt Disney Productions; Steve Brody, AA.

Affair was paid for by combined fund from the studios, meal provided wholesale by Harper and Green. Tab came to approximately \$1,570.

Embassy A-Bustin' With Projects; Many Partners; One Joan Crawford

Ransohoff's Line-Up

Hollywood, June 4

Martin Ransohoff, who inked Elizabeth Taylor to star in "The Sandpiper," which he'll turn out for Columbia Pictures release, has skedded a five-pix program to be lensed over a six-month period beginning in August.

August starters include "The Americanization of Emily," William Holden starrer for Metro release, to be filmed in London, and "Man in the Middle," Melina Mercouri-Peter Ustinov-Maximilian Schell-Robert Morley starrer for United Artists release, slated for locations in Istanbul and Athens and interiors in Paris.

"Sandpiper" rolls in September on California coast, followed by "Lighter Than Air" for Metro, lensed in U.S., Brazil, Trinidad and Gibraltar, in December. "The Loved One," which hasn't yet been set for release, goes in January.

Rogers & Cowan Revamps Titles

Rogers & Cowan, one of the most farflung of theatrical publicity operations, has named Warren J. Cowan as president. He succeeds in that title Henry C. Rogers, whose publicity shop, founded in 1935, is the original core. Cowan joined it in 1949. Thereafter the firm was incorporated in 1960 as Rogers & Cowan.

Internationalization of show biz itself led R & C to open foreign offices and to absorb the Arthur P. Jacobs and Martial public relations firms.

Rogers is now chairman. New exec veepee will be Teme Breener, with th shop since 1954, arlier with Paramount studios.

Sic Ephraim London On U.S. Customs; Holding Italo 'Queen Bee' Print

"Queen Bee," Italo pic which got into a censorship hassle prior to release in its own country, is now involved in a problem with U.S. Customs officials who are holding the negative and will not release it until some surgery is performed on some of its scenes.

Pic is to be distributed in the U.S. and Canada by Embassy Pictures and prez Joseph E. Levine has vowed "we're not gonna cut anything." Accordingly, he has retained the noted censorship attorney Ephraim London, of "The Miracle" and "The Connection" recall, to represent Embassy in its fight to get the film through customs.

The distrib has "Bee" skedded for Labor Day release, making its Stateside debut at the Fine Arts Theatre, N.Y. Pic recently attracted attention at the Cannes Fest where Marina Vlady won the fest's "Golden Palm" award as best actress for her starring role. Embassy has also secured release commitments for the film in various other countries. In its original fight with Italo censors, "Bee" was put on exhibition after a few changes in the original were made.

DUSTY MILLER'S OLD BEAT

He Rejoins Lennen & Newell To Service Par Pics

L. E. (Dusty) Miller, senior v.p. at the Lennen & Newell agency from 1952 to 1959, has rejoined the organization with the same title, and taking over the Paramount Pictures account.

Miller in the interim had been a v.p. of both Ted Bates & Co. and J. M. Mathes Inc.

With two coproductions currently lensing, four to go during the summer and at least one more in the fall, Embassy Pictures' production agenda is developing rapidly. Company also has a two-picture deal in the works for coproduction in England and prez Joseph E. Levine has set a partnership agreement with Joan Crawford on yet another property.

William S. Zimmerman has been named v.p. and production supervisor for the company as part of the building.

He comes to Embassy from an exec spot at Metro, which he joined in 1935. He'll coordinate and supervise all production and coproduction operations, both domestic and foreign, for the company, reporting directly to Levine. At Metro he was Eastern production head and held various other spots in this field for the company.

Deal in England is with an unspecified Yank company to coproduce two features there which Embassy will release in the U.S. and Canada. Reasoning behind transaction is that the product in mind here will be "off-beat." Figured that Embassy would be a good bet for the merchandising angles.

Pact with Miss Crawford calls for Levine and she to coproduce an original script called "The Idol." The actress will also star in the film which will be lensed under the Embassy banner, may be later this year or next.

Levine has plans for six or seven others, he says, all to be made by Embassy on U. S. soil, as contrasted with his prior and continued interest in overseas product. Emphasis on this domestic production will also be on commercial product, by comparison to the art house pix which he's been concentrating on for the past two years. Plot is to provide a more rounded release sked.

Currently in production in Italy, where it is almost completed, is the Brigitte Bardot-Jack Palance-Georgia Moll starrer "Ghost at Noon," coproduced with Carlo Ponti and slated for Stateside release probably in October. Also currently lensing is "Zulu," a coproduction with Paramount, now shooting in Natal, South Africa, and due to move to London July 1. This is seen as a December release.

Set to roll at Paramount June 13 is John Michael Hayes' filmization of Harold Robbins' "The Carpetbaggers," with a lengthy list of stars headlining. This is also a Par-Embassy coproduction. Set to begin July 1 is Levine and Ponti's "Yesterday, Today and Tomorrow," to be lensed in Italy with Sophia Loren and Marcello Mastroianni. On August 1 another Ponti-Levine pic, "Empty Canvas" is slated to begin in Europe with Bette Davis starred. Hayes' script for the filming of Robbins' "Where Love Has Gone," to be coproduced by Embassy and Paramount, is completed and that pic is pencilled in to roll late in August.

The fourth feature in Levine and Ponti's current coproduction scheme is "Casanova," starring Mastroianni. This one is planned to begin shooting in November. Hayes is also working on a screenplay for "Nevada Smith," based on the character of that name in "Carpetbaggers" and it will probably go early next year as a Par-Embassy partnership.

With all the upcoming activity at Paramount, Levine has taken a house on the Coast and will be spending considerable time there during the next few months. He "reports" to Paramount June 15 to kibbitz the "Carpetbaggers" filming. Zimmerman will be headquartered in Embassy's Gotham headquarters.

Smith Assigns Managers

Los Angeles, June 4

Trio of new theatre manager posts have been filled by Bob Smith, L.A. district manager of National General Corp.

Roster includes Jack Jones for the Iris Theatre; Harry Meyers, Fairfax; and Joe Jarno, El Rey.



WOW

NEW YORK
'Hud' Sensational!

N.Y. Times

PHILADELPHIA
'Hud' Whopping!

Philadelphia Inquirer

BOSTON
'Hud' Hotsy!

Boston Traveler

CINCINNATI
'Hud' Boffo!

Cincinnati Enquirer

SAN FRANCISCO
'Hud' Terrif!

San Francisco Examiner

DENVER
'Hud' Big!

Denver Post

PAUL NEWMAN is "HUD"!

SALEM-DOVER
PRODUCTION

CO-STARRING
MELVYN DOUGLAS

"HUD"!

LOS ANGELES
'Hud' Smash!

L.A. Times

CHICAGO
'Hud' Wham!

Chicago Sun

LONDON
'Hud' Smasher!

New York Times
London Evening Standard

**SPRINGFIELD,
CHAMPAIGN,
FORT WAYNE,
OAKLAND,**

BUFFALO
'Hud' Hot!

Buffalo Evening News

...and **ALL Over!!**

Paramount's 'Hud' is the
big boxoffice hit!

PATRICIA NEAL · BRANDON DEWILDE

PRODUCED BY MARTIN RITT AND IRVING RAVETCH · DIRECTED BY MARTIN RITT
SCREENPLAY BY IRVING RAVETCH AND HARRIET FRANK, JR. · FROM A NOVEL BY LARRY MCNULTY



PARAMOUNT RELEASE

New Product Lifts L.A.; 'List' Wow \$46,000, 'Peking' Lofty 22G, 'Dr. No' Nifty 16G; 'Hud' Hotsy 20G in 2d

Los Angeles, June 4.

Firstruns are perking smartly this week sparked by several potent newcomers as well as long holiday weekend. "List of Adrian Messenger" is heading for whom \$46,000 in five theatres, followed by "55 Days at Peking," which looms boff \$22,000 at Beverly. "Dr. No" on initial round looks nifty \$16,000 or near in two houses.

"My Six Loves" shapes soft in four situations. Of regular holdovers, "Hud" looks socko \$20,000 in second at Chinese. "How West Was Won" is beaming at great \$34,000 in 15th Warner Hollywood stanza.

"Bye Bye Birdie" is rated whom \$18,000 in ninth at Hollywood Paramount. "Ugly American" is nice \$11,000 in ninth Pantages session. "Lawrence of Arabia" still is pacing the hardtacketers.

Estimates for This Week

Beverly (State) (1,150; \$2-\$2.40) — "55 Days at Peking" (AA). Boff \$22,000 or near. Last week, "The Balcony" (Cont) (5th wk), \$2,500.

Los Angeles, Wiltern, Hollywood, Village, Loyola (Metropolitan-SW-FWC) (2,049; 2,344; 856; 1,535; 1,298; \$1-\$1.49) — "List of Adrian Messenger" (U) and "Paranoiac" (U) (m.o.). Wham \$46,000 or close. Last week, Los Angeles, "To Kill Mockingbird" (U), "30 Years of Fun" (20th) (4th wk), \$4,600. Wiltern, Village with Warren's, Vogue, "Mondo Cane" (Emer), "Stark Fear" (Emer) (1st wk, Wiltern, Village, Warren's; 8th wk, Vogue), \$23,500. Hollywood with Orpheum, Baldwin, "Paranoiac" (U), "Battle Beyond Sun" (Indie), \$14,200. Loyola with State, Iris, "Yellow Canary" (20th), "Womanhunt" (20th), \$10,500.

State, Pix (Metropolitan-Prin) (2,404; 756; \$1-\$1.49) — "Dr. No" (UA) and "Young and Brave" (MGM). Nifty \$16,000 or near. Last week, Pix, "Days of Trifids" (AA) (2d wk), "Rio Bravo" (WB) (reissue), \$3,000.

Orpheum, Baldwin, Iris, El Rey (Continued on page 13)

'List' Dandy \$11,000 In Denver; 'Stripper' Good 8G; 'Hud' Hep 10G, 2d

Denver, June 4.

Firstrun trade generally is slow here this week with some of newcomers not measuring up too strongly. However, "List of Adrian Messenger" shapes dandy on opener at Orpheum. "Island of Love" is rated slow at Towne. "The Stripper" looks good in first at Centre. "Mondo Cane" is mild on opener at the Denver. "Hud" looms fine in second at Paramount.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.75) — "Lawrence of Arabia" (Col) (9th wk). Fine \$9,300. Last week, \$8,500.

Centre (Fox) (1,270; \$1.25-\$1.45) — "The Stripper" (20th). Good \$8,000. Last week, "To Kill Mockingbird" (U) (8th wk), \$6,500.

Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (13th wk). Great \$19,000 or over. Last week, \$20,000 with extra show.

Denham (Indie) (800; \$1.25-\$1.45) — "Ben-Hur" (MGM) (reissue). Slow \$3,500. Last week, "Yellow Canary" (20th), \$3,000.

Denver (Fox) (2,432; \$1.25) — "Mondo Cane" (Indie) and "Silent Witness" (Indie). Mild \$8,000. Last week, "Critic's Choice" (WB) and "Auntie Mame" (WB) (reissue) (2d wk), \$7,000.

Esquire (Fox) (600; \$1.25) — "7 Capital Sins" (Indie). Okay \$2,000. Last week, "The Trial" (Astor), \$2,100.

Orpheum (RKO) (2,690; \$1.25) — "List of Adrian Messenger" (U). Dandy \$11,000 or near. Last week, "Ruby" (20th) and "Rebecca" (20th) (reissues), \$4,000.

Paramount (Wolffberg) (2,100; 90-\$1.25) — "Hud" (Par) (2d wk). Fine \$10,000. Last week, \$15,000.

Towne (Indie) (600; \$1.25-\$1.45) — "Island of Love" (WB). Slow \$3,000 or close. Last week, "Free White, 21" (AIP) (2d wk), \$1,500.

Vogue (Art Theatre Guild) (450; \$1.25) — "No Exit" (Zenith) (2d wk). Good \$1,500. Last week, \$1,700.

Key City Grosses

Estimated Total Gross
This Week \$3,020,700
(Based on 24 cities and 291 theatres.)

Last Year \$2,169,800
(Based on 23 cities and 276 theatres, chiefly first runs including N.Y.)

'List' Strong 12G, St. Loo; 'Hud' 17G

St. Louis, June 4.

Batch of new, strong product is helping out firstrun biz here this stanza. "List of Adrian Messenger" is making the best showing of newcomers, with a solid take at the St. Louis. "Hud" is rated good on opener at Fox while "Stripper" looks slick in first at State.

"Island of Love" shapes nice in first at Esquire. Biggest coin of upped-scale pix is "How West Was Won," torrid in eighth session at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (10th wk). Good \$8,500. Last week, \$8,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Elusive Corporal" (Indie). Average \$1,800. Last week, "Follow Star" (Indie) and "Operation Snatch" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25) — "Island of Love" (WB). Nice \$10,000. Last week, "Man From Dimers Club" (Col) (2d wk), \$8,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Hud" (Par). Good \$17,000. Last week, "Critic's Choice" (WB) (2d wk), \$9,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Werewolf in Girls' Dormitory" (Indie) and "Corridors of Blood" (Indie). Light \$6,500. Last week, "Mind Benders" (AI), \$8,000.

State (Loew) (3,600; 60-90) — "Stripper" (20th). Hep \$11,000 or close. Last week, "Mutiny on Bounty" (MGM) (subrun) (3d wk), \$9,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (8th wk). Hotsy \$12,000 or near. Last week, \$13,000.

Pageant (Arthur) (1,000; 90-\$1.25) — "Nine Hours to Rama" (20th) (2d wk). Okay \$2,000. Last week, \$3,000.

St. Louis (Arthur) (3,800; 75-90) — "List of Adrian Messenger" (U). Solid \$12,000 or over. Last week, "Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues), \$10,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Long Day's Journey Into Night" (Embassy) (7th wk). Nice \$2,300. Last week, \$2,500.

'Stripper' Fair \$7,000 In Indpls.; 'Ugly' 5½G

Indianapolis, June 4.

Firstrun biz is slow here for a holiday week, with outdoor attractions headed by 500-mile race at Speedway Memorial Day, getting the big play. Race attendance estimates ranged from 250,000 to 300,000. "The Stripper" at Circle has slight edge at boxoffice but it's only fair. "Ugly American" is in same category at Keith's.

Estimates for This Week

Circle (Cockrill-DoHe) (2,800; \$1-\$1.25) — "The Stripper" (20th). Fair \$7,000 or near. Last week, "Giant" (WB) (reissue), \$5,000.

Indiana (C-D) (1,100; \$1.25-\$2.50) — "Mutiny on Bounty" (M-G) (11th wk). Hep \$6,000. Last week, \$5,000.

Keith's (C-D) (1,300; \$1-\$1.25) — "Ugly American" (U). Fair \$5,500. Last week, "Billy Budd" (AA), \$4,000.

Loew's (Loew) (2,427; 75-\$1.25) — "Long Day's Journey Into Night" (Embassy). Dull \$4,500. Last week, "Ben-Hur" (MGM) (reissue), \$3,000.

Lyric (C-D) (850; \$1.25-\$2.50) — "Lawrence of Arabia" (Col) (9th wk). Good \$6,000. Last week, \$5,000.

'Peking' Great \$12,000 Best in Buff; 'List' 7G

Buffalo, June 4.

Some fresh screen fare is snapping firstrun film biz out of doldrums here this round. Best newcomer is "55 Days at Peking," which looks great at the Center. "List of Adrian Messenger" is not so hot on initial session at Century while "Hud" is rated fair in second at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25) — "The Slave" (MGM) and "Drums of Africa" (MGM). Okay \$9,000. Last week, "Paranoiac" (U) and "Showdown" (U), \$4,400.

Center (AB-PT) (2,500; 90-\$1.75) — "55 Days at Peking" (AA). Great \$12,000. Last week, "Free, White, 21" (AI), \$6,000.

Century (UATC) (2,700; 90-\$1.25) — "List of Adrian Messenger" (U). Fair \$7,000 or close. Last week, "Ugly American" (U) (4th wk), \$3,000.

Paramount (AB-PT) (3,000; 90-\$1.25) — "Hud" (Par) (2d wk). Fair \$6,000. Last week, \$9,800.

Teek (Loew) (1,200; \$1.75-\$2.50) — "How West Was Won" (MGM) (8th wk). Okay \$4,000. Last week, \$5,000.

Cinema (Martina) (450; 90-\$1.25) — "Get On With It" (Indie). Neat \$2,000. Last week, "The Birds" (U) (8th wk), \$1,000 at \$1.49 top.

Granada (Schine) (1,000; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (8th wk). Fine \$5,500. Last week, \$6,000.

'List' Loud 16G In Hub; 'Peking' 17G

Boston, June 4.

Despite warm weekend weather, rash of new product will give biz here this stanza a rosy hue. The Hub's 19th firstrun house, the Cinema, Park Square, had a torrid debut with "Long Day's Journey Into Night." It's first new house to be built here in more than 30 years. "The Stripper" looks good at Music Hall while "List of Adrian Messenger" is lusty on preem at Memorial.

"55 Days at Peking" looks lively in opener at Saxon. "Island of Love" is rated fancy at Astor. "Hud" in second session at Paramount looms socko while "Dr. No" is slick at Orpheum, also second. "David and Lisa" on subsequent run at Mayflower still is okay after a moveover of six weeks at Capri.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50) — "Island of Love" (WB). Fancy \$14,000. Last week, "Man Who Knew Too Much" and "Trouble With Harry" (reissues) (2d wk), \$6,400.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Mondo Cane" (Times) (2d wk). Hot \$10,000 again. Last week, same.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95) — "How West Was Won" (MGM) (10th wk). Fat \$18,000. Last week, \$20,000.

Capri (Sack) (850; 90-\$1.80) — "Nine Hours to Rama" (20th) (2d wk). Mild \$5,000. Last week, same.

Center (E. M. Loew) (1,250; 90-\$1.25) — "Mermaids of Tiburon" (AI) and "Battle Beyond Sun" (Indie). Fast \$7,000. Last week, "Battle of Worlds" (Indie) and "Atom Age Vampire" (Indie), \$5,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90) — "Long Day's Journey Into Night" (Embassy). Wow \$8,000 or near.

Exeter (Indie) (1,276; 90-\$1.25) — "Wrong Arm of Law" (Cont) (4th wk). Oke \$5,000. Last week, \$6,000.

Fenway (Indie) (1,300; 90-\$1.50) — "Il Grido" (Indie). Oke \$3,800. Last week, "Sundays and Cybele" (Davis) (subrun) (7th wk), \$2,000.

Gary (Sack) (1,277; \$1.50-\$3) — "Lawrence of Arabia" (Col) (24th wk). Oke \$14,000. Last week, same.

Mayflower (ATC) (689; 90-\$1.50) — "David and Lisa" (Cont) (subrun). Oke \$4,000. Last week, "Balcony" (Cont) and "Operation Snatch" (Cont) (2d wk), \$4,200.

Memorial (RKO) (3,000; 90-\$1.50) — "List of Adrian Messenger" (U) and "Showdown" (Indie). Perky \$16,000. Last week, "Giant" (WB) (reissue), \$6,000.

Music Hall (Sack) (4,300; 90-\$1.80) — "Stripper" (20th). Good \$20,000 or near. Last week, Royal Ballet.

Orpheum (Loew) (2,900; 90-\$1.25) — "Hud" (Par) (2d wk). Good \$11,000 or near. Last week, \$12,000.

(Continued on page 13)

'Peking' Socko \$18,000, Pitt; 'List' Hotsy 12G, 'Hud' 7G, 'West' 15½G

Broadway Grosses

Estimated Total Gross
This Week \$635,200
(Based on 34 theatres)
Last Year \$484,100
(Based on 29 theatres)

'Peking' Fast 12G, Cincy; 'Dr. No' 10G

Cincinnati, June 4.

Cincy film biz is getting help from sturdy entries in this holiday-padded session. "55 Days at Peking" looms smash at Keith's for downtown lead. "Dr. No" looks big on opener at Palace. "List of Adrian Messenger" rates okay at flagship Albee.

"Hud" continues strong in second round at Grand. Same goes for longruns "How West Was Won" at Capitol and "Lawrence of Arabia" at Valley.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50) — "List of Adrian Messenger" (U). Okay \$9,000 or over. Last week, "Paranoiac" (U) and "Traitors" (U), \$6,000.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75) — "How West Was Won" (MGM) (12th wk). Boff \$12,000 for climb over \$11,000 of 11th week.

Esquire Art (Cin-T-Co) (300; \$1.25) — "Wrong Arm of Law" (Cont). Fair \$1,500. Last week, "Mind Benders" (Indie), \$1,400.

Grand (RKO) (1,396; \$1-\$1.50) — "Hud" (Par) (2d wk). Strong \$8,000 after \$9,000 opener.

Guild (Vance) (500; \$1.25) — "7 Capital Sins" (Embassy). Fair \$1,600. Last week, "Tales of Paris" (Indie) (2d wk), \$900.

Hyde Park Art (Cin-T-Co) (300; \$1.25) — "Wrong Arm of Law" (Cont). Fair \$1,200. Last week, "Mind Benders" (Indie), \$1,000.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "55 Days at Peking" (AA). Smash \$12,000. Last week, "White Stallions" (BV), \$9,000.

Palace (RKO) (2,600; \$1-\$1.25) — "Dr. No" (UA). Big \$10,000 or near. Last week, "Gunfight O.K. Corral" (Par), \$9,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; \$1) — West: "Young Racers" (AI) and "Great Chase" (A). Fair \$7,000. Last week, "Free, White, 21" (AI) and "Jacktown" (Indie) (2d wk-4 days) split with "Barabbas" (Col) and "Best of Enemies" (Col) (subruns), \$6,200.

East: "Madame" (Embassy) and "House of Damned" (Embassy). Okay \$6,000. Last week, "Man From Dimers Club" (Col) and "Dangerous Charter" (Col), \$5,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (8th wk). Pleasing \$7,500. Last week, \$7,200.

'LIST' LIVELY \$10,000, COL.; 'WEST' 11G, 8TH

Columbus, O., June 4.

Holiday week grosses here were on the upbeat after several weeks of slow returns. "List of Adrian Messenger" at RKO Palace looks strong on opener. "It Happened at World's Fair" is expected to give Loew's Ohio a satisfactory week. "How West Was Won" is stout in eighth stanza at RKO Gran. "Long Day's Journey Into Night" looms lofty at New Main.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75) — "How West Was Won" (MGM) (8th wk). Hefty \$11,000. Last week, \$15,000.

New Main (Sugarman) (1,100; 50-\$1.25) — "Long Day's Journey Into Night" (Embassy). Solid \$3,000. Last week, "Could Go On Singing" (UA), \$1,000.

Ohio (Loew) (3,079; 50-\$1.50) — "Happend at World's Fair" (MGM) and "Rifft in Tokyo" (MGM). Fair \$6,000. Last week, "Come Fly With Me" (MGM) and "Hook" (MGM), \$3,500.

Palace (RKO) (2,845; 50-\$1.50) — "List of Adrian Messenger" (U) and "The Traitors" (U). Rousing \$10,000 or close. Last week, "Yellow Canary" (20th) and "Police Nurse" (20th), \$5,500.

Pittsburgh, June 4. "55 Days at Peking" is lofty in first week at the Penn and is top grosser currently. "How West Was Won" follows with powerful 11th session at Warner. Another newcomer, "List of Adrian Messenger" shapes smash at Stanley. Third new entry, "Hud," looks disappointing at Gateway.

"Lawrence of Arabia" is still firm on hardticket run in fourth at Fulton. "Long Day's Journey Into Night" is only okay in fourth at Squirrel Hill. "Freud" still is passable in sixth at Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,900; \$1.50-\$2.75) — "Lawrence of Arabia" (Col). (4th). Still firm at \$7,000. Last week, \$7,500.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Hud" (Par). Modest \$7,000. Last week, "Ugly American" (U) (3d wk), \$5,500.

Penn (UATC) (3,472; \$1-\$2) — "55 Days at Peking" (AA). Big \$18,000, with upped prices. Last week, "No Exit" (SG) (6 days), \$4,800.

Shadyside (MOTC) (623; \$1.50) — "Freud" (U) (6th wk). Still passable with \$1,800. Last week, \$2,100.

Squirrel Hill (SW) (823; \$1.50) — "Long Day's Journey Into Night" (Embassy) (4th wk). Oke \$2,500. Last week, \$3,000.

Stanley (SW) (3,700; \$1-\$1.50) — "List of Adrian Messenger" (U). Torrid \$12,000. Last week, "In Cool of Day" (MGM), \$7,000.

Warner (SW) (1,260; \$1.50-\$2.75) — "How West Was Won" (MGM). Socko \$15,500, with extra matinees. Last week, \$15,000.

'Peking' Perky \$23,000 Toronto; 'Ugly' Strong 14G, 'Rama' Slight 6G

Toronto, June 4.

Biz is fairly good here currently. "55 Days at Peking" shapes hefty in first round daydating four Famous Players firstruns. "The Hook" and "The Slave," dualed in seven Taylor hardtops, combo looms wow. "Yellow Canary" looks light at Imperial while "Ugly American" shapes sturdy on opener at Loew's. "Nine Hours to Rama" is rated very disappointing on opener at the Hollywood.

Estimates for This Week

Briardell, Capitol, Tivoli, Westwood, (FP) (865; 927; 935; 994; \$1-\$2) — "55 Days at Peking" (AA). Healthy \$23,000.

Carlton (Rank) (2,318; \$2-\$3) — "Lawrence of Arabia" (Col) (18th wk). Good \$20,000. Last week, \$26,000.

Downtown, Glendale, Kingsway, Metro, Prince of Wales, Scarborough, State (Taylor) (1,059; 995; 697; 696; 1,197; 682; 696 50-\$1) — "The Slave" (MGM) and "The Hook" (MGM). Wow \$30,000. Last week, "Operation Bikini" (Astral), \$28,500.

Eglinton (FP) (918; \$2-\$3) — "How West Was Won" (MGM) (10th wk). Staunch \$8,000. Last week, same.

Hollywood (FP) (1,080; \$1.25-\$1.50) — "Nine Hours to Rama" (20th). Disappointing \$6,000. Last week, "Critic's Choice" (WB) (4th wk), \$5,800.

Hyland (Rank) (1,165; \$1.25-\$1.50) — "On the Beat" (20th) (3d wk). Satisfactory \$5,000. Last week, \$6,500.

Imperial (FP) (3,216; \$1-\$1.50) — "Yellow Canary" (20th). Slow \$9,500. Last week, "Giant" (WB) (2d wk) (reissue), \$9,000.

International (Taylor) (557; 90-\$1.25) — "Playboy of Western World" (ICG). Potent \$3,500. Last week, "Big Deal" (IFD) (3d wk), \$2,500.

Loew's (Loew) (1,641; \$1-\$1.50) — "Ugly American" (U). Sharp \$14,000 or near. Last week, "Come Fly With Me" (MGM) (2d wk), \$8,500.

Towne (Taylor) (693; \$1-\$1.50) — "Four Days of Naples" (MGM). Lusty \$6,000. Last week, "Wrong Arm of Law" (IFD) (5th wk), \$4,000.

University (FP) (1,362; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM) (27th wk). Tapering to oke \$5,000. Last week, \$6,000.

Uptown (Loew) (2,250; \$1-\$1.50) — "Cool of Day" (MGM). Fair \$8,500. Last week, "Robe" (20th) (reissue), \$6,000.

New Pix Perking Chi; 'Peking' Potent \$18,000, 'Stripper' Hot 21G, 'Bwana' Boff \$22,000, 'List' Sockeroo Same

Chicago, June 4.

A batch of lively new pix and several spirited holdovers are adding up to another fast Chi round at deluxers. "55 Days At Peking" is teeing off to a solid \$18,000 on hardticket at the Todd.

"Stripper" is bowing to a hot \$21,000 at Oriental while "Call Me Bwana" is copping a socko \$22,000 or over on Woods debut. "List of Adrian Messenger" shapes smash \$22,000 in first Roosevelt frame.

"In Cool of the Day" is preem- ing to a frisky \$6,500 at the Esquire. Monroe pair of "Fire In Flesh" and "The Shameless" looks okay \$5,500.

"Hud" is posting a solid second Chicago stanza. "Dr. No" is hot for the same State-Lake frame. "I Could Go On Singing" is nailing a lame second United Artists round. Sixth lap of "The Balcony" rates fine at the Loop. "David and Lisa" is still excellent in 16th Cinema session.

"How West Was Won" is potent in its 14th McVickers canto, and "Lawrence of Arabia" continues sturdy in 22d stanza at Cinestage.

Estimates for Last Week
Carnegie (Brotman) (495; \$1.25-\$1.80) — "Madame" (Embassy) (2d wk). Fair \$2,000. Last week, \$5,000.

Chicago (B&K) (3,900; 90-\$1.80) — "Hud" (Par) (2d wk). Tall \$21,000. Last week, \$34,000.

Cinema (Stern) (500; \$1.50) — (Continued on page 13)

'Hud' Sock \$24,000 Tops D.C.; 'List' Smash 18G, 'Peking' Boff \$20,000

Washington, June 4.

Ideal holiday weather brought coin to the mainstem this session, with big openers quickening the pace. "Hud" shapes smash at Capitol and "List of Adrian Messenger" looks boffo at Palace. "55 Days at Peking" looks great in first at the Warner.

"Trial" looks potent in first at Apex. "How West Was Won" looks wow in 12th round at Uptown. "Dr. No" is sock in second session at Keith's. "Lawrence of Arabia" is smash in 14th at Ontario.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Happened at World's Fair" (MGM) (2d wk). Slow \$6,500 after \$9,000 in first frame.

Apex (KB) (940; \$1.25-\$1.40) — "Trial" (Astor). Busy \$7,500. Last week, "Love and Larceny" (Indie) (3d wk), \$3,200.

Capitol (Loew) (3,240; \$1-\$1.65) — "Hud" (Par). Smash \$24,000 or near. Last week, "In Cool of Day" (MGM), \$8,500.

Dupont (Mann) (400; 90-\$1.55) — "Law" (Embassy). Oke \$5,000. Last week, "Bell Antonio" (Embassy) (2d wk), \$4,000.

Keith's (RKO) (1,839; \$1-\$1.49) — "Dr. No" (UA) (2d wk). Sock \$18,000 or near after initialling at \$22,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Wrong Arm of Law" (Cont) (3d wk). Hotsy \$11,000 or over. Last week, \$10,500.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col) (14th wk). Boffo \$15,000. Last week, \$11,200.

Palace (Loew) (2,360; \$1-\$1.65) — "List of Adrian Messenger" (U). Smash \$18,000 or better. Last week, "We Shall Return" (Indie), \$4,200.

Playhouse (TL) (459; \$1.25-\$1.80) — "Sundays and Cybele" (Davis) (4th wk). Quiet \$3,500. Last week, \$4,500.

Plaza (TL) (278; \$1.49-\$1.80) — "Fruit Is Ripe" (Indie) (2d wk). Good \$4,500 after opening at \$6,500.

Town (King) (800; \$1.25-\$1.80) — "To Kill Mockingbird" (U) (15th wk). Hep \$7,000. Last week, \$6,200.

Trans-Lux (TL) (599; \$1.49-\$2) — "Birds" (U) (8th wk). Busy \$5,000. Last week, \$6,000.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (12th wk). Wow \$16,000 or close. Last week, \$20,000.

Warner (SW) (1,250; \$1.60-\$2.75) — "55 Days at Peking" (AA). Great \$20,000 or near. Last week, "Ugly American" (U) (5th wk), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

'Hud' Sharp 8 1/2 G, Prov.; 'List' \$7,000

Providence, June 4.

Strand with "Hud" is the only firststrun doing solid biz this week as Rhode Island got its first summery weekend and the seashore exodus began. Majestic's "The Stripper" is good on opener. State's "Dr. No" shapes very mild. "List of Adrian Messenger" at Albee, looks fairly nice.

Estimates for This Week
Albee (RKO) (2,200; 65-90) — "List of Adrian Messenger" (U) and "Great Chase" (U) (reissue). Nice \$7,000 or near. Last week, "Paranoiac" (U) and "Traitors" (U), \$2,500.

Elmwood (Snider) (724; \$2-\$2.50) — "Lawrence of Arabia" (Col) (9th wk). Groovy \$5,000. Last week, \$6,500.

Majestic (Snider) (2,200; 65-90) — "The Stripper" (20th) and "House of Damned" (20th). Good \$6,000. Last week, "Giant" (WB) (reissue), \$5,000.

State (Loew) (3,200; 65-90) — "Dr. No" (UA). Moderate \$6,000. Last week, "Madame" (Embassy) and "Face In Rain" (Embassy), \$5,500.

Strand (National Realty) (2,200; 75-\$1.10) — "Hud" (Par). Best in town, solid \$8,500. Last week, "All In Night's Work" (Par) (reissue), \$3,000.

Hot Weather Hits Biz In Port.; 'Hud' Okay 6 1/2 G

Portland, Ore., June 4.

Midsummer hot weather is sloughing biz here this session despite some new, strong screen fare. Best of the new pix looks to be "Hud," okay on opener at Orpheum. Both "Lawrence of Arabia," in eighth at Fox, and "How West Was Won," also in eighth at smaller Hollywood, are doing well in spite of torrid heat.

Estimates for This Week
Broadway (Parker) (1,890; \$1.50) — "List of Adrian Messenger" (U) and "Earth Is Mine" (U) (reissue). NSH \$4,500. Last week, "Birds" (U) (4th wk), \$3,800.

Fox (Evergreen) (1,600; \$1.75-\$3.25) — "Lawrence of Arabia" (Col) (8th wk). Hotsy \$8,000. Last week, \$6,400.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "How West Was Won" (MGM) (8th wk). Hefty \$8,500. Last week, \$8,400.

Laurelhurst (Cruikshank) (675; \$1.25) — "The Stripper" (20th) and "Man From Diners' Club" (Col). Cool \$3,000. Last week, "Love Is Ball" (UA) and "40 Pounds of Trouble" (UA) (reissue) (4th wk), \$2,000.

Music Box (Hamrick) (640; \$1.50-\$3) — "Mutiny On Bounty" (MGM) (17th wk). So-so \$3,000. Last week, \$3,100.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Hud" (Par) and "East of Kilimanjaro" (Par). Okay \$6,500. Last week, "Yellow Canary" (20th) and "House of Damned" (20th), \$4,800.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Dr. No" (UA) and "Five Miles to Midnight" (UA). Slow \$4,500. Last week, "In Cool of Day" (MGM) and "Riffifi In Tokyo" (MGM), \$2,800.

'Stripper' Smooth 8G, L'ville; 'Birds' 4G, 4th

Louisville, June 4.

All downtown firststruns are keeping a good average pace this week. United Artists' "Stripper" looks fine. "Lawrence of Arabia" shapes slick in eighth round. "Courtship of Eddie's Father," at the Mary Anderson, is rated sturdy. "The Birds" still is nice in fourth at the Kentucky.

Estimates for This Week
Kentucky (Switow) (900; 75-\$1.25) — "The Birds" (4th wk). Okay \$4,000 after third week's \$6,000.

Mary Anderson (People's) (1,100; 75-\$1.25) — "Courtship of Eddie's Father" (MGM). Stout \$7,500. Last week, "Constantine and Cross" (Embassy) and "Gay Purr-ee" (WB), \$4,000.

Ohio (Settos) (900; 75-\$1.25) — "Ben-Hur" (MGM) (reissue). Brisk \$6,500. Last week, "Happened at World's Fair" (MGM) (3d wk), \$5,000.

Penthouse (Fourth Ave.) (900; \$1.25-\$2.50) — "Lawrence of Arabia" (Col) (8th wk). Slick \$8,000 after seventh week's \$7,000. Rialto (Fourth Ave.) (1,100; \$1.25-\$1.50) — "Mutiny on Bounty" (MGM) (6th wk). Fine \$7,000 after fifth week's \$6,000.

United Artists (Fourth Ave.) (1,800; 75-\$1.25) — "Stripper" (20th). Fine \$8,000. Last week, "Love Is Ball" (UA) (2d wk), same.

'Ugly' Potent 15G, K.C.; 'Hud' \$14,000

Kansas City, June 4.

Six new films came in for the holiday week, and are helping trade here. "Hud" at uptown shapes solid while "Ugly American" at Plaza is rated handsome. Good returns are coming from "Tammy and Doctor" daydating the Brookside and Granada and "The List of Adrian Messenger" at Roxy. "Island of Love" at Paramount shapes slow. "Checkered Flag," as first production of the Motion Picture Investors, is playing in eight theatres for bangup returns. Excellent holiday weather was no help to cinema business.

Estimates for This Week
Brookside, Granada (Fox Midwest-Nat. Gen. Corp.) (800; 1,217; \$1-\$1.25) — "Tammy and Doctor" (U). Bright \$9,000. Holds. Last week, "Could Go On Singing" (UA) and "Two for Seesaw" (UA) (2d run), Brookside only, \$4,000.

Capri (Durwood) (1,260; \$1.25-\$2.50) — "Mutiny on Bounty" (MGM). Closed run on Sunday (2) with sharp \$2,000 in final three days. Last week, \$3,000 for full 23d week.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (10th wk). Held at great \$12,000. Stays on. Last week, holiday trade helped to \$13,000.

Isis, Vista, Fairway (FMW-NGC) (1,360; 700, 700). Englewood (Dickinson) (1,000). Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) (\$1 each) — "Checkered Flag" (MPI) and "Trigger Happy" (MPI) (reissue of former Pathe "Deadly Companions"). Bangup \$25,000. Last week, Iris, Vista, Crest, Riverside, Boulevard "Paranoiac" (U) and "Showdown" (U), \$12,000.

Kimo (Dickinson) (504; \$1.25-\$1.50) — "Girl with Golden Eyes" (Indie) and "Candide" (Indie) (3d wk). Mild \$1,500. Last week, same.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "Island of Love" (WB) and "Rio Bravo" (WB) (reissue). Slow \$6,000. Last week, "Silent Death" (Indie) and "Dr. Cadman's Secret" (Indie) (reissues), \$3,500.

Plaza (FMW-NGC) (1,630; \$1-\$1.25) — "Ugly American" (U). Handsome \$15,000. Holding. Last week, "Birds" (U) (4th wk), \$6,500.

Roxy (Durwood) (664; 75-\$1.25) — "List of Adrian Messenger" (U). Solid \$7,000 or near. Holds. Last week, "In Cool of Day" (MGM), \$4,000.

Saxon (Durwood) (1,119; \$1.25-\$3) — "Lawrence of Arabia" (Col) (15th wk). Okay \$6,000. Last week, same.

Uptown (FMW-NGC) (2,043; \$1-\$1.25) — "Hud" (Par). Fancy \$14,000. Stays. Last week, coupled with Granada, "First Spaceship on Venus" (Indie) and "Varan" (Indie), \$6,500.

Additional Picture Grosses On Page 13

Holiday Booms B'way; 'Peking' Boffo \$64,000, 'Hud' Wow 76G, 'List' Sock 53G, 'Dr. No' Big 44G, 'Room' 23 1/2 G

Helped by holiday crowds and upped scales on Memorial Day, Broadway firststrun biz is booming in the current session. Of course, trade was helped by the launching of several new, strong films, all of which got uniformly good to rave reviews. The fact that two or three pix were doing so well seemed to help other product as so often in the case on Broadway.

"Hud" wound its initial stanza with a wow \$76,000 daydating the Paramount and Coronet. "List of Adrian Messenger" hit a boffo \$53,000 or near in first round daydating the Warner and Trans-Lux 52d Street.

"Dr. No" shapes sockeroo \$44,000 on opening week, daydating the Astor and Murray Hill. Pic seems to have been hurt somewhat by its playing daydate with numerous other houses in the Greater N.Y. area. "55 Days at Peking" is likely to wind its initial session with wham \$64,000, daydating the Palace, New RKO 23d Street and Trans-Lux 85th Street. It, too, is playing other spots daydate this first week.

"L-Shaped Room" hit great \$23,500 in first session at the Fine Arts, probably being kept from a higher total by the length of this film.

The Music Hall is bringing in "Come Blow Your Horn" with a new stagelike tomorrow (Thurs.) after three weeks of "Spencer's Mountain." Final week looks to wind up with an okay \$120,000. "Ugly American" is down to okay \$18,000 in eighth week or close daydating the Rivoli and Trans-Lux East. The fact that this film now is playing in countless other houses in the Greater Met area obviously is diluting biz at these two houses.

All hardticketers which wound up their sessions last Sunday (2) climbed smartly, aided by extra shows and holiday prices.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2) — "Doctor No" (UA) (2d wk). Initial round-ended yesterday (Tues.) was socko \$28,000 or over. Daydating with Murray Hill and numerous other houses incorporated in premiere showcase setup.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (11th wk). The 10th week finished Sunday (2) was wow \$47,000, aided by six extra shows after \$41,000 for same number of performances last round. Goes on two-a-day June 10.

Criterion (Moss) (1,520; \$1.80-\$4.80) — "Lawrence of Arabia" (Col) (25th wk). The 24th session ended Sunday (2) was wham \$47,000 on 12 performances after \$40,100 for 23d week of 10 shows. Goes on two-a-day June 12.

DeMille (Reade) (1,463; 90-\$2.50) — "Irma La Douce" (UA). Opens today (Wed.). Last week, subruns.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "Season For Love" (G. Hakim) (m.o.) and "Girl Chasers" (Indie) (2d wk). Initial week ended Sunday (2) was modest \$8,000. "Felini 8 1/2" (Embassy) opens here next.

Forum (Norel) (813; \$1.25-\$1.80) — "Mondo Cane" (Times) (10th wk). Ninth round finished yesterday (Tues.) was sturdy \$10,000 or close after \$11,500 for eighth. Also at Little Carnegie.

Palace (RKO) (1,642; \$1.25-\$2) — "55 Days at Peking" (AA) (2d wk). First stanza ended yesterday (Tues.) was mighty \$36,000 or near. Daydating RKO 23d Street, Trans-Lux 85th Street and other houses.

Paramount (AB-PT) (3,665; \$1-\$2) — "Hud" (Par) (2d wk). Opening session completed Monday (3) was smash \$49,000. Daydating with Coronet.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Spencer's Mountain" (WB) with stage-show (3d-final wk). This session finishing today (Wed.) is heading for okay \$120,000 after \$127,000 for second. "Come Blow Your Horn" (Par) opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.50-\$2.50) — "Ugly American" (U) (8th-final wk). This week ending today (Wed.) looks like \$10,000 after \$13,000 for sixth stanza. Daydating with Trans-Lux East. "Cleopatra" (20th) opens

here the night of June 12, with a benefit for Will Rogers Memorial Fund. "American" has been hurt in recent weeks because playing in numerous other houses in Greater New York area.

State (Loew) (1,850; \$1.50-\$3.50) — "Mutiny on Bounty" (MGM) (29th wk). Current week finishing up tomorrow (Thurs.) is heading for nice \$15,000 on 11 shows after \$17,000 for like number of performances in 28th week. Continues, with pic going on two-a-day on June 12.

Victoria (City Inv.) \$1.25-\$2 — "Diary of Madman" (UA). Opens today (Wed.). In ahead "Paranoiac" (U) (2d wk), slid off to slight \$3,000 or close. First week was better at \$9,000.

Warner (SW) (1,813; 90-\$2) — "List of Adrian Messenger" (U) (2d wk). First round completed yesterday (Tues.) was boffo \$32,000 or close. Daydating with Trans-Lux 52d Street and some other spots.

First-Run Arties
Baronet (Reade) (430; \$1.25-\$2) — "Paranoiac" (U) (3d wk). Second week ended yesterday (Tues.) was slow \$4,000 or under after \$5,000 for opener.

Beckman (Rugoff Th.) (590; \$1.50-\$2) — "Winter Light" (Janus) (4th wk). Third week ended Sunday (2) was bright \$7,500 after \$10,000 for second.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Black Fox" (Capri) (6th wk). Fifth round finished Sunday (2) was fast \$6,100 after \$5,900 for fourth week.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Sparrows Can't Sing" (Janus) (5th wk). Fourth round (Continued on page 13)

Balto Big; 'Arabia' Sock \$17,000, 'Peking' Lofly 13G, 'Hud' Boff \$8,000

Baltimore, June 4.

Good weather break and big, new films spell a happy uplift in downtown trade currently. "Lawrence of Arabia," the best of them all, is rated big in first week at the Mayfair. Also new, "55 Days at Peking," looks lofty at Stanton. "Hud" is sock in first week at the Charles. "Dr. No" is good in second week at the Little.

"How West Was Won" is holding nicely in eighth round at the Town. "List of Adrian Messenger" is pleasing in opener at the Five West. "Balcony" is stout in sixth week at the Little.

Estimates for This Week
Aurora (T-L) (365; 50-\$1.50) — "Please, Not Now" (Indie) and "House of Damned" (20th). Oke \$2,000. Last week, "Moral Squad" (Indie) and "Slavery" (Indie), \$1,300.

Charles (Fruchtman) (500; 50-\$1.50) — "Hud" (Par). Sock \$8,000. Last week, "Long Day's Journey Into Night" (Embassy) (2d wk), \$3,200.

Five West (Schwaber) (435; 90-\$1.50) — "List of Adrian Messenger" (U). Nice \$4,000. Last week, "Black Fox" (Capri) (2d wk), \$1,200.

Little (T-L) (300; 50-\$1.50) — "Balcony" (Cont) (6th wk). Hep \$2,500. Last week, \$2,000.

New (Fruchtman) (1,600; 50-\$1.50) — "Dr. No" (UA) (2d wk). Nice \$7,000. Last week, \$8,000.

Mayfair (Fruchtman) (700; \$1.50-\$2.50) — "Lawrence of Arabia" (Col). Wow \$17,000. Last week, closed for facelift.

Playhouse (Schwaber) (365; 90-\$1.50) — "Wrong Arm of Law" (Cont) (3d wk). Upped to hot \$4,000. Last week, \$3,200.

Stanton (Fruchtman) (2,800; 50-\$1.50) — "55 Days at Peking" (AA). Tall \$13,000. Last week, "Critic's Choice" (WB) (2d wk), \$6,000.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (8th wk). Sock \$13,000. Last week, \$11,000.

Rex (Freedman) (500; \$1.50) — "Too Young, Too Immoral" (Indie). Fair \$2,000. Last week, "Ritual of Love" (Indie), \$1,800.



You Have Never Seen Anything In The World Like
WOMEN OF THE WORLD

'Zoo' Fine \$21,000, Det., 'Peking' Loud \$20,000; 'Stripper' Shapely 16G, 2d

Detroit, June 4.

Three nice new entries and lusty longtermers mean generally good biz for deluxers here this week. "Black Zoo" shapes nice at the Fox. "55 Days at Peking" looks fine at the Michigan. "Four Days of Naples" is okay at Trans-Lux Krim.

Meanwhile, "How West Was Won" stays wow in 14th round at Music Hall. "Lawrence of Arabia" continues swell in 18th at Madison. "The Stripper" is shapely in second stanza at the Palms.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49) — "Black Zoo" (AA) and "Frightened City" (AA). Fine \$21,000. Last week, "Drums of Africa" (MGM) and "Savage Guns" (MGM), \$7,500.

Michigan (United Detroit) (4,026; \$1.49-\$2.25) — "55 Days at Peking" (AA). Nice \$20,000. Last week, "Knights of Black Cross" (Indie), \$7,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "The Stripper" (20th) and "Passion Is Courage" (WB) (2d wk). Shapely \$16,000. Last week, \$16,500.

Madison (UD) (1,408; \$1.50-\$3.30) — "Lawrence of Arabia" (Col) (18th wk). Swell \$18,000. Last week, \$19,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Happened at Worlds Fair" (MGM) and "Damon and Pythia" (MGM) (2d wk). Good \$9,000. Last week, \$11,000.

Adams (Community) (1,700; \$1-\$1.25) — "Interns" (Col) and "Young Doctors" (UA) (reissues). Oke \$7,000. Last week, "Man Who Knew Too Much" (Par) and "The Trouble with Harry" (Par) (reissues) (2d wk), \$4,000.

United Artists (UA) (1,667; \$1.25-\$1.80) — "Ugly American" (U) (2d wk). Fair \$7,000. Last week, \$7,800.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (14th wk). Wow \$20,000. Last week, \$23,500.

Mercury (United Motion Theatre Co.) (1,468; \$1-\$1.80) — "To Kill Mockingbird" (U) (9th wk). Hep \$9,000. Last week, \$9,300.

Trans-Lux Krim (Trans-Lux) (980; \$1.65-\$1.80) — "Four Days of Naples" (MGM). Oke \$6,000. Last week, "The Balcony" (Indie) (3d wk), \$4,000.

BROADWAY

(Continued from page 11)

completed Sunday (2) was loud \$9,000 after \$11,000 for third week.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Two Daughters" (Janus) (5th wk). This session winding today (Wed.) looks like mild \$4,000 after \$5,000 in fourth.

Coronet (Reade) (500; \$1.50-\$2) — "Hud" (Par) (2d wk). Opening session completed Monday (3) was mighty \$27,000. Daydating with Paramount.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "Wrong Arm of Law" (Cont) (8th wk). Seventh round finished Monday (3) was okay \$4,500 after \$4,200 for sixth.

Fine Arts (Davis) (468; \$1.80-\$2) — "L-Shaped Room" (D-R) (2d wk). First week finished Sunday (2) was great \$23,500, being helped by rave reviews. Length of pic is hurting turnover, theatre being unable to get in more than six shows on weekends, with result that hundreds were turned away last weekend.

Guild (Guild) (450; \$1-\$1.75) — "Temptress and Monk" (G. Hakim) (2d wk). Initial round ended Sunday (2) was fair \$6,000.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Mondo Cane" (Times) (10th wk). Ninth week ended yesterday (Tues.) upped to big \$8,000 or near after \$7,000 in eighth week.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2) — "Doctor No" (UA) (2d wk). First round was sockeroo \$16,000, this week ending yesterday (Tues.). Daydating with Astor.

New RKO 23d Street (RKO) (1,000; \$1.50-\$2) — "55 Days at Peking" (AA) (2d wk). First week ended yesterday (Tues.) was boff \$14,000 or near. Daydating with Palace.

Normandie (T-L) (592; \$1.25-\$2) — "In Cool of Day" (MGM) (2d wk). Initial session ended yesterday (Tues.) was slow \$5,000 or less.

Paris (Pathe Cinema) (568; \$1.50-\$2) — "Divorce, Italian Style" (Embassy) (38th wk). The 37th frame

completed Sunday (2) was great \$9,000 after \$9,500 for 36th week.

Plaza (Lopert) (525; \$1.50-\$2) — "David and Lisa" (Cont) (25th wk). The 24th round finished yesterday (Tues.) was smash \$10,300 after \$9,600 for 23d week. Holding.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Heavens Above" (Janus) (3d wk). Initial holdover session ended Sunday (2) was socko \$21,000 after \$24,500 opener.

Toho Cinema (Toho) (299; \$1.50-\$2) — "Sanjuro" (Toho) (5th wk). Fourth week completed Monday (3) was socko \$8,300 after \$8,500 for third round.

Trans-Lux East (T-L) (600; \$1.25-\$2) — "Ugly American" (U) (8th wk). This week ending today (Wed.) is heading for nice \$8,000 after \$9,500 in seventh. Stays on.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2) — "List of Adrian Messenger" (U) (2d wk). Initial round ended yesterday (Tues.) was great \$21,000 or near. Daydating with the Warner.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "55 Days at Peking" (AA) (2d wk). First session ended yesterday (Tues.) was sold \$14,000 or close. Daydating with Palace.

World (Perfecto) (390; \$0-\$1.50) — "Red, Hot, Cool Burlesque" (Mishkin) (9th-final wk). Current week winding up tomorrow (Thurs.) looks like okay \$4,000 or close after \$5,000 for eighth round.

"Violated Paradise" (Indie) opens Friday (7).

'PEKING' FAT \$17,000 IN CLEVELAND; 'LIST' 15G

Cleveland, June 4.

Definite improvement in business conditions here is strengthening new starters and longruns. Allen's "55 Days at Peking" is spurring into front rank with a big take. "List of Adrian Messenger" also is excellent at Hipp. "Ben-Hur" on first pop scale run at the Ohio started slowly.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85) — "55 Days at Peking" (AA). Big \$17,000. Last week, "Ugly American" (U) (3d wk), \$7,500 for five days.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Landru" (Embassy) (2d wk). Oke \$1,700 in five days after \$2,200 in first.

Continental Art (Art Theatre Guild) (825; \$1.50) — "A Coming-Out Party" (Union). Nice \$2,400. Last week, "Rocco and Brothers" (Indie), \$2,100.

Heights Art (Art Theatre Guild) (925; \$1.50) — "Electra" (Indie) (2d wk). Passable \$2,000 after \$2,600 last week.

Hippodrome (Eastern Hipp) (3,500; \$1.25-\$1.50) — "List of Adrian Messenger" (U). Bright \$15,000. Last week, "Yellow Canary" (20th), \$7,000.

Ohio (Loew) (2,700; \$1.25-\$1.50) — "Ben-Hur" (MGM) (reissue). Moderate \$5,000 seen on grind policy. Last week, "Drums of Africa" (MGM) and "Seven Seas Calais" (MGM) (m.o.), \$3,000.

Palace (F & A) (1,265; \$1.25-\$2.75) — "How West Was Won" (MGM) (8th wk). Brisk \$11,500 after \$11,000 last week.

State (Loew) (3,450; \$1.50) — "Dr. No" (UA). Ordinary \$8,000. Last week, "Cool of Day" (MGM), \$6,000.

Stillman (Loew) (2,700; \$1.50-\$3) — "Lawrence of Arabia" (Col) (8th wk). Okay \$8,000 after \$9,000 last week.

Westwood Art (Art Theatre Guild) (955; \$1.50) — "Electra" (Indie) (2d wk). Average \$1,800 after \$2,200 last round.

LOS ANGELES

(Continued from page 10)

Metropolitan-State-FWC (2,213; 1,800; 825; 856; \$1-\$1.49) — "My Six Loves" (Par) and "In Cool of Day" (MGM) (Orpheum). "Jumbo" (MGM) (reissue). Soft \$16,500. Last week, El Rey, "Diamond Head" (Col), "Man From Dinners' Club" (Col) (M.O.), \$3,000.

Warren's Hawaii (Metropolitan-G&S) (1,757; 1,106; \$1-\$1.25) — "Battle of Worlds" (Topaz) and "Atom Age Vampire" (Fav). Okay \$9,500. Last week, Hawaii, "Scar-faced Mob" (Des), "We Shall Return" (Cari), \$1,800.

Chinese (FWC) (1,408; \$2-\$2.40)

— "Hud" (Par) (2d wk). Sock \$20,000. Last week, \$27,000.
— Fox Wilshire (FWC) (1,990; \$2-\$2.40) — "Fantasia" (BV) (reissue) (3d wk). Slim \$2,500. Last week, \$5,000.

Crest (State) (750; \$2) — "Carry On Regardless" (Gov) (4th wk). Handy \$2,500. Last week, \$3,000.

Four Star (UATC) (868; \$1.50-\$2) — "Four Days of Naples" (MGM) (5th wk). Good \$5,000. Last week, \$5,500.

Lido (FWC) (876; \$2) — "The Trial" (Astor) (8th wk). Busy \$3,500. Last week, \$3,000.

Music Hall (Ros) (720; \$2-\$2.40) — "Wrong Arm of Law" (Cont) (6th wk). Solid \$3,800. Last week, \$4,000.

Vogue (FWC) (810; \$1.25-\$1.49) — "Mondo Cane" (Emmer) (9th wk). Fancy \$8,000.

Pantages (RKO) (1,512; \$1.25-\$2.75) — "Ugly American" (U) (9th wk). Firm \$11,000. Last week, \$11,300.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "Bye Bye Birdie" (Col) (9th wk). Whopping \$18,000. Last week, \$17,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (15th wk). Great \$34,000. Last week, \$31,000.

Fine Arts (FWC) (631; \$2-\$2.40) — "David and Lisa" (Cont) (17th wk). Big \$8,000. Last week, \$6,000.

Warner Beverly (SW) (1,316; \$1.65-\$3.50) — "Lawrence of Arabia" (24th wk). Lusty \$30,000. Last week, \$31,000.

Egyptian (UATC) (1,392; \$1.65-\$3.50) — "Mutiny on Bounty" (MGM) (29th wk). Hefty \$12,000. Last week, \$13,400.

Carthay (FWC) (1,138; \$1.80-\$3.50) — "Longest Day" (20th) (34th wk). Bright \$8,000. Last week, \$9,000.

'Peking' Whopping 22G, Philly; 'List' Sock 13G; 'Hud' Hefty \$17,000, 2

Philadelphia, June 4.

Memorial Day holiday did not do much to lift biz here in current session although some newcomers are making a good showing. One of the better newcomers is "List of Adrian Messenger" with a socko total on opener at the small Arcadia. "Candide" is just passable playing two arty spots. But "55 Days at Peking" shapes wow at Stanton.

"Dr. No" looks very stout in second at Goldman while "Hud" is rated hefty in first holdover stanza at Fox.

Estimates for This Week

Arcadia (S&S) (623; 95-\$1.80) — "List of Adrian Messenger" (U). Sock \$13,000 or over. Last week, "Come Fly With Me" (MGM), \$6,000.

Boyd (SW) (1,536; \$2-\$2.75) — "How West Was Won" (MGM) (13th wk). Stout \$17,000. Last week, \$15,000.

Bryn Mawr (Goldman) (600; \$1.49) — "Candide" (Pathe) and "Girl With Golden Eyes" (Indie). Fair \$2,100. Last week, "Landru" (Embassy), \$1,800.

Fox (Milgram) (2,200; 95-\$1.80) — "Hud" (Par) (2d wk). Hefty \$17,000. Last week, \$25,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "Dr. No" (UA) (2d wk). Busy \$10,000. Last week, \$16,000.

Lane (SW) (1,000; \$1.49) — "David and Lisa" (Cont) (15th wk). Nice \$3,000. Last week, \$2,500.

Midtown (Goldman) (1,200; \$2.50-\$3) — "Lawrence of Arabia" (Col) (23d wk). Solid \$11,000. Last week, \$10,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "Man From Dinners' Club" (Col). Tired \$11,000 or close. Last week, "Nine Hours to Rama" (20th), \$5,500.

Stanley (SW) (2,100; 95-\$1.80) — "Ugly American" (U) (5th wk). Okay \$7,000. Last week, \$9,500.

Stanton (SW) (1,483; 95-\$1.80) — "55 Days at Peking" (AA). Wham \$22,000. Last week, "Ben-Hur" (M-G) (reissue), \$7,500.

Stadle (Goldberg) (499; 95-\$1.80) — "As Nature Intended" (Indie) and "Kiss for Killer" (Indie). Sock \$6,000. Last week, "Europe in Raw" (Indie) and "Passionate Summer" (Indie) (2d wk), \$5,500.

Trans-Lux (T-L) (500; 95-\$1.80) — "Sparrows Can't Sing" (Indie) (2d wk). Thin \$1,900. Last week, \$3,100.

World (Rugoff) (500; 95-\$1.80) — "Candide" (Pathe) and "Girl With Golden Eyes" (Indie). Okay \$2,700. Last week, "Landru" (Embassy), \$2,600.

Mpls. Hotsy; 'Peking' Lofty \$10,000, 'Hud' Boffo 12G, 'List' Lusty \$7,000

Minneapolis, June 4.

Heat Sloughs Seattle But 'West' Big \$11,000

Seattle, June 4.

Warm, dry weather is helping outdoor attractions but hurting film biz here currently despite some nice, new product. "Ugly American" is okay on moveover to Music Box but "List of Adrian Messenger" is only fair at Orpheum. "Dr. No" is even milder on opener at Paramount. "Hud" is rated nice at smaller Coliseum but none of newbies is measuring up to hopes.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50) — "Island of Love" (WB). Light \$3,500 in 5 days. Last week, "Mutiny on Bounty" (MGM) (23d wk), \$4,600 at \$3 top.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Hud" (Par). Nice \$9,000 or close. Last week, "House of Damned" (20th) and "Yellow Canary" (20th), \$4,200.

Fifth Avenue (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Lawrence of Arabia" (Col) (8th wk). Solid \$8,000. Last week, \$6,700.

Martin Cinema (Martin Theatres) (827; \$1.25-\$2.20) — "How West Was Won" (MGM) (8th wk). Big \$11,000 or over. Last week, \$10,400.

Music Box (Hamrick) (738; \$1.25-\$1.50) — "Ugly American" (U) (m.o.). Okay \$4,000 for third week downtown. Last week, "Mockingbird" (U) (10th wk), \$3,700 at \$1.75 top.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50) — Closed for short time. Last week, "Nero's Mistress" (Indie) and "Red Cloak" (Indie), fair \$4,000.

Orpheum (Hamrick) (2,600; \$1.25-\$1.50) — "List of Adrian Messenger" (U) and "Showdown" (U). Fair \$6,000 or near. Last week, "Ugly American" (U) (2d wk), \$5,200.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Dr. No" (UA) and "Sword of Conqueror" (UA). Mild \$6,000. Last week, "Hercules and Captive Women" (FF) and "Huns" (FF), \$3,600.

CHICAGO

(Continued from page 11)

"David and Lisa" (Cont) (16th wk). Snappy \$5,200. Last week, \$5,500.

Cinestage (Todd) (1,038; \$2.40-\$3.80) — "Lawrence of Arabia" (Col) (22d wk). Sturdy \$17,000. Last week, \$17,300.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "In Cool of Day" (MGM). Bright \$6,500. Last week, "Trial" (Astor) (3d wk), \$7,000.

Loop (Brotman) (606; 90-\$1.80) — "The Balcony" (Cont) (6th wk). Good \$7,000. Last week, \$8,000.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (14th wk). Strong \$25,000. Last week, \$27,100.

Monroe (Jovan) (1,000; 65-90) — "Fire in Flesh" (Indie) and "Shameless" (Indie). Brisk \$5,500. Last week, "Candide" (Indie) (reissue) and "Young Love" (Indie), \$4,500.

Oriental (Indie) (3,400; 90-\$1.80) — "Stripper" (20th). Torrid \$21,000. Last week, "Yellow Canary" (20th) (2d wk), \$10,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "List of Adrian Messenger" (U). Boff \$22,000. Last week, "Ugly American" (U) (6th wk), \$9,000 for five days.

State-Lake (B&K) (2,400; 90-\$1.80) — "Dr. No" (UA) (2d wk). Nice \$16,000. Last week, \$27,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80) — "Love and Larceny" (Indie) (3d wk). Solid \$4,000. Last week, \$4,800.

Todd (Todd) (1,089; \$1.75-\$3.50) — "55 Days at Peking" (AA). Solid \$18,000. Last week, house was dark.

Town (Teitel) (640; \$1.25-\$1.80) — "No Exit" (Indie) (5th wk). Busy \$3,000. Last week, \$3,500.

United Artists (B&K) (1,700; 90-\$1.80) — "I Could Go On Singing" (UA) (2d wk). Lame \$10,000. Last week, \$18,000.

Woods (Essaness) (1,200; 90-\$1.80) — "Call Me Bwana" (UA). Socko \$22,000 or over. Last week, "Please, Not Now" (Indie) (2d wk), \$9,000 for five days.

World (Teitel) (608; 90-\$1.80) — "Not Tonight, Henry" (Indie) (2d wk). Torrid \$9,500. Last week, \$12,000.

In number and boxoffice strength current batch of newcomers here will shatter recent records for any one week. Brought in last Wednesday (29), in order to take advantage of the Memorial Day holiday period, most of them measured up to fondest hopes.

Such fresh arrivals as "55 Days at Peking," "Hud," "Stripper" and "List of Adrian Messenger" in particular seem calculated to entitle Hollywood to a local exhibit bow for coming across with so much production quality at one time. Actually, there are only two Loop holdovers, both roadshow films. Long-staying "How West Was Won" and "Lawrence of Arabia" continue at a fast clip, "West" being socko in 12th session at the Cooper.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65) — "Lawrence of Arabia" (Col) (7th wk). Staunch \$8,500. Last week, \$9,000.

Avalon (Frank) (800; \$1) — "Europe in Raw" (Indie) and "Two-way Stretch" (Indie) (reissue) (2d wk). Okay \$1,000. Last week, \$1,400.

Century (Par) (1,300; \$1-\$1.25) — "In Cool of Day" (MGM). Slow \$5,000. Last week, "Lafayette" (Maco) (2d wk), \$1,500 in six days.

Cooper (CF) (805; \$1.25-\$2.50) — "How West Was Won" (MGM) (12th wk). Brisk \$17,000. Last week, \$16,200.

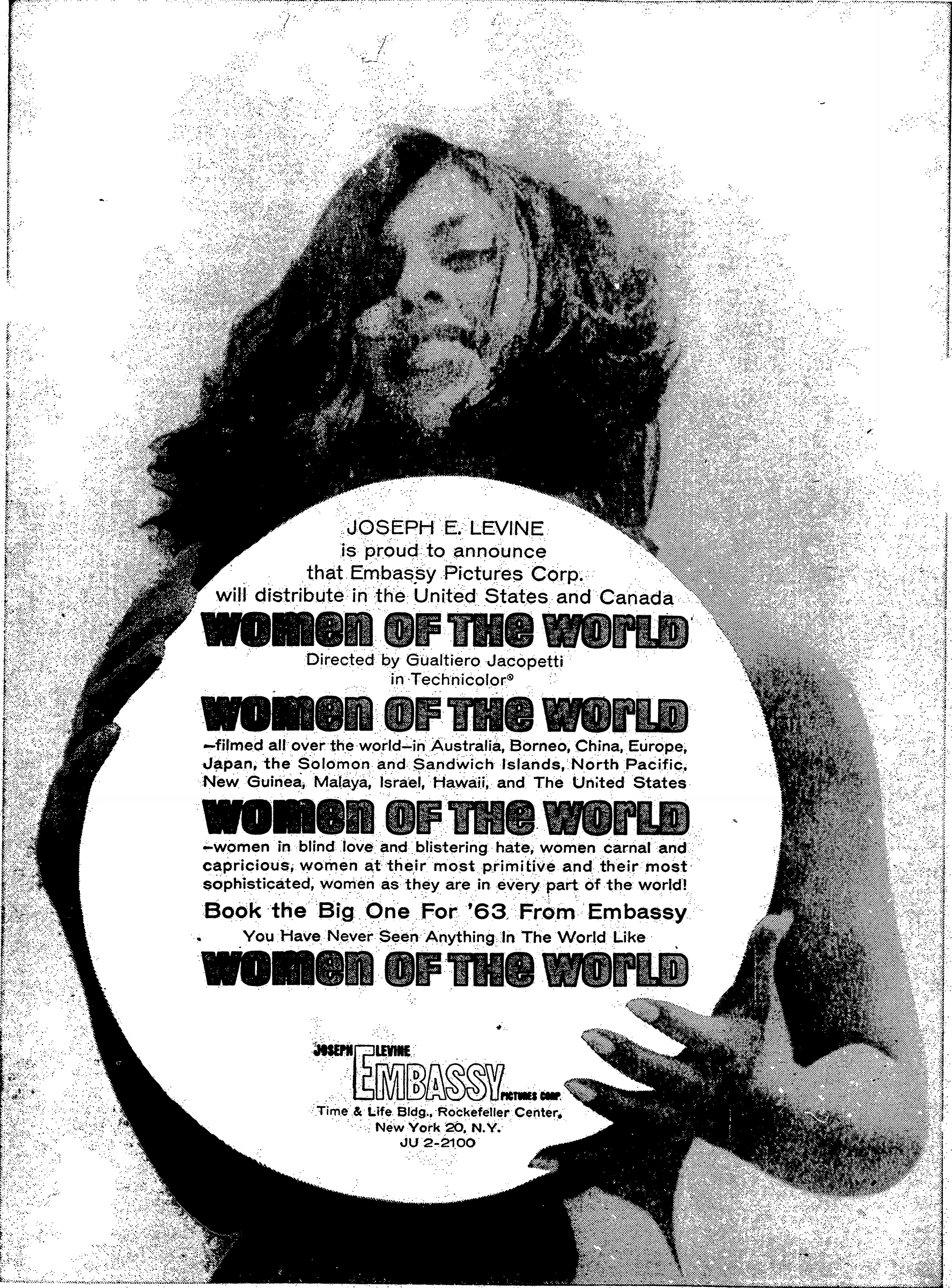
El Lago (Carisch) (800; \$1) — "Nude in Pocket" (Indie) and "Heat of Summer" (Indie). Sad \$1,100. Last week, "Mr. Peters' Pets" (Indie) and "Night Affairs" (Indie) (2d runs), \$1,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "Young Racers" (AI). Mild \$3,000. Last week, "Drums of Africa" (MGM), \$2,500.

Lyrie (Par) (1,000; \$1-\$1.25) — "Island of Love" (WB). Slight \$3,000. Last week, "Battle Beyond Sun" (AIP) and "Night Tide" (AIP), \$3,000.

Mann (Mann) (1,000; \$1.25-\$2) — "55 Days at Peking" (AA). Tall \$10,000 or close. Last week, "Dr. No" (UA) (2d wk), \$8,000 in nine days on \$1.25-\$1.50 scale.

Orpheum (Mann) (2,800; \$1.25-\$1.50) — "H



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International Sound Track

London

Ken Russell, for some years with BBC's "Monitor" tv program, has been assigned to direct his first feature film. It's for Kenneth Harper and his Elstree Distributors setup, via Associated British Pictures Corp. with James Booth and Roy Kinnear in a Comedy, "French Dressing." First location shots in Herne Bay, a southcoast seaside resort. Then it moves to Le Touquet... Associated British Cinemas opened a new theatre last Friday (31) with a live show called "Holiday Carnival", starring Cliff Richard, followed by a late supper fest... 62 feature pix in the first four months of this year were given "U" certificates, compared with 34 in the same segment last year. "X" films rated 29 instead of 31. "A" certificates stayed at 44, as of last year. But the censors gandered 135 features in this period instead of 109 in 1962... United Artists experimented by using the Harold Fielding Prince Charles Theatre for its press show of "All This And Money, Too." Projection, sound, etc. okay, but a slight problem occurred over smoking. It's not allowed at the evening legit shows and scribes, forgetting this, were scrambling around trying to dispose of their stubs. No ashtrays... Cecil Bernstein of Granada elected a trustee of the Cinematograph Trade Benevolent Fund, following the death of A. C. Bromhead... The "Cleopatra" posters have been released in Britain. Rex Harrison's gained his point. He got equal physical billing. He and Richard Burton share Elizabeth Taylor's divan... Film actress Carole Lesley, recently engaged to film publicity man Michael Dalling, taken to hospital with slashed wrists... Jack Piler, recently staffer at London's VARIETY bureau, has joined 20th-Fox as American unit publicist on the Robert Mitchum starrer, "The Winston Affair"... Most National film critics received short, charming, shrewd letters from Joan Crawford, thanking them for their reviews of "What Ever Happened To Baby Jane?"

Paris

Joris Ivens, Dutch documentary maker, known as The Flying Dutchman due to his globe girdling, back with a pic on Chile which he showed to friends this week as well as the series he made for Italian tv for the late governmental oil rep Enrico Mattei. "Italy is Not a Poor Country." Later were cut in Italy after Mattei's demise, especially scenes showing still prevalent misery amidst plenty... The recent Cannes Film Fest grand prize taker "The Leopard" invited to the Moscow Film Fest in July in a non-competing spot... Cy Harvey, Yank foreign film distrib and repping Janus Films, took the Italo contender at the recent Cannes Fest, Ermanno Olmi's "The Fiances," for the U.S... Charles Smadja, semi-retired ex-Continental head and veepee of UA, has invested in two pix that unsold at Cannes for the Western Hemisphere, namely the prizewinning Japanese pic "Hara-Kiri" and the Formosan Run Run Shaw production, "The Diabolical Empress"... The French-Yugoslav pic version of "Taras Bulba" has changed its title to "The Master of the Steppes" since it follows the Yank version... "The Longest Day" (20th) and "West Side Story" (UA) now on the list of the top Paris first-run grossers in the last 13 years though still in their first runs.

Rome

Yank slice of first-run b.o. in Italo keys now down to 42.6% for season, with Italo's and French-Italian co-productions up to 48.5%... "Baby Jane" (Warners) is new big earner here... next BIC (Int'l Film Bureau) summit meet will be held in Venice Sept. 4-5 during second week of Lagoon Festival... "The Life of Christ" (Jesus as a Child), produced by Sprint Film and Henri Harari; and "Judas Iscariot's Mistress," with John Gavin (Capitani-Mondello), are latest pix added to Biblical race. Meanwhile, ABC Films Inc.'s Henry G. Pitt in to screen already-shot Biblical series shot here last year by San Paolo Films; ABC reported interested in TV purchase.

Giuseppe Amato has set "Sangue a Via Veneto" (Blood on Via Veneto); the street recently the scene of a still unsolved knife murder of young German starlet... Titanus' Cannes Palm winner, "The Leopard," invited to be screened out of running at upcoming Moscow Festival... Back from Cannes, Titanus foreign sales chief reported, "I Fidanziati" (The Fiances) had been sold for US, Canada, Britain, Sweden, Norway, Denmark, Switzerland, France, Germany, and Austria on strength of fest showing; pic also goes to London and New York fests... Per Carlo Ponti: a July 1st start for "Empty Canvas," Damiano Damiani directing Bette Davis, Horst Buchholz, and Catherine Spaak; also July 1st, Sophia Loren and Marcello Mastroianni to start "Yesterday, Today, and Tomorrow" under Vittorio DeSica's direction; August 1st: "The Ape Woman," with Marco Ferreri directing Ugo Tognazzi and Annie Girardot; November, Ferreri directs remaining episodes of "Countersex"... Federico Fellini's "8-1/2" officially designated as Italian selection for the Moscow Film Festival... Luchino Visconti back from his Cannes Festival win for "The Leopard" and prepping his "Bible" episode for a fall start for Dino DeLaurentiis.

Angelo Rizzoli contributing \$100,000 towards the finance of Franca Films' low-budgeted, "Un Tentativo Sentimentale", which toplines Francoise Prevost, Barbara Steele and others for Cineriz release... Nicola DePirro, recently retired Italo entertainment office chief, now heads Rome's Experimental Film School and Academy of Dramatic Arts.

Berlin

On the occasion of the local preem of the Soviet film, "Clear Sky", at R. Barry's Filmkunst am Olivaer Platz, an open discussion on the pic took place, with Soviet pressmen attending... The newly opened Berlin Cinematheque came along with its first program which consisted of Paul Leni's silent film (1924), "House of Wax", with Emil Jannings, Werner Krauss and Conrad Veidt in the leads, and a lineup of modern German short pix... Metro's 1963-64 release program consists of 39 films including the reissue "Blackboard Jungle" and some foreign pix... Jayne Mansfield in Berlin for a few hours. She's the partner of Freddy Quinn in the Hamburg-made, "Heimweh nach St. Pauli" (Homesick for St. Pauli). Pic will be finished in about three weeks. Actress says she would like to participate in Berlin film festival. She was the festival's guest two years ago... Lineup of new U.S. pix includes "Nine Hours to Rama" (20th), "It Happened in Athens" (20th), among others. Alfred Hitchcock's "Rope" (M-G) has the German title, "Cocktail fuer eine Leiche" (Cocktail For a Dead Body)...

Seymour Poe on Aussie Trek; To Outline Deals For 'Cleopatra' Playdates

Sydney, May 28.

Seymour Poe, 20th-Fox sales topper, is due to plane in here this week for an extensive looksee into the local setup coast-to-coast. Poe will also make a check of the Hoyts' circuit, which is allied with 20th via stock holdings. Ernest Turnbull is chairman of directors of 20th-Fox here and is also managing director of Hoyts.

Inside reaction is that the fore-

most reason for Poe's visit is to set a blueprint for "Cleopatra," covering the entire Aussie-New Zealand territory. It has been suggested here over an extended-term that Poe may try to hook 20th-Fox with Metro on a combined distribution setup to save on operational overhead. It would be a deal to that now operating between the two organizations in New Zealand. Metro, like Hoyts here, operates a chain of cinemas.

Metro executives, however, can't see any Aussie hookup eventuating, pointing out that the New Zealand zone is a minor one as compared with major Aussie operational coverage.

Finns Ban Two

Continuing its shy policy on sex, the Finnish film censorship board has recently banned the Swedish "Just Once More" and the Danish "Weekend," which was banned by French censors a few weeks ago. As usual, the Finnish censors did not comment on why they decided to forbid public showings of these films, one of the most sex shy countries in Europe.

In their position between the sophisticated Swedes to the West and the puritanical Soviets to the East, Finns apparently blush easily.

Gulbenkian's Will Sends Music To Portugal's Stix

Lisbon, June 14.

Late petroleum enterpriser, Calouste Gulbenkian, left an enormous fortune in Portugal for the foundation bearing his name to help arts and artists. In 1962 beneficiaries included orchestras in the near East and Israel and London Western Theatre Ballet. Other sums were distributed for scientific and research work and charities of all religions.

As the Foundation is established in Portugal according to the will, the Portuguese are amongst the recipients of subsidies, which, as in every case, are carefully studied and applied. Recently the Gulbenkian spent about \$20,000 to provide studio facilities for the Portuguese Ballet Experimental group, that it also maintained at a cost of \$100,000 a year. However, the most important achievement in the music field by the Gulbenkian in Portugal is the yearly "Festival of Music" from May to June that gives work to local and many foreign artists and brings symphonic and solo musicians to small towns that never even dreamed of having them. If the top prices in Lisbon are about \$1.50 in the provinces are only \$1, and hundreds of popular seats are at 15c both in Lisbon and in the provinces.

Concerts will be given this year in 11 towns and villages and artists booked include: Sir Malcolm Sargent; Huddersfield Choral Society; French TV Symphony; Heinrich Hollreiser; Maestro C. F. Cillario and the Angelicum Orchestra from Milan; Mary Wells; Beaux Arts Trio; Alfons and Alois Kontarsky, etc. for a total of eight maestros; 22 soloists; five symphonic orchestras, three choirs; a ballet co.

Paris Council Mulls Problem Of Deciding Fate of Five Legiters

Paris, June 4.

The Paris Municipal Council is still trying to sort out the future of the five theatres it owns, as well as finding a way of aiding the more than 55 legit houses, now in their perennial crises, to keep Paris a leading theatrical centre. In regard to its own theatres, the Council would like to have most of them ceded or rented to people or companies who will go along with their ideas rather than being completely independent commercially as most have been till now.

The Council finally got the long shuttered Marigny away from leasee Simone Volterra. A lot of work and refurbishing has to be done. Cinerama would like it for special film dates in this process and would do all the renovation and installations as well as mix its showings with straight legit. The smaller house within the building would be used only for legit.

The Gaité Lyrique, which probably will revert soon to the city after litigation with the last renter Germaine Roger, may be used for tele and radio public program airings. Noted legit and musical comedy producer Jean-Jacques Vital has also made a bid for the Gaité.

The Chatelet, headed by Maurice Lehmann, will probably go on housing oldtime operettas and plays while the Ambassadeurs has found a public for light boulevard comedies.

The big Sarah Bernhardt is controlled commercially by A.M. Julien who paid off debts of the

More Extra Effort Needed in Today's More Competitive Market Sez Rank Topper; Distrib Now an Impresario

Luckwell Ending 10-Yr. Partnership With Winn

Partnership With Winn

London, June 4.

Bill Luckwell is ending his 10 years' partnership with Derek Winn, but is to continue in production through his two companies Bill and Michael Luckwell Ltd., and Luckwell Productions.

Two other companies in which Winn was co-director, Winwell Productions Ltd., and Jaywell Productions Ltd., will lie dormant. Luckwell has sold his interests to his former partner, who will no longer be associated with the film industry, as he intends to devote his time exclusively to his agricultural interests.

NEW IRELAND HOTELS TO PASS UP NAME ACTS

Dublin, June 4.

Big name entertainers will not be used at the three new hotels opened here this week by the Intercontinental Hotels Corp. Robert Huyot, president of Intercontinental Hotels said that this policy on entertainment had not been set, but he did not think the operations big enough to be economic for the show biz name acts.

Dublin Intercontinental is a 315-room operation, with two smaller 98-room Intercontinentals at Cork and Limerick.

They are geared for the American tourist to Europe and the Dublin hotel, the largest in Ireland, will make a big bid for convention business.

Techni Ltd. Realigns

Its Exec Officers

London, June 4.

New top brass for Technicolor Ltd., was named last week. A. Allan, previously secretary and joint general manager, has been promoted to managing director, and F. George Gunn, also joint g.m., has been named to the board of directors.

Also appointed to the board of the British setup is Paul W. Fassnacht, who is veepee in charge of production of the parent corporation in America. R. S. Robson, hitherto chief accountant, is new secretary.

The role of a distributor in the changing face of the picture industry, which necessitated him playing the part of an impresario, was the theme developed by Frederick L. Thomas, managing director of the Rank Organization's domestic distribution, in a paper delivered last week to the summer conference of the Cinematograph Exhibitors Assn. in Torquay.

Appealing to the industry to get off the old tramlines, otherwise "we will all end up at a standstill in the depot," Thomas opined that to succeed in today's more competitive market a great deal of extra enterprise had to be engendered. Many distributors were still franchise holders for the few remaining established studios, but supplies from those sources were still limited. Output from the U.S. was down to 100 or 150 pictures a year against the 500 or more just a few years back, and to satisfy the demand more films had to be promoted elsewhere. The trend was to produce the big film with the long commercial life which would stand up to growing competition.

In this radical new role, the distributor had arrayed his experience of the film market, not just of one country but of the world. Although he remained the middleman, he was the one with the ability and the experience to promote investment. Out of the new conditions had emerged the package deal, and out of a series of so-called package deals had developed a new kind of picture supply.

Analyzing present day economics, Thomas declared that, with production costs up by more than 40% in the last two years, an average well polished, a well-starred British picture cost between \$500,000 and \$700,000. But there were the occasional sleepers which came in at about \$250,000. A good U.K. distrib gross was in the region of \$560,000, though occasionally the figure would go up to over \$1,000,000, but that was the exception and applied to about three pictures this year. Out of that gross, the distrib had to meet his advertising campaign, which could cost between \$50,000 and \$160,000, and the cost of prints, which could amount to between \$28,000 and \$56,000. In the case of a British film, the ad costs would be offset by the Eady levy. Therefore, on a budget of \$700,000 the producer-director had to lean on an unpredictable overseas market.

The Rank exec appealed to exhibitors to sweep aside old traditions and restrictions if they were to continue to have a healthy production and exhibition business. There was still a tradition that the exhibitor would never pay more than 50% in film rental and, on the other hand, a refusal on the part of the distrib never to go below 25%. There had, however, been a few "broadminded exhibitors" who had given the Rank Organization the chance to earn something more than the traditional 50%.

Thomas concluded with what he described as the "broadest possible appeal" to exhibitors not to reject ideas because they break with established tradition. The laws of the market place will keep them in perspective, he concluded.

Seeking Earlier Film

Release in Edinburgh

Edinburgh, June 4.

The city council here is initiating a campaign to get fresher film releases to help boost the summer tourist trade. The council wants the British Travel & Holidays Assn. to use its influence to obtain an earlier release of new films during the summer months in Edinburgh. Publicity sub-committee of the council, which wants the film industry to look on the city as a holiday resort with large potential audiences for the latest pix.

Exhibitor Robert McLaughlin, who is also a member of the city council, said that films released in the Scot holiday city of Aberdeen in July and August did not reach Edinburgh until October and November. He claimed this was because the film industry still did not rate Edinburgh as a holiday resort.

May Come: Abolition of Film License In New York; Then Statutory Ratings

A new variation in statutory film classification and-or censorship, may be in the making.

According to various sources, it now seems likely that the New York legislature next year will be asked to consider a bill which would repeal the state's present film licensing law and, in its stead, substitute a measure providing for the classification of films as suitable for children under 16 or 17 years of age.

The unusual and unique aspect of the measure, in the form in which it's now being discussed, is that (1) it would do away with all prior censorship of features by New York state; (2) children would be allowed into theatres showing "unsuitable" films if accompanied by a parent, thus putting responsibility on what children should or should not see squarely on the parent; (3) distributors would not be required to submit their features to classification board if they did not care to, in which case, however, pix would be automatically restricted from kiddie patronage, unless the kiddies were accompanied by a parent.

The measure, in addition, would provide for penalties for exhibitors who allowed unaccompanied children to see "unsuitable" pix.

Expect MPA To Fight

While it seems likely that the Motion Picture Assn. of America, which is dead set against any type of statutory film classification, would have to fight such a bill, many other theoretical opponents of statutory film censorship might go along with proposal, seeing the abolition of the present licensing law as a big plus outweighing the minus of such a loose classification system. And, should such a bill pass the New York legislature, it would surely be studied with keen interest in other states whose legislatures have been concerned with the increase in so-called adult films. Because U. S. Supreme Court decisions of the last seven or eight years have so limited the activities of censor boards, the N. Y.-style classification measure might be expected to be greeted rather warmly by both do-good groups, as well as anti-censor groups.

This was indicated in the course of a local New York telecast Saturday (1) when attorney Ephraim London, who successfully fought the precedent "Miracle" and "Lady Chatterley's Lover" cases some years ago before the U.S. Supreme Court, gave his approval to the proposed New York measure. In London's estimation, there would be nothing unconstitutional about a law which would make the parent completely responsible for his child's movie-going habits.

Also appearing on the WCBS-TV program ("Legislative Hearing"), was Dr. William Riley, New York State president and national exec veepee of the Citizens for Decent Literature. Riley, who has been in the forefront of those groups who see a direct relation between juvenile delinquency and "obscene" literature, films, etc., commented that he thought the measure would be good thing, though there would still remain the big problem of letting parents know "what these pictures are all about."

Since the entire question of the new measure was raised by the program moderator, N. Y. Assemblyman Luigi R. Marano, who is also chairman of the Joint Legislative Committee on Obscene Material, the New York film trade assumed that the proposed law is no pipe dream, and that, in fact, is now going on behind the scenes that much work towards its introduction—and passage—in the legislature which starts next January.

Set Up DePatie-Freleng

Hollywood, June 4.

DePatie-Freleng Enterprises Inc., has been formed by David H. DePatie, former veepee-general manager of Warner Bros. Commercial and Industrial Films Inc., a WB subsid, and Frib Freleng, director of animation for WB Cartoon Division for past 30 years.

New company will produce theatrical and tv films as well as commercial and industrial product. Outfit will headquarter on WB lot.

GOOD FELLOW LETTER

Included In 20th-Dean Martin Mutual Quash

Hollywood, June 4.

All litigation between Dean Martin and 20th-Fox, growing out of the star's refusal to continue with "Something's Got To Give" following the late Marilyn Monroe's walkout last year, has been dismissed, according to a statement issued jointly by 20th and Martin.

As part of the statement, the studio issued a letter to Martin exonerating him from all blame in the matter. It says, in part: "It is well known in the motion picture industry that you are most cooperative in the discharge of your professional duties. Your concern for the welfare of your fellow workers has been repeatedly demonstrated by your policy of making all your pictures in Hollywood. . . . We hope we can join forces in a productive association in the future."

Colorama Thinks Of 10-15 Features; Dick Arlens' Pix

Under its new alignment with Telac Ltd. of Canada, Colorama Features is planning an expanded production-distribution setup, figuring on a release sked of 10-15 features a year. These include imports, foreign coproductions and domestic projects.

In the domestic category, the company will be lensing the first of four features projected over the next 15 months in October. This will be "The Squirrel," produced by Richard Arlen in Hollywood as will be the case for all such pix. The company also has first refusal on three upcoming screenplays to be written by Mickey Spillane, two based on forthcoming books by the writer. Colorama will be marketing "The Girl Hunters," a Spillane adaptation of his recent story in June.

Arlen and Colorama prez Jules Weill are presently reviewing several scripts, three or four of which will be made in 1964. All of these will be aimed at the multiple break market but the company also has a roster of foreign features, some of which will be exhibited on a first-run basis, mostly in the art house groove. The company has no plans presently for tv production, although it continues to distribute pix to the medium, having the Pine-Thomas post-1950s in its catalog among others.

Colorama will be putting six features into exhibition between June and October. "Girl Hunters" goes June 12 on the Coast in Pacific Drive-Ins and on the Fox circuit, about 60 theatres in all. It opens in New York shortly thereafter on the Loew's circuit with other north-eastern breaks timed accordingly. In August, the distrib will release "Fire and the Sword" and "I Prefer My Wife" exploitation imports nationally. September will see the U.S. preem in a Gotham art house of Carlo Ponti's "Letters of a Novice" and in October it will present the Yank preem of "The Traffic Cop" with Alberto Sordi. Currently filming in France is "The Virgins" which will have its world preem in New York in November.

Most of these figure as part of 13 pix Colorama will distribute for Telac which recently bought control of the distrib. The former also currently has a Steve Reeves exploitation filming in Ceylon called "Sandrokan," coproduced with George Venturini. All of these and others are still in the planning stage are aimed at building the company into a rounded operation of art and commercial pix for theatrical and later tv circulation.

Billy Wilder will produce and direct "The Private Life of Sherlock Holmes" for Mirisch-UA release, with Peter O'Toole and Peter Sellers playing Holmes and Dr. Watson, respectively.

Douglas Collins' Recall Includes British Lion; Writes Diverting Tome

London, June 4.

Douglas Collins, a self-made millionaire, who had a short spell in the British film industry, firstly as a director of the National Film Finance Corp. and later as chairman of British Lion Films, has written a stimulating and entertaining autobiography, which he calls "A Nose For Money—How to Make a Million" (Michael Joseph, London, \$3).

It is mainly a story of how he created the Goya perfume organization, which started off in a back room in his mother's house but rapidly developed into one of the most flourishing companies in Britain. It is a lively and engrossing story, surprisingly well written, rich in anecdotes.

One full chapter is devoted to his term with British Lion, and this reveals some of the details of the inside negotiations for the sale of the company to some of the directors. He recalls how losses were transformed into profits; his refusal to accept either salary or expenses; and his conflict with the then President of the Board of Trade, which led to his resignation. He reveals that he had the choice of publicizing his views and departing in a blaze of recriminations, or to go quietly. He chose the latter course, because, as he explains, "the issues were so complicated that I doubted if they would ever clearly be understood." Myro.

PROMISCUITY TALE DUE FOR REPRISE

Munich, June 4.

Arthur Schnitzler's "erotic musical chairs" play, "Reigen," filmed under the title "La Ronde" by the late Max Ophuls in France (1953), will hit the screen again in two different new versions. Munich-based Nora Distributions has it as "Reigen 63." Variations on the "La Ronde" theme, is based on a treatment by Michael Kehlmann, Carl Merz, and Helmut Qualtinger, with Hildergard Neff, Lily Palmer, Eva Bartok, Dahlia Lavi, Marissa Mell on the distaff side, and Gert Froebe, Thomas Fritsch, and Ivan Desny as male partners in the revolving love game. Herbert Reincker is penning the screenplay, Herbert O. Horn acting as producer, Alfred Weidenmann is in charge of direction.

Simultaneously, the Hakim Brothers, are busy preparing a faithful remake of the original "La Ronde" which is rated by several film historians as a "classic." This one will be shot in Vienna with Germany's Rolf Thiele. ("The Girl Rosemarie") in the pilot's seat.

'Mockingbird' Sets New Mpls. First-run Record

Minneapolis, June 4.

Undoubtedly helped by its "Oscar" awards, "To Kill a Mockingbird" departed the loop here boasting the longest first-run and top total take of any non-roadshow film in local movie history. Picture chalked up an engagement of two days less than 15 weeks to an estimated \$110,000 aggregate take.

Playing day and date in the adjoining Twin City, St. Paul, it finished with the second longest film run, 12 weeks, and a \$70,000 total gross. The St. Paul record in this respect still is held by "The Robe" (20th), first of the Cinemascope pictures, which stayed on for six months.

Previously in Minneapolis the non-hardticket film long-run record for any first-run was held by "The Apartment." But this was at the 400-seat World, whereas most of "Mockingbirds" engagement was at a 1,000-seater.

Instead of having the usual clearance wait after ending its loop first-run, "Mockingbird" moved immediately last week to seven neighborhood houses and two outdoor theatres in the earliest slot.

Amusement Stock Quotations

Week Ended Tues. (4)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Net Change for wk.
14%	12 1/4	12 1/4	130	14 1/4	13 3/4	14 1/4	+ 3/8
38 1/4	29 1/2	29 1/2	222	31 5/8	29 1/2	29 5/8	+ 1/4
19 1/2	14 1/2	14 1/2	1198	19 3/4	17 5/8	19 3/4	+ 1 1/2
57	42 1/2	42 1/2	399	57	54 3/4	55 3/4	+ 1/2
18 1/4	12 1/4	12 1/4	107	16 3/4	15 1/4	15 5/8	+ 1/4
29 1/2	22 1/4	22 1/4	199	28 1/2	26 1/2	27 1/2	+ 1/4
46	45 1/4	45 1/4	17	45 3/4	45 5/8	45 5/8	+ 1/8
36 3/4	27 3/4	27 3/4	67	35 5/8	34 1/4	34 1/2	+ 1/2
122 3/4	106 3/4	106 3/4	166	116	113 3/4	114	+ 3/8
6 3/4	5 1/2	5 1/2	88	5 3/4	5 1/2	5 5/8	+ 1/8
15 1/2	9 5/8	9 5/8	481	15 1/4	14	14 3/8	+ 3/4
23 3/4	17 1/4	17 1/4	66	19	18 5/8	18 5/8	+ 3/4
58	45 5/8	45 5/8	57	57 3/4	53	57 1/4	+ 3 1/4
30 1/4	15	15	215	29 3/4	27 5/8	27 3/4	+ 1/8
34 3/4	28	28	339	37 1/4	34 1/4	36 1/2	+ 2 3/8
12 3/4	7 7/8	7 7/8	185	11 1/2	11	11	+ 1/4
23 3/4	21 1/4	21 1/4	1640	23 3/4	23 5/8	23 5/8	+ 5/8
48 1/4	35 1/4	35 1/4	95	47 1/4	44	44	+ 1
148 1/2	120 1/2	120 1/2	1518	164 1/2	144 1/4	159 7/8	+ 15 3/8
69 3/4	56	56	1454	71 3/8	68 5/8	71 1/4	+ 1 1/8
10 1/4	6 3/4	6 3/4	53	10 3/4	9 3/4	10	+ 1/4
16 5/8	14	14	4	16 1/2	16 1/4	16 1/2	+ 1/4
24 5/8	20 1/2	20 1/2	56	24 5/8	23 3/4	24 1/4	+ 1/4
41 7/8	31	31	65	42 1/2	41	42 1/8	+ 1
28 1/4	17 3/4	17 3/4	55	27 1/2	26 1/4	26 1/4	+ 1 1/2
37	20	20	632	37	34 3/4	36 1/4	+ 1 3/4
32	27 1/4	27 1/4	159	29	28 1/2	28 3/4	+ 1/4
15 3/4	12 3/4	12 3/4	160	15 1/4	14 3/8	14 5/8	+ 3/8
59 1/2	51	51	1220	64 3/4	55 1/8	64 1/2	+ 9 1/2

American Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Net Change for wk.
3 7/8	2 1/2	2 1/2	41	2 3/4	2 1/2	2 1/2	+ 1/8
9 5/8	8 3/8	8 3/8	20	7 1/4	7	7	+ 1/8
8 3/8	5	5	28	8 1/4	7 7/8	8	+ 1/8
12 1/4	7 7/8	7 7/8	37	22 1/4	21 3/4	22 5/8	+ 1 1/2
24 7/8	16 3/4	16 3/4	259	15 1/4	14 3/8	15 1/4	+ 3/8
17 3/4	13 1/2	13 1/2	15	7 1/4	6 7/8	6 3/4	+ 3/8
8 1/4	6 1/4	6 1/4	146	6 3/4	6	7	+ 3/4
9 1/4	5 3/4	5 3/4	5	8 3/4	8 1/4	8	+ 3/4
11 3/4	9	9	23	11 3/4	10 1/2	11 1/4	+ 1
15 1/16	5 1/4	5 1/4	32	5 3/4	5 1/4	5 1/4	+ 1/4
3 1/2	2 1/4	2 1/4	42	3 1/2	3 1/4	3 1/2	+ 1/4
3 7/8	3 1/4	3 1/4	55	3 3/4	3	3	+ 3/4
17 1/2	13 1/4	13 1/4	12	17	16 3/4	17	+ 1/4
25 3/4	16 3/4	16 3/4	37	24 3/4	23 3/4	23 3/4	+ 1 1/4
12 1/4	8 5/8	8 5/8	248	12 1/4	11 1/2	11 5/8	+ 1/4
6 3/4	4 1/4	4 1/4	25	5 3/4	5 3/8	5 1/2	+ 1/4
2 3/4	1 7/8	1 7/8	12	1 3/4	1 3/4	1 3/4	+ 1/4
13 3/8	12	12	13	12 3/4	12	12	+ 1/4

* Week Ended Mon. (3).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	Change
Commonwealth Theatres of Puerto Rico	6 3/4	7 5/8	+ 5/8
Four Star Television	9 3/8	10 1/4	+ 3/8
Gen. Aniline & Film	340	363	+ 1/2
General Drive-in	9 5/8	10 1/2	+ 1/2
Magna Pictures	2 3/4	3 1/4	+ 1/8
Medallion Pictures	8 3/8	9 1/4	+ 3/8
Music Fair Enterprises	6 3/8	6 7/8	+ 1/8
Pickwick International	4 1/4	4 3/4	+ 1/4
Premier Albums	8 5/8	9 5/8	+ 1/8
Rust Craft Greeting Cards	15 1/2	17	+ 1/2
Seven Arts Productions	8 1/4	9	+ 3/8
Transcontinental Television	18 3/4	19 5/8	+ 3/8
U. A. Theatres	8 1/4	9 1/2	+ 1/4
Universal Pictures	61	65 1/2	+ 2 1/4
Walter Reade-Sterling Inc.	2 1/4	2 3/4	+ 1/4
Wometco Enterprises	25	26 3/4	+ 1 3/4
Wrather Corp.	5 1/4	5 7/8	+ 1/4

(Source: National Assn. of Securities Dealers Inc.)

National Boxoffice Survey

Holiday Boosting Biz; 'Peking' New Champ, 'West' 2d, 'Hud' 3d, 'List' 4th, Arabia' 5th, 'Dr. No' 6th

Memorial Day holiday is boosting biz generally in most key cities covered by VARIETY this round. About the only exceptions to this upbeat are spots where unusually hot weather has taken many potential patrons outdoors. Batch of new, strong pix is a heavily favorable factor.

"55 Days at Peking" (AA) (1st wk) is new champ at wickets. It is uniformly big to smash. "How West Was Won" (MGM) (15th wk) is slipping back to second position by a narrow margin.

"Hud" (Par) (2d wk), which was third a week ago, again is copping third money. "List of Adrian Messenger" (U) (1st wk) is managing to land fourth position.

"Lawrence of Arabia" (Col) (21st wk), long high on the list or in first, is being pushed back to fifth position mainly because of strong newcomers. "Dr. No" (UA) (2d wk), fourth last round, is winding up sixth.

"The Stripper" (20th) (2d wk) is finishing seventh, this being the first week that it has had enough playdates to figure in totals. "Ugly American" (U) (8th wk) is capturing

eight money as against fifth a week ago.

"Mutiny on Bounty" (MGM) (24th wk) is finishing ninth. "Island of Love" (WB) (2d wk), a comparative newcomer, rounds out the Top 10 pix. "Wrong Arm of Law" (Cont), "David and Lisa" (Cont) and "It Happened at World's Fair" (MGM) are the runnerup films.

"L-Shaped Room" (Indie) is great in N. Y. on first week. "Tummy and Doctor" (U), also new, looks good in K. C. "Black Zoo" (AA), another newcomer, shapes fine in Detroit.

"Call Me Bwana" (UA) looms socko in Chi on preem playdate. "In Cool of Day" (MGM), slow in Minneapolis, looks nice in Chi and fair in Toronto. "To Kill Mockingbird" (U), which has finished nearly all of its major key city dates, is hep in Washington and good in Detroit.

"Black Fox" (Capri), good in Frisco, still is great in N. Y. "Heavenly Above" (Janus) looms wow in N. Y.

Note: The number of weeks out in release for bigger and longer pix are designated in such cases. (Complete Boxoffice Reports on Pages 10-11-13)

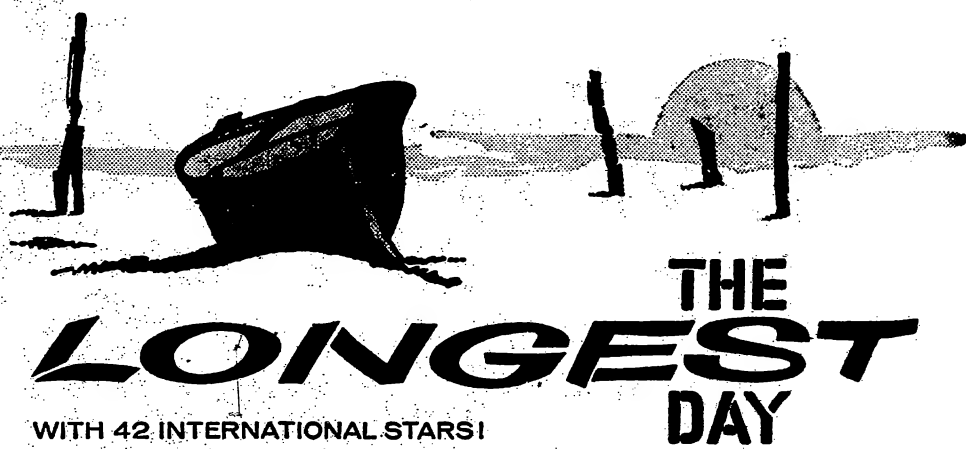
(THIS AD WILL APPEAR IN THE NEW YORK TIMES, TOMORROW, D-DAY)

D-DAY 1963

After 34 weeks on a reserved seat policy at the Warner Theatre, New York, the motion picture acclaimed by the National Board of Review as **"BEST PICTURE OF THE YEAR"** now comes to you on June 26th at the theatres listed below exactly as shown on Broadway.



DARRYL F. ZANUCK'S



Based on the Book by CORNELIUS RYAN
Released by 20th Century-Fox

STARTS JUNE 26TH AT THESE SPECIALLY SELECTED THEATRES:

MANHATTAN: ACADEMY OF MUSIC, RIVIERA, TRANS-LUX 85th STREET • **BROOKLYN:** DUFFIELD, KINGSWAY, RIDGEWOOD • **BRONX:** VALENTINE • **QUEENS:** MEADOWS, Fresh Meadows, BLISS, Long Island City, MIDWAY, Forest Hills • **NASSAU:** COVE, Glen Cove, GREEN ACRES, Valley Stream, ROOSEVELT FIELD, Garden City • **SUFFOLK:** REGENT, Bay Shore, RIALTO, Patchogue, BIG "A", Amityville, WHITMAN, Huntington • **WESTCHESTER:** BRONXVILLE, Bronxville, COLONY, White Plains, ELMSFORD DRIVE-IN, YONKERS, Yonkers • **MONTICELLO:** RIALTO • **LIBERTY:** LIBERTY • **NEW JERSEY:** • **NEWARK:** ADAMS • **JERSEY CITY:** STATE • **ENGLEWOOD:** PLAZA • **WESTWOOD:** WESTWOOD • **PATERSON:** GARDEN • **PASSAIC:** CENTRAL • **PRINCETON:** GARDEN • **HACKENSACK:** FOX • **MENLO PARK:** CINEMA • **PARSIPPANY:** TROY HILLS DRIVE-IN

Admission Tax Levied on Theatres; 75-85 Films Weekly for Free on TV

Pittsburgh, June 4.

Pittsburgh's harried exhibitors are finally seeing light in their fight to get out from under the 10% amusement tax in the city. The exhibitors have gained a strong ally in the Pittsburgh-Post-Gazette who editorialized on the subject on Mon. (27) pointing out that "75 to 85 movies are shown for free on television in the course of a week."

"This has played havoc with the operators of motion picture theatres," the editorial continues, "and on many days they don't attract enough patronage to pay for the overhead."

"The operators are singing the blues but that is not all. They have also gone to the Pennsylvania Legislature seeking an amendment exempting motion picture theatres from the 10% amusement tax municipalities are permitted to levy in this state, the only one authorizing such a tax."

"The city opposes this legislation because it still relies upon the amusement tax to help balance its books. We do wish, however, that it could find a substitute source of revenue to help the movie houses survive. Philadelphia, it should be noted, relieved movie houses of the tax in 1958."

Spearheaded by Allied M.P.T.O. of Western Pennsylvania, the exhibitors have a fairly good chance to win their point with the Republican dominated legislature. Brochures containing box office statements and with the general problem graphically described have been sent to every legislator. Pittsburgh is heavily democratic and has not had much luck in getting legislation through since the election of Governor Scranton. Pittsburgh will definitely oppose the bill and this very opposition may result in its success.

In his letter to the solons, Harry Hendel, executive secretary of AMPTO, said, "Your theatre owner constituent is fighting for his economic existence. When he calls on you to support remedial legislation by voting for House Bill #1154, please listen to his story. His theatre is a potential Admission Tax and Free TV Casualty unless relief is granted from the confiscatory and highly discriminatory taxing provisions of the Pennsylvania State enabling act #481."

In a letter to Hendel, Ben Steerman, Stanley Warner biggie here spoke of "the terrible situations and business conditions in this area. Obviously we here are ready to throw in the sponge in a number of our theatres. If business cannot pick up and we don't get tax relief, there will be many more theatres that will close down weekday operations, which is the first phase, and the second phase will be complete closing altogether."

In his letter, Steerman enclosed a six day gross which showed the average attendance of the Arsenal Theatre as a little over 45 per night with a take of less than \$35.

Cinerama

Continued from page 1

Crama process but in each case there's a matter of optical printing involved. Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" and George Stevens' "Greatest Story Ever Told" are being photographed with a single-lens Panovision camera and so optically processed so as to be in accord with Crama theatrical presentation.

Crama is to have its own single-lens camera by the early part of 1964, according to the present blueprint.

Significance could be two-fold: (1) economics and (2) workability. It's clear that the Crama cost factors have been rough. Maneuverability of a three-lens camera is limited and protracted shooting schedules are the consequence. Then, too, the processing of three prints for a single presentation has been required. Further, exhibitors have had to install three separate projectors, each, of course, manned. Many theatres just could not accommodate three booths and/or couldn't afford them.

Crama now professes to have the solutions to all of these problems. Nicolas Reisini and entourage will be west tomorrow to deliver the message officially.

Should Help Theatres?

Columbus, O., June 4.

Underground Parking Commission has ruled that pedestrian tunnels will be constructed under State St., High St. and Broad St. following completion of the 1,200-car parking garage under the State House yard in the center of the downtown theatre area. State St. tunnel will have an entrance within a few steps of Loew's Ohio, RKO Grand and the Hartman legit theatre. High St. and Broad St. tunnels will be within a short distance of RKO Palace.

Groundbreaking set for July 1 for the garage. Completion expected by December, 1964. Total cost of the project has been upped to \$6,600,000.

Films-on-Art Seminar; Yanks Attend Sans Rank Big Sideline to Cinema

Ottawa, June 4.

The UNESCO Festival & Seminar on Films on Art, held in this capital recently was the first ever held in Canada and the first to screen Kinescopes. They were shown under chairmanship of Vincent Tovell, director of CBC's "Lively Arts" series. Hit was BBC's racy, hilarious "Pop Goes the Easel," on the popularization of painting.

France and Russia both flew in official delegates and BBC sent a top producer. While the U. S. sent no official delegate, a dozen came unofficially, including two distributors. Other officials delegates reped International Federation of Films on Art (h.q. Paris), Institute of Films on Art (h.q. Florence); and the organizers (Canadian National Commission for Unesco) had the co-operation of CINE (Committee for Intl. Non-Commercial Events).

Enrico Fulchignoni of UNESCO's Paris h.q., who attended, termed the films-on-art fest "the most important ever held—in quality, number of participants and extent of organization." Seminars were held at National Gallery, showings at 20th Century Theatres' Little Elgin art house and at National Museum. More than 50 films were shown from 30 countries including Korea, Taiwan (Formosa), Iran, India, Israel, Egypt, Nigeria, Belgium, Chile and Peru.

Lucien Cardin, M.P., representing the Canadian government, addressed a luncheon at Hotel Chateau Laurier, and promised to his best to get action on resolutions passed. An ovation was given Dorothy Macpherson of National Film Board of Canada, who as director of the festival did a whiz-bang job of handling tricky arrangements.

U. S. distributors attending, both from N. Y., were Rosalind Kossoff, president of Film Images Inc., and Leo Dratfield of Contemporary Films. Also from N. Y. were Beatrice Farwell of Metropolitan Museum and Margaret Akemark of Museum of Modern Art; Rohama Lee, editor of Film News; Curtis Davis of National Educational TV & Radio Centre; Marjorie Eason, art counsellor. From Boston Museum of Fine Arts came Patricia Barnard and Dr. Robert Steele; from Detroit Institute of Arts Neta L. Schwartz; from the Winterthur Del., Museum John D. Morse; from Smithsonian Institute, Washington, D. C., Mr. and Mrs. M. C. Watkins. Prof. Theodore Conant represented Ford Foundation.

France's official delegate was producer-director Frederic Megret, at the final screening. Russia sent Alexander Chakowsky, editor of the Moscow Literary Newspaper. Also from France was Jean-Marie Drot of Radiodiffusion Television Francaise, Paris. He and BBC producer-director John Read were commissioned by UNESCO to prepare seminar papers. There were also numerous Canadian delegates from coast to coast.

Walt Disney purchased "Car, Boy, Girl," original screenplay by Gordon Buford, and inked writer to exclusive scripting contract.

The Lone Wanger

Continued from page 5

company, slipping away from him.

Wanger's candid views of Skouras are sharp, sometimes funny and occasionally written in vitriol. "You're a stubborn sonofabitch," Skouras said. "You've ruined us by having that girl in the picture..." Then I mentioned I had just talked to Harold Mirisch in Los Angeles who said he'd just called off his deal with Liz for 'Irma La Douce' and 'Two for the Seesaw,' so she was free now. I authorize you to sign Liz for two more pictures—at once," Skouras said without missing a beat.

Consistently Inconsistent

Or, later, Skouras' bailing out Wanger for confiding in studio rep Sid Rogell: "Walter! At your age you should know better..." Skouras then promptly removed Wanger from his subsidiary post as 20th's European production head a position Wanger held for two months, and later gave the post to Rogell.

When news of Skouras' resignation reaches Wanger in Rome in 1962, the producer writes with a distant weariness: "Although I had spent much of my time in the last few years fighting with Skouras, I was sorry to learn he was resigning. Despite our many differences of opinion, I had always considered Skouras one of the best showmen in the business. He could have done a good job selling 'Cleopatra,' and had some novel ideas of getting guarantees before it opens."

While his portrait of Skouras is sharply realistic, Wanger seems to gloss over some of Liz' more lively qualities, and the personality which emerges is a deeply dedicated actress, "a real professional concerned with all aspects of picture-making," which includes, apparently, not only the script, but living quarters at the Dorchester (two penthouses), assistant director, hair stylist and personal hairdresser. Liz' illnesses in Rome are reported without comment, though they range from migraine headaches to such exotic malaises as overdoes of pills, swollen legs, swollen eyes, bruises and infected teeth.

In one seemingly unintentionally funny aside, Wanger describes a "ghastly meal" at Liz' fantastically costly Roman villa: "beer, bully beef and picalilli."

It's a good novelist's detail.

The entire book, in fact, should provide such material for some years to come. Behind it all, of course, is the personality of the author, shrewd, gentlemanly in tone even in times of crude crisis, a much more clever and ruthless fighter than he ever would like to admit. Though he was formally removed as producer in the picture's last days, he is the one man who has been with the project from start to finish. And, though he had a heart attack before the film began, the only person who lived through the film without one sick day. Watch out for him.

Long Island Studio

Continued from page 3

"Charlemagne," has scouted the studio situation in New York and reports that conditions are actually quite poor generally for making a feature. He says that stages are small and cramped and the best ones are tied up anyway. The Long Island Studios, however, are spacious and modern, he says and all indications are that the plant will be an effective one. If successful, the Roosevelt Field project should have a marked effect on domestic production, now making it possible for more features to headquarter in the New York area instead of just coming east for locations.

Leasing of the plant also stills somewhat widespread skepticism about the project's ever getting underway, especially considering the fact that it was first revealed over two years ago. Myerberg has set a special profit-sharing deal with the unions involved on "Frog Pond" but this plan doesn't apply to the Pan Arts projects. Should Myerberg get his film into production and successfully completed, however, it will make an interesting and precedent test case for such elaborate union participation and cooperation in that it has made various test concessions for the "Frog Pond" pic's filming.

Danish Film's Sex Candor an Issue

'Stranger Knocks' Before Albany Censors—State Quotes 'Variety' Reviewer

Assists & Associates

Hollywood, June 4.

John Clark Bowman has been elected chairman of Assistant Directors Council and Richard Bennett returned as chairman of Associate Director-Stage Managers Council (West).

Other new officers of ADC include Bruce Fowler Jr., 1st vice-chairman; Roy Gosnell, 2d vice-chairman; Henry Brill, secretary-treasurer. Elected to AD-SMC: Clay Daniel, vice-chairman; Walter Coblens, secretary.

Missouri-Made Feature In Second Round; Seek Distrib for 'Checkered'

Kansas City, June 4.

"The Checkered Flag," feature length film produced by Motion Picture Investors, went into release with a premier showing in an eight-theatre multiple-run here last week. The showing here off an area saturation which will see 40 prints working with over 100 bookings in the next 30 days.

Area release follows test dates in theatres in Columbia, Sedalia, Booneville and Jefferson City, Mo., and Casper, Wyo., per Richard Orear, president of Commonwealth Theatres and a director of MPI.

Distribution of the picture, and of "Trigger Happy," with which it is being dualled, is being handled through Mercury Film for MPI, with Beverly Miller, head of Miller (drive-in) Theatres, as president of the operation. The releasing plan to date is to follow the saturation schedule area by area. Promoters hope receipts from new dates may clinch national distribution deal.

MPI is believed to have upwards of \$150,000 in the negative or will have when all the charges are in. The picture is in Eastman color and has a racing theme, as the title indicates. It is the theme which is responsible for the business thus far, MPI officials indicated.

Companion film, "Trigger Happy" formerly was released as "Deadly Companions" by Pathe, but had only scattered play dates. Its cast includes Brian Keith, Maureen O'Hara and Chill Wills. The two pictures are getting the bulk of play dates in this saturation drive from drive-in theatres.

TONY CURTIS REYNARD'S 'OFF THE CUFF' FOR U

Having just finished one feature for Universal and currently in another for the studio, and with three more set at various shops, Tony Curtis has added yet another assignment to his acting schedule. He is now committed well into 1964.

Actors latest deal is to star in a coproduction by Universal and his Reynard Productions called "Off the Cuff." This is being scripted by Bill Manhoff and will be produced by Stan Margulies for whom Curtis will also make "Ask No Questions," the script for which is being penned by Abram Ginnes.

Curtis just completed a costarring assignment with Gregory Peck and Angie Dickinson in U's "Captain Newman, M.D." and is currently working with wife Christine Kaufman in Harold Hecht's "Wild and Wonderful" also for Universal. Following this he's skedded to make "Playboy" for Columbia and "The Confessor" for Mirisch-Seven Arts. He then returns to U for the two Margulies pix.

MITCH MILLER ON TRAILER

Hollywood, June 4.

Mirisch has set Mitch Miller to appear in special "sing-along" color trailer for John Sturges' "The Great Escape." Trailer uses "The Great Escape March" written by Elmer Bernstein with lyrics by Al Stillman. Miller recorded march as a single for Columbia.

Subject, in addition to theatre runs, will be used as basis for series of tv spots for pic.

Albany, June 4.

The alleged "obscenity" of two scenes in "A Stranger Knocks," which VARIETY detailed in the May 8, 1962 edition, with a review by "Stef" of the Danish film from San Francisco in the May 2, 1960 issue, and which Louis M. Pesce, director of State Education Department's Motion Pictures Division, quoted at length, in his "answer" to an appeal filed with the Regents by Trans-Lux Distribution Corp., is the pivot around which arguments will be concentrated before the Board, and possibly later, in the courts.

Trans-Lux, in a four-page petition, claimed that the Division acted "arbitrarily, illegally and in excess of its authority" in refusing to "license the film on the ground that certain portions thereof are obscene, within the meaning of Section 122 of the Education Law."

"Neither the film in its entirety nor any portion thereof is obscene within the meaning of Section 122," declared Trans-Lux. "The determination of the Division in refusing to grant a license was contrary to the evidence, and the verdict of a jury to that effect rendered in an action in the Supreme Court of the State of New York triable before a jury would properly be set aside by the Court as against the weight of evidence," petitioner continued.

"If Section 122 of the Education Law be construed to authorize the Division's refusal to grant a license for the film, then Section 122, as construed and applied violates Article 1, Section 6 and 8 of the Constitution of the United States," the appeal (filed through Weisman, Celler, Allan, Spett Sheinberg, 1501 Broadway) insisted.

For these reasons, Trans-Lux requested that the Regents to "set aside the determination of the Division and direct the issuance of a license for the exhibition of the film."

Richard Brandt, as president of Trans-Lux, signed an affidavit of verification. The appeal papers point out that Trans-Lux holds the right to exhibit the film, and to license others to exhibit it, in the U.S.A.

The print of "the film" (capitalized in the appeal), its sound tracks and its script, in Danish and English, were submitted to the MPD; will be submitted to the Board of Regents "and are made a part of this appeal."

Pesce, in his answer (dated May 20), denied "all of the allegations in Paragraph 6 (of the appeal) that the Division acted illegally."

He alleged that: "In denying a license for exhibition of the film, on the ground that certain portions thereof are obscene, the Division was acting in accordance with its legal authority, as set forth in Article 3, Part II, Section 122, which reads in part: 'The director of the division or, when authorized by the Regents, the officers of a local officers or bureau, shall cause to be promptly examined every film submitted other than as herein required... unless such film or any part thereof (the last four words underlined) is obscene... shall issue a license therefor.'"

Pesce's answer further asserted: "The denial of a license is consistent with the previous determinations made by this division in similar cases. The dominant effect of the portions ordered to be eliminated by the Division is to appeal to prurient interest (here he described the scenes and the alleged portrayal of sexual union)..." "in a manner exceeding customary limitations of candor and constituting morbid preoccupation with the details of sex."

"Consequently," argued Pesce, "taken on their own merits, these scenes are obscene in terms of Section 122 of the Education Law and in terms of the definition of obscenity cited in the court opinions in leading cases."

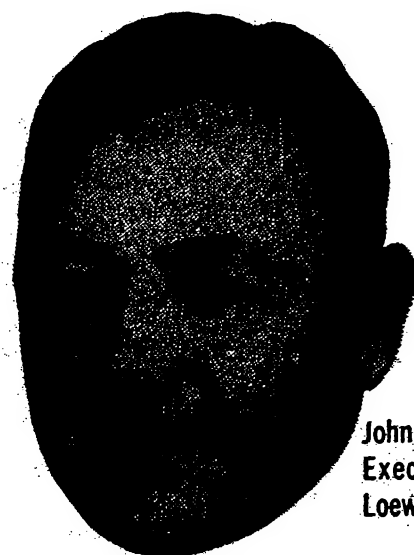
The MPD director concluded by saying, "The following excerpts from reviews of this motion picture support the allegations that the scenes in question offend contemporary community standards."

Quoted was the May 8 VARIETY story, with Stef's critique included and a portion of the notice by Time in May. Saturday Review of Literature and other favorable reviews were cited by petitioner.



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Military Cooperation With Film-Makers

Clash Centers on Authority of Pentagon Vs. Field Commanders, Also Explicit Shooting Sked

Washington, June 4. Pentagon here is being urged to ease some of the restrictions in its proposed directive on troop use in film production. Defense Dept. wants the decisions on troop use made in Washington, taking them out of the hands of field commanders. The proposed directive, still under discussion, would require film companies to submit specific and detailed statements of their needs plus production and shooting schedules.

Up to now, film companies have given the Pentagon a generalized schedule. This, in turn, would be transmitted to the Service branch affected and then sent to the field commander who would make the decisions on how many troops could be used and when and how they would be deployed.

In negotiations with the Pentagon, the Motion Picture Assn. of America has been stressing the positive value of film in enhancing here and abroad the image of the U.S. military.

The film industry, it was learned, has also pointed to the financial gains accruing to it and the military from the past era of mutual cooperation.

The military's favorable image has been created at no cost to the government the Pentagon has been advised. Film companies and their products are also good advertisements for free enterprise.

The film negotiators have also reminded Defense Dept. of the large chunk they pay to taxes, the large bulk of which go to the Defense budget.

Irish Battle

Continued from page 2

will support the Hurok import remains to be seen. A venture, some years ago, by a Northern Ireland unit of the British Army, made a disastrous appearance in the Boston Garden.

This Irish rivalry also points up the increasing competitiveness between the two major concert offices, Hurok and Columbia, who are battling it out for arena attractions. The Columbia concerts outfit had a British army unit last year, and has already lined up the British Royal Marine Band and Massed Pipes for 1965. In former years, this was the particular province of the Hurok office, but now each office is going after the lush arena market.

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On Stage "TO THE MARINES"

Odets Vs. Sinatra Sez Deal Favoring Actor Ruined Writer's Profit

Los Angeles, June 4.

Clifford Odets in breach of contract suit filed in Superior Court (25) against Frank Sinatra and two Sinatra-owned companies, Essex Productions Inc., and Park Lake Enterprises, plus 10 John Does, demands a total of \$762,500 in six causes of action.

Action, which revolves around Odets' original story, "The Actor," also alleged interference with prospective business advantage, slander of title and asked reasonable value of services rendered.

Odets claimed that he entered into an agreement with Metro in May, 1962, in which he was to assign to studio all his rights in his story and to write a screenplay based on property for \$200,000 plus percentage. Negotiations continued until July 9, 1962, at which time contract and terms were to be confirmed, according to complaint, which stated that on this day Metro terminated negotiations.

Termination by Metro of negotiations and refusal to deal with Odets were due, writer charged, "directly to the acts and representations of the defendants, particularly Sinatra." Alleged acts and representations were to the effect, according to complaint, that Metro shouldn't continue negotiations with Odets but should terminate them to allow the defendants to negotiate in order to buy the literary rights to Odets' story, then to sell property to Metro along with Sinatra's services for picture.

Odets said in complaint that defendants didn't intend to purchase his story and sell to Metro along with Sinatra's services "unless Metro agreed to purchase 'Actor' as part of an overall package deal, including, but not limited to, several Sinatra pictures, a motel and other properties belonging to Sinatra, which Metro was not willing to do and which plaintiff was not willing to do and which was known to defendants at the time."

Odets alleged in suit that on Oct. 2, 1962 an oral agreement was entered into between the defendants and Odets for a joint production of a feature film based on his story, which writer was to script and for which he was to receive \$75,000. This contract later was breached by defendants, according to suit.

Action also asked 7% interest on \$200,000 from July 9, 1962, until paid, in first cause of action, and 7% interest from Oct. 10, 1962, until paid on balance of damages.

Montgomery Clift

Continued from page 5

the main points of U's complaint in that the company claims that the illness forced additional expenses on the pic.

Studio also claims, however, that production was further delayed because the actor had repeatedly failed to memorize his lines correctly. "I do not deny that I was upset when I discovered I was a victim of eye cataracts but I refuse to accede to defendant's demand that this condition thereby created a disability which was responsible for delays in the production of the picture," he said.

Actor further charged that when the cataract condition was found, U tried to get him to make a claim against the insurance company that covered the production. "Freud" opened last December and has been playing in various cities throughout the country for the past few months.

German TV

Continued from page 1

ogne shows, the rest can view the Second TV Net.

As if that wasn't enough commercial trouble to bother the networks, nearly every one of the nine stations now comprising the First TV Net is also planning to some time soon, many also expecting to include commercial slots on the local outlets, thus further slicing up the ad revenues.

And not only that, but the Federal Government at Bonn is also getting into the act. The West German Health Ministry (only German ministry under a woman, Mrs. Elisabeth Schwarzhaupt) is proposing before the Federal Cabinet that all commercials in radio, television and films for medical preparations (even including minor pain-killers like aspirin) be forbidden. It's claimed that too many teenagers are becoming pill addicts in Germany through misleading or highly suggestive ads.

Japan

Continued from page 2

largely attributed to television and other recreation and entertainment in the new Japanese "leisure boom."

The decline has seen two major film producers go out of business. Two other large companies are reportedly on the financial shoals.

Export earnings probably won't increase over last year's \$3,477,900 and will likely fall short of the industry's \$4,600,000 target.

On the upbeat, b.o. coin rose from \$202,000,000 in 1960 and 1961 to \$211,000,000. This gain, however, was the result of admission price increase from 29 cents to 36 cents.

A brisk import trend was predicted by the Commerce Dept. for 1963. The Japanese government relaxed restrictions on remittance of film earnings and raised the import quota from 231 to 275.

Film Reviews

Continued from page 6

A Gathering of Eagles
Hudson, even at home, must never be more than six rings away.

Hudson invests his role with the right blend of authority and warmth. Rod Taylor creates a colorful figure as the undesirably easygoing vice-commander who shapes up when the chips are down. Miss Peach, a British actress brought over for the occasion, manages to be appealing in a role that was shopworn a decade ago. Barry Sullivan capably handles the somewhat obvious role of a veteran base commander whose alcoholic intake gets him the heave-ho from Hudson. Competence in top supporting roles is achieved by Kevin McCarthy, Henry Silva, Leora Dana, Robert Lansing, Richard Anderson and Lief Erickson.

Filmed primarily on location at several SAC installations, the picture benefits from the astute Eastman Color photography of Russell Harlan, taut editing of Russell F. Schoengarth, lifelike art direction of Alexander Golitzen and Henry Bumstead and unobtrusively helpful score by Jerry Goldsmith. "The SAC Song," written by Tom Lehrer and sung by Taylor, is woven appropriately into the story to provide a melodic note of levity. Most interesting sequence in the film is the climactic one, which illustrates in dramatic fashion the fast and foolproof accuracy required of a SAC wing unit for an operational readiness inspection—or surprise alert test—designed to keep the SAC bases in razor-sharp preparedness for emergency at all times. Tube.

Arthur. Weiss, who scripted "Flipper" for Metro, inked by studio to repeat on "Rhino."

N.Y. Cameramen Nix Biroc of L.A.

Pan Arts Peeved—Cite Reasonableness of Other N. Y. IATSE Locals on Long Island Film

Albany Certificates

Albany, June 4.

Skyline Film Inc. has been chartered to produce motion pictures, with offices in New York and capital stock of 200 shares, no par value. Foley, Walsh & Rowe, were filing attorneys here.

Films International Ltd., New York corporation, has changed its name to Cinema V. Ltd., according to a certificate filed at Albany by Blum, Lollis, Haimoff, Szabad & Gersen, of Manhattan.

Marpol Productions Inc., a California company, has filed a statement and designation of address for New York State conduct of a motion picture production business. Martin, Perbinger, Kaplan, Goodwin & Berkwitz of Beverly Hills, were the attorneys filing the certificate in Albany.

Continental 16 Inc., a Delaware corporation, filed a statement and designation that its New York State office for the conduct of a business in distributing and dealing in 16 millimeter and other motion picture is c/o Walter Reade-Sterling Inc. New York. Simpson, Thacher & Bartlett, 120 Broadway, were filing attorneys at Albany.

Mercury News Film Inc. authorized to produce motion pictures, and Associated Film Consultants, Inc., to produce and deal in films, with offices in New York. Both corporations have a capital stock of 200 shares, no par value. Eisman, Lee, Corn, Sheftel & Bloch were filing attorneys at Albany.

Mid-Plaza Cinema Inc. has been authorized to conduct a theatres business in Glen Cove, Nassau County. Capital stock is 1,000 shares, no par value. Morris J. Helman, New York, was filing attorney at Albany.

M. Y. Film Co. Inc. has been authorized to deal in motion pictures, with offices in NYC. Capital stock consists of 200 shares, no par value. Kenneth H. Resnik was recording attorney at Albany.

Paramount Meeting

Continued from page 5

Flanked on the dais by chairman Adolph Zukor and exec committee head Edwin L. Weiss, Balaban said he was high on new product potential, singling out "Hud" and "Come Blow Your Horn," and his encouragement was bolstered by the production cost-cutting measures which reduced average budgets by 20% under last year.

He added a significant note: "We have been fortunate in avoiding the catastrophic productions which have been plaguing the industry."

No decisions yet on the licensing of the post-1948 backlog to television, related the chief exec.

All directors were reelected, and all officers are candidates for reelection at a board meeting tomorrow.

'Arabia' in Honolulu

Honolulu, June 4.

"Lawrence of Arabia" (Col) has opened an extended run in the Consolidated circuit's Kuhio theatre. There are no reserved seats. House is scaled for \$1.25 matinees and \$1.49 nights and Sundays, with lower prices for both children and juniors.

There are 15 showings weekly, a matinee and one evening performance daily except Saturdays and three shows Saturdays (and holidays).

A dispute has developed between indie filmmaking company Pan Arts, and International Alliance of Theatrical Stage Employees cameramen local 644. Problem lies in PA's desire to use Coast cameraman Joe Biroc for its upcoming "World of Henry Orient," which is to be lensed in New York at Long Island Studios. Union balks at the idea.

George Roy Hill, co-boss with producer Jerry Hellman of Pan Arts, wants to work with Biroc, the two having worked together on "Toys in the Attic" and other pix. But the union is dead set against the cameraman's importation, refusing even to permit the hiring of an eastern standby as is usually the procedure when accommodating a cross of local jurisdiction.

Hellman and Hill are distinctly incensed by the union's stand, especially considering the fact that they have received strong cooperation from other IA locals in launching the first project at the new Roosevelt Field installation, presently being constructed by Michael Myerberg and William Zeckendorf. Cameramen's 644 is the only local with which they are having any difficulty and the other locals' cooperation was particularly important in that Roosevelt Field lies in the jurisdiction of different union branches in some cases from those who rule in Gotham. Since some location work has to be done within the City itself, this cooperation was essential if the film was to be done at the new facility.

"Orient" is slated to roll July 29 with Peter Sellers starring. But the cameraman matter will, obviously, have to be settled by then. Both sides are standing firm for what they want but if the union persists, Hill will simply have to work with a local cameraman and forgo Biroc this trip.

\$5 Gets You 60c

Continued from page 3

Kirkman, who had driven by the theatre was asked to come to the theatre and confer with Stoker and Banks.

Banks and the group declined to leave the ticket window. Moments later they left in an orderly fashion with Kirkman and other police officers for the city hall.

Banks was offered a refund of the \$5 by the theatre. He declined. He left the ticket at the window and threw the \$5 in change on the sidewalk. The change was later picked up by a local merchant who said he would hold it until it is called for.

David Westheimer's new novel, "Von Ryan's Express," and handed by 20th to Saul David for production.

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FCC DECREES NEW BALLGAME

CBS-TV Daytime: \$165,000,000

No small factor in CBS-TV's peaches-and-cream payoff on the Dow & Jones Wall St. averages is the network's daytime picture. As a matter of fact it's even better than that. Come next fall, and the web will be posting SRO on its daytime programming fare, which, at the going rate of \$1,500,000 billings per quarter-hour and encompassing all 85 such quarter-hours, will tote up to a '63-'64 gee-whiz \$165,000,000. That's not only unprecedented in terms of daytime leadership but accounts for more than a third of the entire network's billings.

For all the fact that CBS-TV (as with the other webs) is finding it difficult to dispose of its final 15% nighttime availabilities, daytime is operating at peak performance — both billings and rating-wise. Its 10-out-of-Top 10 national Nielsen status has become habit-forming, and if the gag persists that the guy in charge of daytime tv on CBS has the sinecure of sinecures, it's strictly kidding on the square, since the last new show to premiere daytime ("Password") was 15 months ago. It's getting 60% of the audience share. And standing in the wings, in case some weakies develop, are such items as the Jack Benny and Andy Griffith reruns.

It's no secret that prexy Jim Aubrey emerged a big hero in the eyes of the affiliates a few weeks back by virtue of this daytime performance, for it's given the affils a sellout advantage on local daytime sponsorships.

Audience pull of the network's top-rated soap, "As the World Turns," washes away the rating lustre of many a network nighttime show. "World Turns" telecast Monday through Friday from 1:30 to 2 p.m., spun a hefty 15.1 Nielsen for the two-week report ending May 12. Network nighttime averages for the same report, using the 6 to 11 p.m. period for the seven evenings, runs this way: CBS, 18.7; NBC, 15.2; and ABC, 12.6.

FCC Wants Networks to Give 'Affil Preempted' Shows UHF Ride

Washington, June 4.

FCC has notified the networks it will call them all in to talk about making web shows rejected by affiliates available to independents in the UHF band in intermixed markets.

FCC is unanimous in the proposed sounding out of webs for bolstering the programming on UHF stations in mixed VHF-UHF towns.

"There is an issue," the seven Commissioners (including the retiring chairman, Newton Minow) wrote all three tv nets, "from the standpoint of public interest as to programs which the network affiliate does not choose to present and which might, therefore, be available to UHF stations in the community, if the parties could agree on terms. In this way, the public in the area would have available to it additional network programming."

"We note," FCC continued, "the issue involved is somewhat analogous to that concerning the availability of network programming to stations operating in small markets. To such stations, several of the networks have, since about 1955, undertaken to make available certain of their programs under various special arrangements."

No date was set for the meeting. In the letter.

TV-Radio Specials On Pope's Death

Television and radio networks, upon the death of Pope John, interrupted regular programming to bulletin the news. Bulletins were followed up by news coverage and specials.

ABC-TV slotted a Monday (3) night hour special at 7:30 p.m. CBS-TV had a half-hour Monday special at 3:30 p.m., repeating the same special at 10:30 p.m. NBC-TV had a half-hour obituary at 9:30 p.m. Monday, followed by an hour evening special at 8:30 yesterday (Tues.). NBC-TV, starting at 3 p.m., shortly after Pope John's death, began a five-minute series of announcements on the half-hour until the evening, telling of the news.

ABC Radio on Monday afternoon had a half-hour special on the Pope's death, starting at 4 p.m. CBS Radio broadcast a memorial program Monday night from 8:30 to 9. NBC Radio had a Monday night 55 minute special and Mutual devoted its Monday night "World Today" to developments in the Vatican, as well as repeating a "Pope of Peace" special twice. All the N.Y. indies, both radio and tv, were keyed to the event.

Jerry as Judy Regular

Jerry Van Dyke, brother of Dick Van Dyke and host of the summer CBS-TV "Picture This" replacement series, will be a regular on the "Judy Garland Show" next season.

Comic Jonathan Winters is being dickered for a regular guest stint, but the Winter deal is far from set at this time. Mel Torme has been inked as guest vocalist for the weekly Sunday hourlong showcase. He also will serve in a creative capacity for the music. Danny Daniels takes over as choreographer from Nick Castle, who choreographed the first two videotaped Garland outings.

Chain Groups On Option Time Ban: 'We're Not Elated'

Group station operators, who have been stepping up their own production capabilities in recent years, are not jumping for joy over the FCC's lowering of the boom on network option time. "Any idea that this development means open sesame for groups or independent stations to increase local programming in prime time is flying in the face of economic reality," one group exec stated, adding that the networks perform a vital function and hence will continue to command the allegiance of their affiliates.

"The FCC went too far in killing the concept of option time," he said. Group operators and indie stations would have far preferred a limitation of option time to three prime time hours instead of three current three-and-a-half or four hours. Such a limitation, the group exec stated, would have opened up a realistic economic basis for greater programming efforts by local stations or syndication companies.

"The posture of the business demands the continued existence of the networks," he said. But, he pointed out, the industry needs far wider creative resources than exist currently. "At the present time, the three networks in conjunction with a handful of production companies make up the industry's creative pool. We need one that's 10 times larger than that. One way of accomplishing this objective is to put sensible limits on network programming and increase the basis and incentives for other programming sources."

NETS ON SPOT IN OPTION TIME BAN

By GEORGE ROSEN

Television — particularly that part of it which impinges on the networks — may never be the same again. For the FCC in what shrewd observers regard as perhaps one of the most decisive rulings in its history, has struck down option time.

Option time has been banned not only in the face of the long "fight for survival" by the networks which asserted that assured clearances are essential to program commitments and selling to advertisers, but also in the wake of the FCC's 1960 ruling that it is "necessary for network operations."

But this key benefit, in the FCC view is outweighed by the inherent strictures which restrain the local station from the fullest exercise of its responsibility to select its own programming from the widest and most diverse sources.

Now that the networks have lost, they are faced with the difficult operational and advertiser relations task of getting along without what they continually asserted was essential to their continued health and stability.

Outwardly the networks this week continued to remain calm and unruffled, voicing unofficial disclaimers that anything much would happen to disrupt existing practices, but key observers, particularly those closest to the stations, see little justification for the hope and belief in certain network circles that the ban on option time will have little or no practical effect on actual clearances of prime time network shows. It would take a rash broadcaster, regardless of his FCC license requirements, to assert that his station will continue to clear for network shows in the same manner as in the option time past. Even if he should carefully refrain from talking but were to continue to clear in the same manner (as when option time was in force), his operation would run the risk of unsympathetic FCC review at license renewal intervals, which recur each three years.

"Throw The Switch" Boys In other words the adroit tv operator — no matter how loyal he may want to be to his network — must be most careful to avoid any semblance of a "throw the switch" ride the network's modus vivendi which characterized the good affiliates' behavior in the past.

Effective Sept. 10, on the very eve of the new fall season, when option time is no longer in effect, every program must stand on its own, as the best available for the time period in question.

Old hands at tv station operations and FCC relations are expected to be most sensitive to the new FCC climate and its anti-automatic clearance nuances. The group owners, in particular, will be most anxious to demonstrate their altout dedication to program-by-program schedule selection, made at the "local" level and unalloyed by the now outlawed option time disposition to clear automatically for any network offering.

Furthermore, these station owners and operators are as well-schooled in the economics of tv station operation as they are in the newly emphasized FCC philosophy of individual station responsibility no longer compromised or modified by an option time clause of a network affiliation contract.

The Storers, the Tafts, the Frank Smiths, the Roger Clippys, et al., are, it's believed, well aware of the new opportunities to increase the more lucrative spot tv revenues (which compensate the stations eight to one over payments from the networks) whose full potential until now option time provisions prevented their realizing.

Thus the option time ban must, it's felt, provide direct and large new profit benefits to the already wealthy tv stations in the major three channel markets, such as Boston, Cleveland, Cincinnati, Pittsburgh, Kansas City, Mil-

(Continued on page 30)

Melnick Ankles ABC-TV Program Job For a Partnership With Susskind

Amer. Tobacco Lights Up For 'David & Bathsheba'

American Tobacco has increased its purchase of one particular NBC-TV Monday night movie. It's "David & Bathsheba," scheduled for Sept. 23, the same night it goes opposite General Foods' opening-of-the-season two hour special on CBS-TV.

American Tobacco has bought, as a regular diet, two minutes weekly in the NBC Monday feature film casing. With "David" tue buy is upped to five minutes.

Humble Oil, Xerox Windfall for NBC News & Specials

Humble Oil is on the verge of a deal to buy NBC News tv "actualities" (i.e. planned specials). On top of that, Xerox is thinking of buying into similar shows—at least 15, and probably more like 20 will be scheduled for '63-'64.

With Humble buying planned specials and Gulf Oil committed already to another season's worth of "instant specials" (hard news stories) on NBC-TV, it looks very much like the network's news operation will be SRO well before the season begins.

It is hardly likely that Humble will be paying the full price for production as well as time; these things just don't happen too often in tv news. But time alone should mean that the oil company will be spending at least as much as Gulf, reportedly spending nearly \$1,750,000 on the season for "instants" (not counting election and convention coverage).

Understanding is that Humble will bankroll alternate weekly specials beginning in January, 1964. By summer the sponsor will go weekly with repeats.

How much additional loot Xerox can come up with (since the company doesn't seem to have allocated a running tv budget) is unknown, but whatever the amount ultimately is, an additional buy now by Xerox, observers feel, can be construed as an affirmation of the high-riding NBC News team. (The N.Y. Times recently attributed a rise in Xerox stock directly to its sponsorship of "The Kremlin," made by NBC News.)

The word of a probable Humble Oil-NBC arrangement hit the

(Continued on page 38)

'Sunrise Semester' May Go Network As 'College of Air' Sub

"Sunrise Semester," which begins another WCBS-TV, N.Y., run next season, may go network on CBS-TV comes September.

It's reported only a few remaining wrinkles remain to be worked out for the educational series to win national exposure via CBS-TV. Slotted on WCBS-TV in the wee hours of the morning, "Sunrise Semester" is done in cooperation with New York U. The courses which are forecast to win network exposure include "Introduction of Ethics," to be taught by Professor Sidney Hook, and "Outlines of the History of Art," to be taught by Dr. J. Costello.

"College of the Air," which CBS-TV telecast in previous seasons, will not be back next season.

Another educational network show — this one designed for children in the preteen age group — "Reading Room" also will not return next season. Another Saturday afternoon educational series, designed for the same age group, will be introduced comes the fall.

Dan Melnick, 31-year-old v.p. over ABC-TV's nighttime programming, has handed in his resignation to join Talent Associates-Paramount Ltd. as exec vice-prexy and full partner with David Susskind, TA-Paramount Ltd. prexy. Melnick is taking over the spot held by Susskind until the death of his partner, Alfred Levy, a couple of years ago.

Melnick's exit from ABC-TV was a surprise move since he had been the fair-haired boy at ABC-TV from the time he joined the web in 1956 as manager of programming. He quickly climbed up the ladder as v.p. and director of program development and, then last year, when Tom Moore was promoted to chief of the tv network, Melnick was handed Moore's job as programming chief. The 1963-'64 season for ABC-TV, representing a virtually complete overhaul of the schedule, is understood to represent the joint strategy of Moore and Melnick, as against a more conservative policy advocated by some of the web's execs.

Besides the full partnership angle, Melnick is tying up with Susskind because of the broader creative scope in his new association. He'll be working with Susskind not only in tv, but on TA's multiple film and legit projects.

Melnick, who's the son-in-law of composer Richard Rodgers, entered tv as a production assistant at CBS-TV in 1949. He was promoted shortly afterwards to a full producer.

'Channing' as 1st '63-'64 Casualty?

There's a possibility that the Revue-produced "Channing" series on ABC-TV may be the first casualty of the '63-'64 tv season — even before the new season gets under way.

ABC has been unable to get any sponsor nibbles on the hour show, despite the fact that it's slotted 10 to 11 Wednesday nights following "Ben Casey." However, the fact that it'll be opposite Danny Kaye (CBS) is believed a strong factor in sponsor resistance.

ABC has been dickered with Four Star's Tom McDermott on possibility of a replacement for "Channing." McDermott already has going for him on ABC the Gene Barry "Burke's Law," one of the potential hot properties on the web rosters.

CBS, SCHOENBRUN SETTLING CONTRACT

Further evidence that David Schoenbrun's long association with CBS News is at an end was furnished by a top level CBS News exec who indicated that only the severance of Schoenbrun's contract remained at issue.

Officially, neither Schoenbrun or CBS News would comment on the break. What could be gleaned from talking to responsible parties is that Schoenbrun and CBS News brass were at variance on what Schoenbrun, as chief European correspondent, should feed the CBS News service.

Schoenbrun has been with CBS News 16 years, serving long as Paris bureau chief, briefly as chief Washington correspondent, and more recently at his present post.

CBC's Upged Costs

Ottawa, June 4.

Federal government spending estimates for the 1963-'64 fiscal year indicate a \$4,445,000 rise in cost of operating the Canadian Broadcasting Corp. AM and television services.

Government's operating grant to CBC would thus reach \$78,439,000. Upged costs are laid to declining commercial revenues in the corporation's airters.

British Com'l TV's Upcoming Battle for Power With New 12-Yr. Deals Slated on Program Control

By HAROLD MYERS

London, June 4.

A new battle for power in the commercial television arena will start within the next three months, when the Government is expected to advertise for program contractors to operate independent television services for 12 years from July, 1964. It is confidently predicted that the advertisements will appear by early August and that contracts will be negotiated at the end of the following month.

In spite of all the public beefs made in the past few months by the four majors and most of the regional tv companies, there is little doubt that they will all be staking their claims for a new concession, but almost without exception they will be seeking more favorable deals in a bid to compensate for the tax on advertising revenue which, it estimated, will cost the industry \$50,000,000 a year.

One other thing appears certain too. That is that there will be a new contender as a program company in the shape of the Daily Express. The Beaverbrook sheet collared loads of publicity last month when Norman Collins, deputy chairman of Associated Television indicated that the new tax might not make it worthwhile to continue in business. The Express quickly jumped on the bandwagon and undertook to buy out ATV's assets and operate the company independently, with an undertaking not to use American programs but to fill its air time with British and Commonwealth shows.

Almost from the day that commercial tv started, way back in 1955, the Express has been sniping at the indie tv system, though significantly of late its attacks and criticism have been less forthright than in the years gone by. Industry insiders are confident that the Express group would now like to jump on to the tv bandwagon and thus be in step with other newspaper publishers who have been reaping a rich harvest for many years. The Collins speech, it is suggested, provided the opportunity to stake a claim publicly, and it is believed that this will be carried to its logical conclusion when the Postmaster General ad-

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FCC's 'Not Guilty' Re NBC-WNDT

Washington, June 4.

FCC ended its investigation of the WNDT-TV, New York imbroglio, absolving NBC of allegations that its grants to the educational television station had programming strings attached.

In a letter to Educational Broadcasting Corp., WNDT's licensee, Commission said it was "satisfied that no grant of funds to you from a broadcasting interest or anyone else was conditioned on any understanding or commitment by you with regard to WNDT's programming."

FCC said it based its conclusion on the statement submitted by WNDT and letters from NBC. Educational Broadcasting filed a long and detailed listing of grants made to it plus a sheaf of correspondence between station and its various contributors, including NBC and other webs.

NBC also submitted letters to Commission on May 17 and 24, commenting on WNDT's statement.

MGM's NBC Minutes

MGM bought at least five minutes worth of participations on the NBC-TV fall primetime schedule. Two of the minutes go into the Monday and Saturday night feature, some of which Metro itself supplied the web.

Staying almost true unto itself, Metro has a minute in "Mr. Novak," the new hour it is producing for NBC-TV. However, there is also a Metro minute in the upcoming Robert Taylor series, done not by Metro, but by Four Star.

HAL NEAL TAPPED AS ABC-AM O&O PREXY

Hal Neal Jr., v.p. and general manager of WABC Radio, N.Y., has been moved up to president of ABC's owned & operated radio stations. He fills the spot vacated by the shift of Steve Riddleberger into ABC's news department as operations v.p. under Jim Hagerty.

Neal is a 20-year man with ABC, having started with the web's Detroit station, WXYZ, as an announcer before becoming that outlet's general manager. In the last three years, WABC Radio has climbed under Neal's aegis into one of the leading stations in the metropolitan market.

Scot Church Raps 'Week That Was'

Edinburgh, June 4.

A leader of the Church of Scotland hit out here at the BBC-TV satire program "That Was The Week That Was."

Dr. William Steven, Queen's Park, Glasgow, who heads the Committee on Religious Instruction of Youth, told the General Assembly of his Church: "For smut and vulgarity this program would be hard to beat."

At times, he said, they were "reduced to scraping the bottom of garbage pails for anything that might shock."

Minister did not specifically mention the late Saturday program by name, but it was obvious he meant "That Was The Week That Was," which has a viewing audience of 11,500,000. It is now being rested until the early fall. Dr. Stevens concluded: "If these be your Gods, oh Israel... then what?"

FCC GREENLIGHTS

KTTV PURCHASE

Washington, June 4.

FCC approved the \$10,390,000 Metromedia buy of KTTV, Los Angeles from the Times-Mirror Broadcasting.

Commission grant was made without prejudice to possible upcoming move to transfer one of Los Angeles' seven VHF channels to a non-commercial educational station. Metromedia said it would donate \$250,000 to a teachee outlet in Los Angeles if it got the KTTV license.

Also set aside temporarily was the possible effect of court action in the WORZ-TV, Orlando, Fla. case where Metromedia prexy John Kluge is an indirect party to the dispute.

Grant was conditioned, however, on John Crisconi relinquishing his spot as director-stockholder in either Metromedia or WKTV-TV, Utica, N.Y.

With the addition of KTTV, Metromedia now has the limit of seven tv stations—KMBC, Kansas City; WNEW, New York; KOVR, Stockton, Calif.; WTTG, Washington; WTBH, Peoria, Ill. and WTVP, Decatur, Ill. It also operates eight radio stations.

In an unrelated move, FCC also granted renewal for Metromedia's WNEW-TV, New York. Renewal was given without prejudice to the WORZ case.

Ghanians' CBC Gander

Ottawa, June 4.

The first 14 of an eventual 26 Ghanians will arrive in Canada this week to study television techniques with the Canadian Broadcasting Corp. Half the group will study production, the others will become technicians. Their six months with CBC will be the final stage of a course they have been studying in Accra, to prepare for the 1964 preem of video in Ghana.

Similarly, seven students from Malaya are studying with CBC. Students come to Canada under arrangements by the external aid office of the Canadian government.

ABC-TV's Special Projects 'At Going Market Prices'; 250G Per Hour Showcase

ABC-TV's special projects division, which had been virtually giving away its programs to Bell & Howell for the past three years, will be getting regular market prices for its efforts during the 1963-64 season. Deals made so far for sponsorship of eight one-hour documentaries to be telecast on a once-a-month preemption basis indicate that a \$250,000 per hour for time and production costs is the going price.

Philco has paid about \$1,000,000 for sponsorship of four one-hour feature documentaries while Upjohn has shelled out about \$500,000 for half-sponsorship of the four-part "Saga of Western Man" series being produced by John Secondari and his staff. The "Saga" will be played off originally at six-week intervals and then repeated during the late spring of 1964 on a once-a-week basis. The Upjohn price includes the rerun rights. The web is now trying to lock sponsorship of the other half of the "Saga" series.

The Bell & Howell "Close-up" series on the web for the past three years was apparently a good deal for both sides. ABC, in trying to get its news and documentary efforts off the ground, needed the boost of a classy industrial liaison. Bell & Howell, on its part, was able to swing a fancy deal in which it was charged for the time plus some inconsequential sum for production costs.

O'seas GI Swing For Don McNeill On His 30th Anni

In the last three decades, network radio has come, gone and returned as a shadow of its former self, but Don McNeill and his "Breakfast Club" has weathered through it all like the Gibraltar of the kilocycles. McNeill's "Breakfast Club" marks its 30th anniversary this month on ABC Radio making it by far the longest running show on any network with a format that has remained as unvaried as its title over the years. McNeill is marking the show's anni in conjunction with the 20th anniversary of the Armed Forces Network in Europe. He's been invited over by AFN to tour his show through service bases in England, France, Germany and Italy. It'll be a 30-day swing through Europe plus a likely origination of one show from a naval carrier before he departs from home.

The longevity of the "Breakfast Club" is matched by the extended associations of the performers with the show. McNeill has been with it from the beginning along with the orchestra leader Ed Ballantine and producer Cliff Petersen. Songstress Fran Allison and announcer Sam Cowling are practically johnny-come-latelies, having joined the show's roster only 25 years ago. The only way in which the show's setup differs from its original launching date is that a studio audience now is an essential ingredient.

McNeill regards himself as basically a radio performer with occasional flings into television. He's currently the host of the ABC-TV Sunday afternoon "Take Two" quiz show, but that ends after a run of 13 weeks. The whole series, incidentally, has already been taped. In the early days of tv, the "Breakfast Club" was simulcast, but went the way of all simulcasts when the economics of advertising caught up with it.

One of the reasons that McNeill's work in tv has been relatively limited is his refusal to leave Chicago, which he calls "the heart of America." "Take Two" is one of the rare tv web shows to originate from Chicago in recent years.

Network radio, however, has been kinder to Chicago. At least ABC Radio continues to ride with several Chi-based personalities which currently include, besides McNeill, Alex Dreier and Paul Harvey.

Block That Roadblock

Washington, June 4.

The NAB urged FCC to withdraw its proposed rules for license applicants already holding multiple broadcast properties. FCC's new rules would make an applicant, already holding the limit of radio and tv properties, dispose of one of them, before filing for a new station. Present rules allow applicants to sell a property after getting their license for a new one.

Comments filed by NAB general counsel Douglas Anello and attorney Robert V. Cahill said there was no "rationale to support the proposed new requirement."

They said the public interest hasn't been adversely affected by the present rules.

"We are constrained to conclude," NAB statement said, "that the proposed rule is designed to impose roadblocks in connection with the acquisition of stations by multiple owners."

Hollywood's TV Programmers In Assessment of 'Minow Era'

By DAVE KAUFMAN

Hollywood, June 4.

Newton Minow: Good guy or bad guy.

Leading Hollywood telefilm execs, appraising the actions of the FCC's retiring chairman, have come up with the conclusion he is a good guy. Most production and web execs here feel that Minow, tv's most articulate critic, has made a real contribution to video by creating a greater awareness in the industry of its responsibility.

However, there was disagreement as to the extent of Minow's effect on programming itself, with opinions ranging all the way from "enormous" to "nothing." And some, particularly at the networks, were inclined to feel that Minow has taken upon himself entirely too much credit for the expansion in news and pubaffairs programming. These execs said the expansion had been planned in pre-Minow days and if he had never made his now-famous "wasteland" speech, it wouldn't have changed this coverage one iota.

Among production execs, the praise was uniform insofar as Minow's making the industry and public aware was concerned, but there was division as to whether the controversial Minow had actually affected programming. Some, noting that tv had raised its quality standards the past few years, candidly admitted they did not know whether this was due to the Minow influence, or if it would have happened anyway. Gone was the resentment which first occurred following Minow's angry blast at teevee when he first took office; it was replaced by acknowledgement that the medium had been suffering from complacency, and was roused from it by the chairman. Some called him a "useful irritant."

Following are comments from Hollywood teleexecs:

Bob Lewine, coast program chief, CBS-TV: "Indirectly, he made a contribution. Minow proved to be quite a good showman even though he may not have intended to, in causing networks to reexamine their programming. I don't think he brought about any direct changes in program forms or program schedules, but he did act like the cop on the beat. He made producers more aware of their responsibility."

Grant Tinker, coast program (Continued on page 38)

'Emergency Ward' Still Hot Item After 6 Yrs.

London, June 4.

The twice-a-week medico skein "Emergency Ward 10," longest running program in the history of British tv, celebrated its 600th seg on Friday May 10 with an audience viewing figure of 6,482,000 homes, according to TAM data just released. This is more than two and a half times its initial audience when it bowed on Feb. 19, 1957: that figure was 1,834,000.

This audience secured sixth place in TAM's "Top 20" charts for the skein which, through all its six years has rarely been out of the top lists. It has only been absent from the screen during the Equity actors' strike from Nov. '61 to May '62.

Its largest-ever audience was on Friday March 1 this year when, according to TAM, 7,190,000 with the choice of web, tuned into "Emergency Ward 10."

Curtail Program, Brit. TV Exec Quits

London, June 4.

Within 24 hours of the announcement by small regional tv station Wales West and North that it is cutting out all its home produced programs in the Welsh language because of the "exorbitant cost" its chairman Dr. B. Haydn Williams quit his post. He will stay on the company's board of directors.

His vice chairman, Colonel C. G. Traherne has taken over. He has pledged: "We hope to get back to production when we can afford it. We are trying to secure the finances of the company and I'm certain our decision was the right one."

In the course of the first hassles with the unions involved in the inevitable redundancies—about a third of the entire payroll is feared threatened with the ax—union leaders are believed to have protested forcefully at not being informed about the staff and program cropping until they read the newspapers here.

Some sections of the union side are suggesting that the blame for the fiscal doldrums was caused by mismanagement.

British ABC-TV Suing Granada for \$1,500,000

London, June 4.

A claim for more than \$1,500,000 has been made by British ABC-TV against Granada TV Network. The writ, issued in the High Court, arises out of a dispute in regard to payments under a networking agreement between the four major commercial tv companies.

ABC-TV claims that the money is due under an agreement made on March 24, 1959, between Associated Rediffusion, Associated Television, Granada and itself.

It is understood that Granada has asked for further particulars and is delivering a defense.

Wolper Going At Peak Production

Hollywood, June 4.

Wolper Productions, currently at peak production, has an outlay of over \$7,500,000 allocated to its documentaries slated for the '63-'64 season.

According to prexy David L. Wolper, current activity includes three half-hour series, four of the 10 hourlong tv specials slated for the new season, and a documentary for the United States Information Agency.

The first two episodes of "The Hollywood Story" for NBC-TV are "Bogie" (Humphrey Bogart) and "How to Succeed As a Gangster." Full hour specials also in the hopper are "The Making of the President 1960," "The Legend of Marilyn Monroe," "December 7—Day of Infamy," and "The Yanks Are Coming (Story of World War I)."

Winding up production are two series, "The Story of..." and "Biography" and USIA documentary, "Escape to Freedom."

'BIG D' AT THREE NETWORKS

Our Man in Moscow

CBS News is wondering whether it pays to have a man in Moscow. Restrictions from the viewpoint of CBS News have gotten so bad that CBS News v.p. Blair Clark took a hurried trip to the Soviet capital to see what he could do to secure better coverage.

CBS News' Moscow correspondent Stuart Novin was barred from first-hand coverage of two recent major Russian news stories—arrival of Castro in Moscow and the spy trial of Britain's Greville Wynne.

NBC News, as a result of displeasure of Soviet officialdom, has been barred from having a man in Moscow. ABC News has Sam Jaffe in the Soviet capital. In years past, CBS News had been barred from stationing a correspondent in Russia.

It appears that the caprices of Soviet officialdom now lean in favor of ABC's Jaffe. While Novin was barred from the Soviet airport where Castro's plane touched down, Jaffe was permitted to be there and render coverage for ABC.

From CBS News' point of view, it's a sad state of affairs. There's a great reluctance to pull out, even in the face of today's restrictions. Yet, CBS News execs can't help wondering aloud how much good in terms of expanded coverage accrues from having a man stationed in Russia.

ABC Protests It Got a Bum Rap From NBC, CBS on Camera Conkout

Execs of ABC News are hopping mad at NBC and CBS for complaining about the breakdown of an ABC mobile camera during the pooled coverage of the recent parade for astronaut Gordon L. Cooper up New York's Broadway. ABC execs conceded that there was a breakdown, but pointed out that it was nothing unique in a pooled setup and predicted that it would happen again.

Exec producer Bob Quinn was particularly miffed at the squawks from CBS producer Don Hewitt. Quinn pointed out that the tape record would show that during the coverage of the Washington parade, the day before the N. Y. event, a CBS crash unit also broke down while coverage from a NBC mobile camera badly broke up. And, Quinn asserted, if there are any complaints about the use of the ABC insignia on the web's equipment, then it's a flagrant case of throwing stones from glass houses. He claimed both the malfunctioning CBS and NBC units the day preceding also had identification letters on them.

Quinn pointed out that ABC was in charge of the pool for both the John Glenn and Cooper shots, two of the top orbital achievements to date. And that the web received no complaints about its management of these events from the other webs.

Quinn said that pool operations were admittedly very tricky, requiring the meshing together of various personnel and equipment from the three networks. "There have been many incidents of pool failure and there will be in the future. It could and has happened to anyone and everyone. And when a failure occurs, it's not always clear who precisely was responsible."

A bitter feud between Hewitt and Quinn, who recently exited CBS, appears to be developing. (Continued on page 30)

104 Scripters On MGM-TV Roster

Hollywood, June 4. An alltime record number of 104 vidpix writers are busy turning out scripts for MGM-TV on five of its six series for next season. Not included in the peak figure are writers on the studio's "Harry's Girls" series, being lensed abroad. Eighteen scripts have already been whipped together for "Girls."

The record number of writers working at MGM-TV, is due to the studio's hiked vidpix production, with five hourlong series being filmed here under the aegis of studio production chief Bob Weitman.

MGM-TV has 20 writers working on "Dr. Kildare"; 20 on "The Travels of Jamie McPheeters"; 24 on "The Lieutenant," and 18 on "Mr. Novak." All of its series except "McPheeters" will be on NBC-TV next season, "McPheeters" being scheduled on ABC-TV.

GREAT YEN FOR DIVERSIFICATION

All three networks are on a "Big D" (for diversification) kick. The yen to spread its corporate wings is especially evident these days at CBS, where Bill Paley, Frank Stanton and the vicepresident-in-charge-of-exploring-wider-horizons, Michael Burke, are examining anything and everything that might make investment sense. TV prexy Jim Aubrey, who has a known propensity for the Big D action, is also reportedly taking time off to get into the act.

Despite the fact that CBS, in its last time out with any considerable investment, stubbed its fiscal toe on its plunge into the amusement park biz (Santa Monica), CBS, obviously flushed with riches (some \$29,000,000 in '62 profits and an even higher net on tap for '63), is most anxious to broaden its dimensions and put its money where it will do the most good. Its ownership stake in "My Fair Lady" was, of course, one of the stunning success stories of the decade, and CBS wouldn't be averse to duplicating the feat—or lesser feats.

CBS is looking hard, in all directions, whether it's publishing ventures or the bottling biz, so long as that loose change is being put to good use. (Current rumor is that Columbia hierarchy may take a \$20,000,000 plunge in buying out the Paramount post-48 library.)

At NBC the need for diversification is somewhat less acute since the broadcasting company in itself can be categorized as a "diversification melon" of the parent RCA, which expects to hit the \$2,000,000,000 billing mark in '65, whereas CBS is more or less dependent on broadcasting alone for the big dollar. Nonetheless NBC is scouting the new ventures field and is talking about buying up an existing book publishing company (if the right one can be found). For a while NBC dabbled heavily in Broadway shows, but some far-from-profitable indulgences cued a Bob Kintner edict about a year ago to soft-pedal such investments and pursue other kinds of rainbows.

On the other hand ABC, as a Johnny-come-lately in legit bankrolling, only last week announced it was staking a \$1,000,000 claim in the Broadway "angeling" sweepstakes. ABC, which encountered declining profits the past year, recognizes the need—as, for that matter, it always has—for the Big D technique, and this figures prominently in the company's overall plotting for the future.

CBS-TV's 'Town Meeting Of World' Via Telstar; Ike-Eden-Monnet Team

On the first anni of Telstar, CBS-TV plans to telecast a "town meeting of the world" with Dwight D. Eisenhower, of the U.S., Anthony Eden of England and Jean Monnet of France participating.

Details of the planned hourlong telecast on July 10 were disclosed by CBS prexy Frank Stanton in a cable to Olaf Rydbeck, prexy of the European Broadcasting Union. Stanton, seeking EBU cooperation, said that Eden will participate from London, Eisenhower from Gettysburg or Denver, Monnet from Paris or Brussels. Each participant would speak in presence of audience of interested citizens who will ask questions via Telstar. Stanton left an opening for a fourth participant and asked the EBU for any suggestions.

CBS plans to broadcast the conversation live over CBS-TV, via Telstar 11, from 4 to 5 p.m. and repeat the outing the same date at 7:30 p.m.

NBC Greece Special Sold
Reynolds Metals has bought the NBC News' special on Greece scheduled for next fall, and one other spec.

Date of the one-hour film is Tuesday, Nov. 5, at 10 p.m.

NBC Finds It's Very Cozy Having Deadline Clients Standing in Wings

Look Here Mr. Fulbright

Washington, June 4. Indication there is a tv wasteland of another kind came last week. This one springs from the absence of grass growing under the medium's feet.

Only a few days had elapsed since Sen. J. William Fulbright (D-Ark.) had called for the Casey-Kildare treatment for school teachers to dramatize education's plight to the public when Fulbright received this letter from NBC veep Peter Kenney:

"The May 22 issue of VARIETY... carried a story with a Washington dateline reporting your comments during a hearing on federal aid to education before the Senate Education Subcommittee. Apparently you indicated that the 'Casey-Kildare' treatment should be given school teachers to present a 'good tv series on the true life heroics of school teachers.'"

"While not anticipating your thoughts on this subject, NBC has developed a new series in this vein entitled 'Mr. Novak,' scheduled for presentation starting Sept. 24 from 7:30 to 8:30 p.m."

FCC Tells CBS Incentive Comp Plan Must Go

Washington, June 4. FCC ruled that CBS incentive compensation plan violates Commission rules on the right of stations to reject network programs. Commission also said the sliding scale provisions of the CBS plan ran against new rules prohibiting option time or similar web-station arrangements.

CBS and its affils will have to notify FCC "immediately" as they take steps to comply with the rulings.

Commissioner Frederick Ford abstained. Backing the rules were Chairman Newton Minow and Commissioners Rosel Hyde, Robert Bartley, Robert E. Lee, E. William Henry and Kenneth Cox.

LOGGIA IN 4 STAR EXIT FOR LEGITERS

Hollywood, June 4. Robert Loggia has been released from a Four Star commitment to do 20 of the "Robert Taylor Show" segments in order to star in Horton Foote's new drama, "The Habitation of Dragons" this Fall on Broadway. Four Star prexy Tom McDermott released the actor with provision that Loggia will make himself available on call through the summer for guest stints on the series.

"Dragons" has been set for September rehearsals in New York. Mary K. Frank, head of the New Dramatists Guild, will produce, with Vincent Donahue directing. Loggia has run-of-the-play contract on play, which marks his return to Broadway first time since "Toys in the Attic."

Abbott Labs' ABC Coin

Marking the first time that a sponsor has scheduled simultaneous campaigns in both of ABC-TV's evening shows, Abbott Laboratories has bought into the Ron Cochran show at 6 p.m. and the Murphy Martin wrapup at 11 p.m. The campaign will kick off July 1. Tatham-Laird is the agency.

Additional fourth quarter business came from the Mentholatum Co. which bought into six evening and three daytime shows. J. Walter Thompson agency placed the biz.

Three times in the past season, NBC-TV sold special programs to sponsors within 24 hours of airtime. Once it would have taken weeks before any such deal could be confirmed and facilitated.

If nothing else, such deals have made it considerably easier for NBC News, which was involved in two out of the three sudden specials, to lessen the red ink.

First it was the National League baseball playoff on Sept. 30. Obviously, nobody knew there'd be a playoff until the day it was scheduled, which was 24 hours before it was to be played. NBC-TV sports (then a separate department but now under NBC News) scheduled tv coverage, whether they got a sponsor or not. In less than a day, the web cleared nine sponsors, got them to give out with commercials and by airtime was SRO.

Whirlpool two weeks ago paid some \$62,000 for NBC-TV's post-midnight NBC News coverage of Gordo Cooper's middle orbits. The deal was closed less than 12 hours before the all-night coverage began.

The next tv-sales cliffhanger was NBC's coverage of Cooper's ticket-tape parade on May 22. The web offered the program Tuesday afternoon, May 21, and by 10 a.m. the next day (90-minutes before airtime) the last of six sponsors had bought in and the SRO sign went up. It had been on the market for all of 20 hours.

Apart from the multitude of administrative and selling problems for the web (which usually throws the whole sales staff into 'em on a crash basis), for the sponsor, it means digging up approval as well as commercials, shipping them to a broadcast point, and praying that everything including the budget works out all right on such short notice. For the web... well, the problems are multifold, from product protection to making an appropriate station lineup for a sponsored news program.

Cronkite Picks Up A Nielsen 'First'

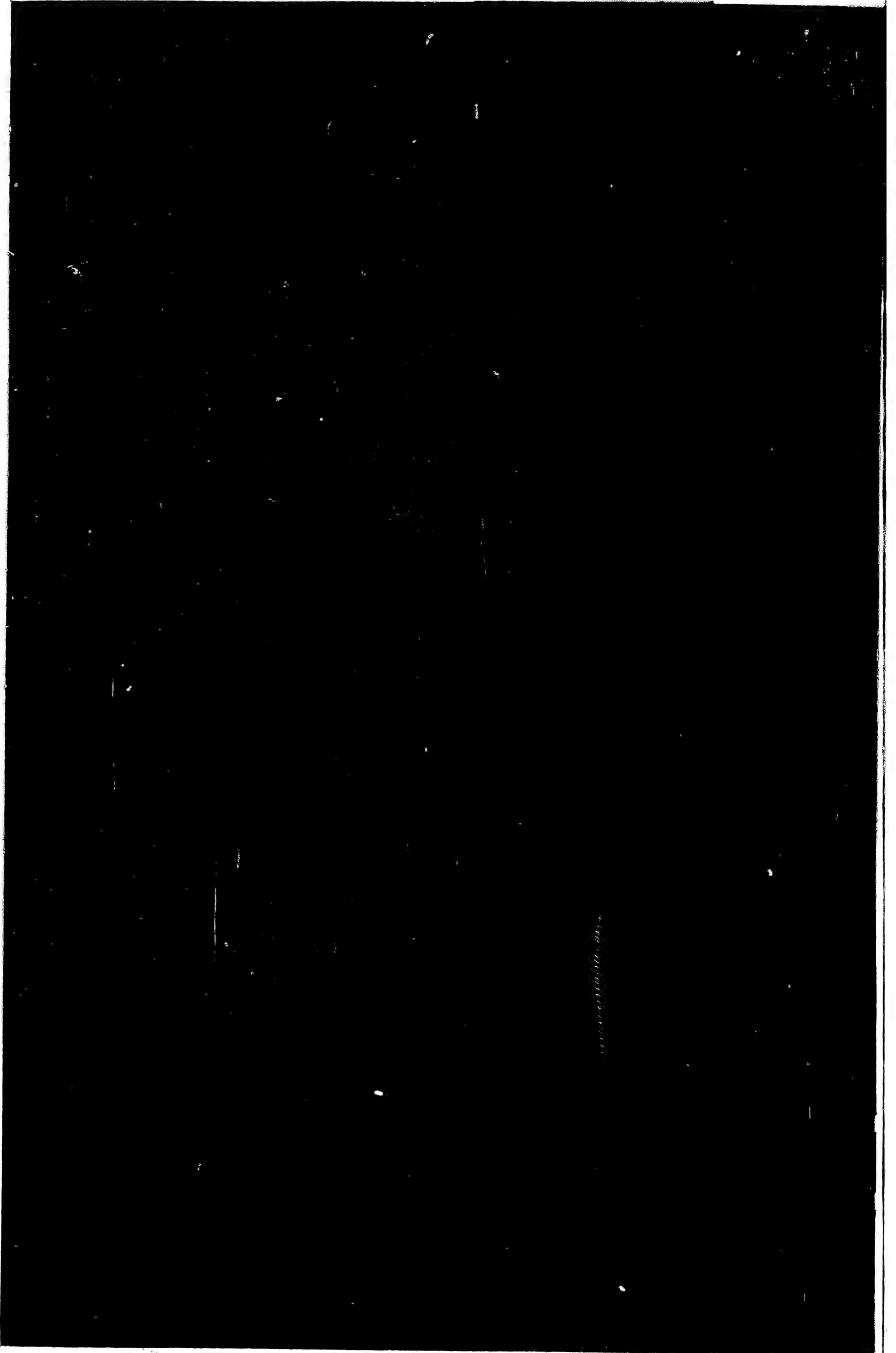
As CBS-TV and NBC-TV prepare for next season's expanded network evening news feed, the rating edge for the current evening 15 minute network news shows for the first time in a national Nielsen two-week report has gone to Walter Cronkite over NBC's Huntley-Brinkley.

It's still a neck and neck affair, with Cronkite receiving a 12.6 and Huntley-Brinkley an 11.6 for the two weeks ending May 12. It's the first time for Cronkite, though, winning two weeks in a two-week Nielsen report. Since Cronkite's debut in April '62, usually the NBC team has nosed out CBS News in the Nielsen. Now the scales have tipped a bit the other way, but the big payoff in the two network rivalry for news supremacy—and ratings cannot be ignored—will come in September when both net- (Continued on page 38)

British Variety Artists Refuse to Believe BBC Poverty Plea on Fees

London, June 4. BBC-TV is rapped by the Variety Artists Federation for claiming that it can't afford to pay the same rates to vaude acts as the commercial network, though reportedly having paid Sammy Davis Jr. substantially more than the opposition web.

In current negotiations with the vauders union the BBC has offered a fee of \$75, which the VAF claims is below what is often paid for the same act to perform at a children's Christmas party, with a maximum audience of 300-400. The commercial web pays over \$200 for the same act.



SEVEN

FCC Gives Okla. City 'V' Drop-In But Nixes Bid by 7 Other Markets

In one of the last actions before Newton Minow left FCC as chairman, the Commission divided 4-3 (with Minow casting the deciding majority vote) to drop-in TV channel 5 at Oklahoma City and to reject proposed drop-ins for seven other markets.

Turned down for a short-spaced additional VHF channel were Johnstown, Pa.; Baton Rouge, La.; Dayton, Ohio; Jacksonville, Fla.; Birmingham, Ala.; Knoxville, Tenn.; and Charlotte, N.C.

The majority was made up of Minow with E. William Henry (who succeeds him as chairman), Robert T. Bartley and Robert E. Lee. Dissenting were Rosel H. Hyde, Frederick Ford and Kenneth Cox.

FCC's action transfers channel 5 at Enid, Okla. (now licensed to KOCO-TV) to Oklahoma City.

In denying the assignment of additional channels to seven other markets, the FCC majority made it clear they were attempting to protect opportunities for UHF.

"In the past," the majority wrote, "programs to assign three VHF channels to major markets have done much to rectify the competitive imbalance between the networks, but they have done little to advance a final allocations solution utilizing the UHF frequencies. Rather, these programs have prejudiced long-range UHF growth by removing demand for the service. In view of what has been accomplished to aid the network TV structure and the considerations stemming from the enactment of the all-channel receiver legislation, the continuation of 'interim' programs cannot be justified."

In a completely separate action, FCC denied a petition for rule making which would have dropped in channel 10 at Columbia, S.C., which would have required waiving short-spacing requirements.

AFTRA & WNDR Dickers Resume

Negotiations between Channel 13, N.Y.'s educational tv station, and the American Federation of Television & Radio Artists are expected to resume within the next few days.

The dickers have to do with the appearance on WNDR of performers, who are already members of the union. AFTRA recently lost a referendum among many of the other persons who have appeared on WNDR, such as college teachers, but there never had been any question of jurisdiction over entertainers, just a question of money.

It is entirely possible, observers feel, that AFTRA will adopt a fairly hard line about use of entertainers on Channel 13. Use of entertainers could act as a lever to new efforts to obtain overall jurisdiction of people appearing on WNDR.

There is little doubt, considering how recently the referendum was held, that AFTRA would lose another referendum among teachers were one held now. But loss of the first referendum does not bind AFTRA legally from asking for another, since the first was held under the supervision of the American Arbitration Assn. The AAA doesn't hold the same binding authority as a referendum handled by NLRB, a legal government body.

'Blackboard Jungle' Makes It on Canada TV Despite Gov't. Squawk

Ottawa, June 4. Blast from the government of Alberta failed to stop showing of "Blackboard Jungle" on television Saturday (1). The province has banned the picture since its 1955 release.

When the Canadian Broadcasting Corp. scheduled it for its Saturday night "Great Movies" segment, Alberta sent protesting telegrams to the Prime Minister, Hon. L. B. Pearson, and J. A. Oulmet, CBC pres., since a TV screening would send the banned picture into Alberta homes. CBC screened "Jungle" for the second time, then decided it was okay for video and let it roll.

ABC's Reversal Bid

ABC-TV is asking the FCC to reverse last week's four-to-three decision to deny additional VHF channels in seven cities now covered by less than three channels. The web has been fighting for more VHF drop-ins in order to equalize the competition with the older CBS and NBC tv webs who are dominant in the single- and two-channel markets.

ABC spokesman said that "prior to its May 29 decision, the FCC made it clear that the public interest would best be served by the establishment of at least three fully competitive network services. The Commission's denial of this needed service would affect about 5,000,000 people. Thus, as a result of the Commission's action, a substantial portion of our population would continue to be denied at least three different entertainments, news and public affairs services, now denied them because of the shortage of equal facilities."

WB's Defense Of Off-Webs' Pull

Warner Bros., with a hefty catalog of off-network hours playing on stations across the country, takes strong exception to some station beefs that the off-network 60-minute series haven't proven themselves in the ratings.

Referring to its own shows, WB has rating material which reflects the success of the WB hours. WB, in response to published beefs regarding the rating performance in some markets of some off-network hourlong series, compiled a list of its own shows in markets throughout the country, where Warner Bros. series reach over 50% more homes than programs in the same time period, on the same station a year ago.

For example, "Maverick" telecast on Miami's WLTV, Monday through Thursday at 6:30 p.m., has an increase in homes reached of 67% compared for the same time slot on the same station a year ago. Other markets which enjoyed a 50% more homes increase with WB off-network hours include Dallas-Fort Worth, Fresno, San Francisco, Birmingham, Cincinnati, Indianapolis, New York, Washington, Chicago, Phoenix, and Scranton-Wilkes Barre.

Steve Allen's 'Meeting of Minds'

Steve Allen has taped his "Meeting of Minds," controversial sketch pitting six of the world's greatest thinkers on the subject of "punishment," for June 10 airing on his Westinghouse Broadcasting Co. "Steve Allen Show." The half-hour, dramatized panel discussion is the same sketch that had been scheduled for airing Feb. 1, 1960, on Allen's then NBC show, but was cancelled at the last minute by the network.

Signed for the panel are John Abbott, as Aristotle; Lawrence Dobkin, Dostoevski; Jonathan Harris, Montaigne; John Hoyt Hegel; Jack Kruschen, Freud; and John Larkin, Clarence Darrow. Dobkin, significantly, repeats the role he had been scheduled to do in the original presentation three years ago.

Considerable critical attention was aroused against NBC, the sponsor (Plymouth) and Allen's show when the highly-publicized section was dropped. The network, at that time, stated belief so serious a subject was not in keeping with the comedy-variety format of Allen's show. Allen, however, later voiced the opinion publicly that it was "my association with the Caryl Chessman case and my stand against capital punishment that caused the cancellation." It was shortly thereafter that he left NBC.

The original Nat Hentoff script, which Allen owns, will be used in the WBC presentation. All comments made by the actors, who will be dressed as the people they represent, are direct quotations from their own writings. Hentoff researched and wrote the initial script, which Allen himself edited and formulated into a half-hour presentation. Representative opinions include Aristotle arguing the social necessity for equitable laws and for just, moderate punishment; Darrow holding the social order responsible for its criminals and urging the abolition of trials, lawyers and judges in favor of mental cure by experts; Dostoevsky stressing religious conscience and the pity of the Church; Freud insisting man is by instinct neither innocent nor gentle, but sadistic and aggressive and both Montaigne and Hegel agreeing that cruelty and punishment have failed to deter the commission of criminal acts. Allen moderates briefly.

Former stressed "Meeting of Minds" was encouraged by WBC and tributed the group and its execs for their "greater than average broadminded, reasonable and rational attitude which reflects the responsibility they have toward the medium of television."

WRVR-FM's Ambitious Racial Documentaries

This week WRVR-FM is running off six original 60-minute documentaries on the racial problems in Birmingham. The FM'er made them in May, sending g.m. Jack D. Summerfield, his news-pubaffairs boss Walter Nixon and Rev. Robert Polk to the scene to do the radio recordings. Polk is a minister of the Riverside Church, which owns the N.Y. station.

Series, going into a 10-11 p.m. slot on the radio outlet, is bannered, "Birmingham: Testament of Non-Violence." Segs already run off, on Monday (3) and Tuesday (4), were called "A Happy Day in Birmingham" and "The Klan, Two Bombs & a Riot." Today's (Wed.) show, also at 10 p.m. on WRVR-FM, is "Mother's Day," while the remaining three shows are called "Back To School in Birmingham," "Keep Birmingham Southern" and "Blacks & Whites Together."

WRVR intends syndicating the series.

1st National City Bank Plays It Both Ways On TV—McGee & McCaffrey

First National City Bank of N.Y. is competing with itself on television. The chain of banks sponsors John K. M. McCaffrey on WPIX three nights a week and Frank McGee three nights a week on WNBC-TV.

Bank has McGee on Mondays, Wednesdays and Fridays and McCaffrey on Mondays, Wednesdays and Thursdays. Both news programs begin at 11 p.m., which puts FNCB in incontrovertible competition with itself.

This is not the only screwy thing about the McCaffrey-McGee competition. McGee, an NBC News commentator, is very closely associated with Gulf, his major network sponsor. Gulf Oil presently sponsors McCaffrey on WPIX the two nights a week the bank is off. It may be that the Gulf buy of McCaffrey is a spot, as opposed to a program, buy, but nevertheless it leads to confused allegiances among local newsmen.

McCaffrey was the "spokesman" for First National City for some 11 years. McCaffrey all that time was the 11 p.m. newscaster on WNBC-TV, which let him go a few weeks ago and then he shifted over to WPIX.

Because they'd been with McCaffrey so long, First National decided it ought, in good conscience, friendship and for public relations reasons of its own, to stick with McCaffrey over at WPIX too. (McCaffrey opens new bank branches for the company.) However, BBDO, the bank agency, evidently felt the McGee-WNBC buy was a wise one also. Hence, the two buys together.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Donald H. McGannon, Westinghouse Broadcasting prexy, received the honorary degree of Doctor of Humane Letters from Scranton U. at the school's commencement exercises Sunday (2).

Jack Paar is gonna trot the globe again this summer and while vacationing do more film for his NBC-TV prime time series: writer John Roddy goes with him, to Tahiti and probably then to Africa . . . Ballerina Judith Chessel, who is also Joyce Brothers' aide at WNBC-TV, is taking a leave of absence to appear this summer in Town & Country musicals, up in Rochester . . . The Stan Levys, he being the senior salesman at WNBC-TV, have a son, Adam, born at Doctor's Hospital last week . . . Uta Hagen to be interviewed tonight (Wed.) on the Casper Citron show over WRFM . . . Guy LeBow, who produces the Antonino Rocco stanza on WHOM, is putting together a new package called "Equal Time," with himself as m.c. . . . Rocco Laginestra to NBC as director of financial planning & budgets, over from Sperry Rand . . . Robert Russell Bennett, who won an Emmy last week for one of his NBC-TV musical efforts, has written an overture called "West Virginia Epic," to be given a preem symph treatment today (Wed.) in Fairmont, W. Va. . . . NBC News correspondent Pauline Frederick getting an honorary degree from Boston U. today . . . Merrill Mueller and Russ Tornabene: jetted to Rome for NBC News to cover the Vatican on special assignment during Pope John's critical illness . . . NBC News producer Rueven Frank speaking June 13 at Ohio State U.'s Institute for Education by Radio & TV . . . NBC associate director Gertrude Rosenstein on a two-month leave of absence to study in Spoleto, Italy under Gian Carlo Menotti . . . NBC Press beat ABC Press last week at softball in a seven-inning game, marked by only one argument over whether NBC was entitled to one of its seven runs; ABC ended up with two runs of its own . . . "The Takers," an original drama by Jacques Gillies, English scripter, goes into production June 8 in Gotham for NBC-TV's "Du Pont Show of the Week's" season's premiere Sept. 15. Exec producer-director Fielder Cooke seeking Emmy winner Trevor Howard for lead . . . Mitch Miller may take entire "Gang" of "Sing Along" on 10-city concert tour prior to start of new season . . . Thesp Joyce Gordon back from junkets to Newburgh, N. Y., and Centerville, Ia., for filming on Crisco blubs . . . Interpublic prexy Marion Harper Jr. elected to the board of trustees, Lenox Hill Hospital.

Ron Cochran staying in Europe for a few vacation weeks after coverage of President Kennedy's visit there . . . Composer Jacques Belasco commissioned to write a new theme for the "Huntley-Brinkley Report" on NBC-TV next season . . . Russell W. McCorkle named assistant controller for Group W, the Westinghouse chain . . . Connie B. and Katherine Gay taping a Mr. and Mrs. show for a group of stations while touring Europe, including a visit to the USSR . . . ABC newsmen Murphy Martin will judge the National College Queen Pageant at the Tavern on the Green June 10 . . . Jack Walters joins Carl Byoir & Associates' radio-tv department, replacing Ed Hymoff who's moving into aerospace work . . . Fred Robbins interviews Maximilian Schell, Joanne Woodward, Anthony Newley and Jayne Mansfield on his WNEW "Robbins' Nest" show and syndicated "Assignment Hollywood" . . . CBS maestro Alfredo Antonini to be guest conductor at Lewisohn Stadium concert July 6 commemorating 150th anni of Giuseppe Verdi . . . Richard Cranna signed to direct eight episodes of CBS-TV's "Andy Griffith Show" next season. He's been co-star in "Real McCoys" for six years . . . FCC chairman E. William Henry interviewed on CBS News' "Portrait" tonight (5) . . . Al Brodax, director of tv of King Features Syndicate, to the Coast . . . Morton Slakoff named ad and promo manager of Allied Artists Television. He succeeds Barry Lawrence who has moved over to United Artists Television . . . American Women in Radio & Television today (Wed.) salutes the men in the industry with the second annual Golden Circle party—cocktails and buffet for top execs from the webs, ad agencies and publishing firms . . . Al Schwartz, Howard Harris and Syd Zelinka set as writers on the Jack Gleason show in a deal negotiated by Frank Cooper Assoc.'s.

Manya Starr is writing and producing a daytime pilot, being shot this week at the Ziegfeld Theatre and called "Advice On Love," with Valerie Allen fronting.

IN HOLLYWOOD

NBC moved up Oscar Turner as director of labor relations and personnel. He joined the web in 1938 as writer-producer . . . KABC's "Around the Town" ran up against a summer sales slump and quits peregrinating after five-month prowl of the pulsating precincts . . . KMPC decided not to replace its publicity director, Bob Palmer, and farmed out the station's promotion to United Public Relations (Tod Faulkner and Staff Clark) . . . Lori Lyons traded her N. Y. stage career for a go at tv guided by Frank Stemple . . . Shrugging off a query, a network flack flipped "we're the last to know and the first to go" . . . Earl Rettig, veteran NBC exec and now the net's secretary of the Bob Hope Enterprises, installed as veepee and general manager of Radio, Television, Recording & Advertising Charities succeeding the late Burt Zinn . . . NBC trade planter, George Marakas, taking two-week course at Naval War College, Newport, R. I. He's a commander in the reserves . . . Carroll Sugar, for 11 years with BBDO, moved over to Davis Johnson, Mogul & Colomatto as account exec and public relations director . . . Dick Butler joined Fuller & Smith & Ross as account exec and 49th on the agency's roster, alltime high.

IN CHICAGO

"Friday's Children," the WGN-TV documentary on mental retardation, scored a 12 last Monday (27) opposite "Ben Casey" on an ARB coincidental . . . Paul Rogers, who had been on the WBBM Radio announcing staff a few years back, rejoined for summer replacement chores . . . WBKB plucked a new staff director from WCPO-TV, Cincinnati, in Richard Seifert, who's got a PhD and had been a professional musician . . . WNBQ station manager Bob Lemon has been tapped to serve a three-year term on the Board of Directors of the Indiana U. School of Religion . . . WGN-TV has replaced its hot "Family Classics" cinematic series with "Laurel & Hardy" Theatre for the summer term. Station meanwhile has picked up some fresh titles for "FC's" return in the fall . . . Lee Carlson, who's been with ABC-TV Spot Sales, switches over to Bob Adams' sales staff at WBKB . . . WNBQ will do three or four new "Dateline: Chicago" episodes during the summer to interlard with he reruns. Documentary stanza will move from Mondays to a regular Sunday night berth next season, probably at 10:15 . . . WIND's special program last week to find jobs for high school dropouts resulted in immediate employment for three of the five youths interviewed. Station intends to do several more . . . DeeJay Howard Miller, who trimmed his broadcast hours in renewing his contract with WIND, did so to devote more time to his growing racehorse stable. His ponies won \$50,000 in purses last year.

IN LONDON

Granada TV starts a new history-pubaffairs skein on June 12, "Men of Our Time" which will take the form of retrospective profiles of top leaders like the late Roosevelt . . . Anglia TV exec director Aubrey Buxton, who produces the station's nature skein "Survival," has closed a pact with Dr. Bernhard Grzimek, creator and director of the Frankfurt zoo and regarded as Europe's top naturalist and tv profile: deal

(Continued on page 31)

DIG U.S. TAPE SHOWS O'SEAS

Adult Cinematics: TV Problem

As cinematic product to tv is being updated the issues of adult themes and the slotting of such pix are of growing concern to more and more stations. What is happening in situations throughout the country is that adult pix are being slotted in the late evening period and the family pix are used interchangeably in the daytime, early evening and late evening periods.

Term of family pix is a loose one. What is meant is that the theme of the pic or its treatment follows the groove of non-controversy. Stations throughout the country vary in their interpretation of the NAB Code as it applies to cinematics. Some are tougher than others. Network such as NBC-TV is particularly concerned about adult nature of pix and when it inked for the Metro TV group, web screened story lines for so-called "difficult themes."

Pool of adult themes currently making the rounds of tv come in the main from so-called "international pictures," many of them of foreign origin. They are winning wider berths on tv stations across the country, with the so-called "difficult" themed pix slotted for late evening telecasts in many situations.

When the post-'60s of Hollywood reach tv—these are the pix marking Hollywood's turn to more adult themes—the pool of "difficult" themes will broaden. It's foreseen that eventually feature slots on tv will be divided in terms of family and adult pix slots.

Georgia Conference to Establish Guideliners on B'cast Editorializing

Atlanta, June 4.

Kenneth A. Cox, of the FCC, and Theodore Pierson, Washington communications attorney, have joined the list of major figures who will participate in the first National Broadcast Editorializing Conference July 25-27 at the Univ. of Georgia in Athens.

This conference, cosponsored by the Georgia Association of Broadcasters and the Henry Grady School of Journalism of the university, has the backing of NAB, the Radio-Television News Directors Association and Walter Burroughs, national president of Sigma Delta Chi professional Journalism society.

Chairman Dick Mendenhall, editorial director of WSB-TV-AM & FM, Atlanta, revealed that Dr. Mary Ann Cusack, new editorial director of NAB, plans to participate in the conference.

It was announced earlier that Howard K. Smith of ABC-TV would be the keynote speaker.

"We have lined up an outstanding list of national figures and working editorialists who will participate in our panel groups," said Mendenhall, "and we expect this conference to establish actual guidelines for our industry in various areas of broadcast editorializing."

Mendenhall pledged that the conference would not be a "let's talk about it and trade ideas and go home affair," but will seek to put forth recommendations in various editorializing problem areas.

Political editorializing and handling reaction will be kicked around in a session moderated by Ralph Renick, vice president for news of WTVJ, Miami.

Dick Cheverton, news director of WOOD-TV, Grand Rapids, and a former president of RTNDA, will moderate the discussion of management-government relations and legal questions.

Byron Cowan, general manager of WSAC, Ft. Knox, a National Headline Club award winning editor.

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7 Arts Also Eyes Par Post-'48 Pix

Seven Arts Associated, whose deal on the Universal post-'48s is said to be close to consummation, also is reported to have more than a passing interest in the Paramount post-'48 library (CBS is also reported interested in Par pix). Universal and Paramount post-'48s are the only major libraries still unsold for tv distribution.

Report is that Seven Arts and Paramount have had some preliminary talks on a post-'48 deal. It's not unprecedented that a major tv distributor secure the pix of more than one major library. Screen Gems handled the pre-'48 library of Columbia and Universal. United Artists Associated bought out the Warner Bros. pre-'48 library and RKO Radio Pictures.

Harvey's Twin 'Caspers'

Harvey Funnies, Inc., producers of "Casper, the Friendly Ghost" cartoons, will have two "Casper" series running on tv comes the fall. There will be the new "Casper" cartoons, done in color, for ABC-TV Saturdays from 11 to 11:30 a.m., marking the fifth year for a network run of Harvey Funnies. The 170 Harvey cartoons known as "Casper, the Friendly Ghost & Company," will continue their syndicated run at the same time. Syndicated series is now in over 88 markets in the U.S. and Canada and in more than a dozen countries overseas.

Deception Rap Costs St. Loo Station License

Washington, June 4.

FCC overturned a Hearing Examiner's recommendation and voted to revoke the license of KWK-AM, St. Louis.

In a 3-2 decision, Commission said the fraud and deception of the station's contests overuled any mitigating considerations which might have led to a lesser penalty.

KWK, licensed by KWK Radio Inc., conducted treasure hunts, broadcasting daily clues to where the treasure was purportedly hidden. However, station's general manager and sales manager hid the prizes on the last day of the contests.

Commission overruled arguments of KWK that its officers were misled by a trusted employee. The station manager, William L. Jones Jr., was an officer "cloaked with broad authority," not just a "mere employee," FCC said.

Commission said the station should have established reasonable safeguard for the treasure hunt.

The Bonus Club run by KWK was called "misleading and deceiving," by FCC.

Station advertised "millionaire's vacations," for Bonus Club winners. FCC said some winners received "shabby and unsatisfactory treatment and service."

Hearing Examiner Forest McClenning on Sept. 17, 1962, said the evidence didn't warrant revocation.

Dissenting to FCC decision were Commissioners Rosel Hyde and Robert E. Lee.

They said Commission should waive limitations of binding legislation and issue of a fine instead.

Favoring revocation were Chairman Newton Minow and Commissioners Frederick Ford and E. William Henry. Commissioners Robert Bartley and Kenneth Cox didn't participate.

SKELTON, GLEASON AUSTRALIA SALES

There has been a significant breakthrough in the sale of taped video to foreign markets.

"The Red Skelton Show" has been sold to the four stations of the TCN Australian network and "The Jackie Gleason Show" has been sold to the four station ATN web in the same country. "Sing Along With Mitch," also on tape and like the others a 60-minute series, is also going to ATN.

The Japanese are already dickering for the hour Skelton tapes and a deal is expected shortly. Aside from the "vastly improved" foreign prospects for taped series, one-shots have been getting the overseas play too. For one there was the overseas sale of a recent Judy Garland spec, taped.

A couple of key factors are encouraging the sale of taped American-made variety and musical programs. One of them, based on a complaint by purchasing agents, is the falloff in the amount new hourlong vidfilms for overseas syndication. The other, working in correlation with the first, is that the overseas market has expanded sufficiently in the last three or four years to make it feasible for the American producers to pay the relatively high residual fees demanded of performers on live or taped programs.

A few years ago, Perry Como tapes (appearing originally on NBC-TV) were sold in other English-speaking countries. However, many of the shows had to be aborted because of the difficulty in making arrangements (evidently of a financial nature) with some of Como's guest performers and members of the general cast who come under AFTRA jurisdiction.

There are over 30 Skelton shows, all done this season, going to Australian tv. The whole of the current Gleason crop is ditto.

Feeling in the U.S. is that American-made variety shows will command top foreign distribution dollar because of the name value of the stars involved and, more importantly, because the U.S. distributors are aware that they have to ask high in order to meet the high residual fees involved.

After selling the 30 Gleason programs in Australia, CBS Films international sales veep Ralph Baruch pointed out it's the first time his company has tried selling tape abroad and that it is an "experiment made possible only through the cooperation of the Australian broadcasters, CBS-TV and the Gleason show producers."

"It has taken months of negotiation and, although no profit is foreseen at the moment, it is hoped that additional sales in other foreign markets will put this project in the black."

Wald, Sandler Head Up 20th-TV Documentary Unit; Flock of Formats

Writer-producer Malvin Wald and Jesse Sandler are heading up a new documentary division for 20th Century-Fox TV. Wald and Sandler, together with Bill Self, the company tv production chief, and W.R. Higginbotham, in charge of Fox-Movietone News, have been working on various projects, involving a tremendous amount of newsreel footage, for the past eight months. They have outlined some 20 formats ranging from five-minute fillers to 90-minute specials, some of the latter requiring additional shooting.

Fox-Movietone has some 90,000,000 feet of film shot since 1919, said to be the largest library of its kind. Wald and Sandler started work on their first pilot last week to catch some piece of next season's programming.

Wald has been writer of over 200 films, documentaries and tv shows and Sandler has been author-producer of over 100 tv shows and documentaries, most recently being associated with "The Story of..." for UA-TV.

FCC to WABC-TV, WCBS-TV, WPIX: 'What Are You Doing for Jersey?'

Washington, June 4.

FCC added three Gotham and three upstate New York television stations to its mailing list for local live programming inquiries, it was learned Monday (3).

Commission delayed the scheduled June 1 renewals of WABC-TV, WCBS-TV and WPIX-TV, all of New York, to get more explicit answers on what the stations are doing for their New Jersey viewers.

Local programming inquiries were sent to WCBS, WAST-TV, Albany, WKBK-TV, Buffalo, and WTEM, Vails City. These four stations received the form letter on local programming which seemingly is becoming the rule for renewal rather than the exception.

In its letter to the Gotham station, FCC said it wasn't implying the stations had "fallen short" of their programming "duty" in New Jersey. FCC said it wanted to take a closer look at the three stations' Jersey program than was afforded in their renewal applications.

After Jersey's only VHF station WNTA-TV, Newark, was reassigned as a New York educational outlet, commission notified stations in Gotham, Pennsylvania and Delaware their New Jersey programming would get a look see at renewal time.

The upstate stations and WCBS received the form inquiry with its emphasis on prime time programming.

FCC, in a 5-1 vote, directed its staff to send the missives. Outgoing chairman Newton Minow didn't participate. Commissioner Rosel Hyde dissented, as he has to several of the previous local programming inquiries.

Corinthian, RKO's 500G 20th Buys

Twentieth-Fox Television has sold its off-network "Dobie Gillis" series, its cinematic package and other programs to a group of RKO General and Corinthian stations for an amount over \$500,000, according to 20th-Fox syndication director Alan Silverbach.

Included in the RKO buy are sales of "Gillis" to KHJ-TV, Los Angeles; WNAC-TV, Boston; and WHBQ-TV, Memphis. Also sold to RKO station KHJ-TV was "Follow the Sun" and "Bus Stop." The "Century 1" pix package and "Sun" was sold to CKLW-TV, RKO's outlet in Detroit-Windsor.

Included in the Corinthian buy was "Century 1" for WISH-TV, Indianapolis; "Century 1" and "Adventures in Paradise" for KXTV, Sacramento, Calif.

CHI GETS A UHFER FOR NEGRO AUDIENCE

Washington, June 4.

Chicago will have a UHF television station aimed at the Negro audience.

Outgoing FCC Chairman Newton Minow, who will return to Chicago in a matter of days, didn't participate in the decision affecting his city, and Commissioner Frederick Ford dissented.

The other five commissioners voted to grant Chicago's channel 44 to Essaness Television Associates which will direct its programming to "significant minority groups, including particularly the Negro community."

"You state," FCC's majority said in a letter to the applicant, "that your programming will not emphasize racial difference, and that neither your programming nor advertising will be designed or used in such a manner as to exploit or demean the Negro audience."

FSD Sales Powwow

Four Star prexy Tom McDermott and the sales staff of Four Star Distribution flew into New York Monday (3) for a one-day conference at the FSD syndication headquarters.

Salesmen were prepped and given company's "extra service" kits which offer "network quality" promotion materials for the company's off-web packages. Salesmen also swapped programming ideas and discussed various local problems encountered on the road.

Attending besides McDermott were FSD veepee Len Firestone, ad director Leo Gutman and sales reps Dick Colbert, Dick Feiner, Mickey Sillerman (International), Jerry Weisfeldt and Alton Whitehouse.

NBC Mulling Own Tokyo Setup To Coordinate Sales

Tokyo, June 4.

NBC may open an office here within 90 days to coordinate its tv sales and promotional activities in Japan.

After two weeks of surveying this market, NBC's director of international enterprises, Joseph M. Klein, said he would recommend the establishment of an NBC of Japan to his New York head office.

"The stations all want to have direct contact and negotiations with NBC," Klein said. "Because of this and our desire to give the best possible service to the Japanese tv industry, we may set up a company here—at least a skeleton organization."

Klein stipulated, however, that the Pacific Television Corp. would continue as NBC's sales agent in Japan. He expressed pleasure with the "outstanding job" performed by prez Akira Shimizu and his staff, adding, "Therefore Pacific's function would be essentially unchanged."

Klein noted too that U. Simita and his Summit Film Corp. would continue to supervise the administrative end—accounting, physical control of prints, etc. — of NBC sales in Japan.

Because of the increased importance of this market, Klein said he and others from NBC would be making frequent visits.

During Klein's stay, a number of purchases and renewals were concluded. Fuji-TV bought 30 episodes of "87th Precinct," 30 episodes of "Panic" and 26 episodes of "The Richard Boone Show" as well as 58 episodes of "National Velvet" for rerun.

NET bought 34 more episodes of "Dr. Kildare," 124 episodes of (Continued on page 30)

DICK BERMAN JOINS SCREEN GEMS INT'L

Dick Berman is reportedly joining Screen Gems International's administrative setup in N.Y. under veep Lloyd Burns.

Berman is leaving NBC International where, until this week, he was manager of international facilities. As such, he was in charge of the web's investments in foreign stations and "management services," through which NBC consultants were supplied to new radio and tv stations.

Berman was with NBC since 1953. Coincidentally, another NBC oldtimer, Alvin Ferleger, left NBC International a few weeks ago. Ferleger was international sales manager. He went to Ashley-Steiner. Like Berman, he reported directly to NBC International director Joe Klein. Klein has not announced Berman's replacement.



Smiling Is for Squares

Someone once compared Joey Bishop's mien of puzzled melancholy to that of "a collie that had just been whipped by Albert Payson Terhune."

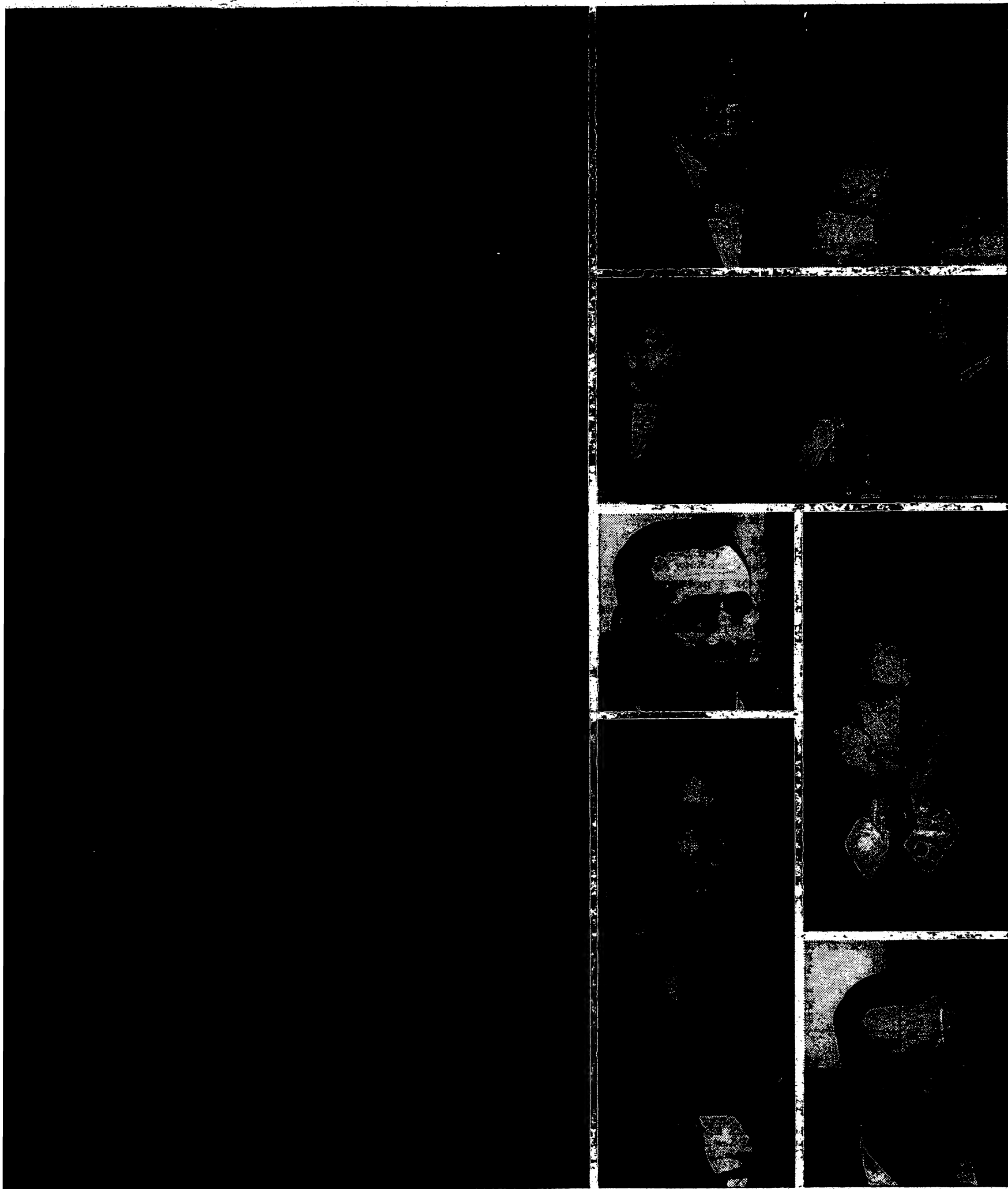
At the time, one collie had already made it very big in television. But no one—either then or now—could ever accuse Joey of being a copy-dog.

The fact is that Mr. Bishop has always been a one-of-a-kind guy whose comedy style could never be confused with that of any other funnyman in

show business. Which is one of many sound reasons the continuing "Joey Bishop Show" will be among the highlights of NBC-TV's Fall lineup.

It will be the third season for the weekly color series, and because it's a program that refuses to stand still, viewers can look forward to more than a few new ripples this time out.

Most important is that Joey's fans will now be getting an every-week look at the show-within-a-show performance of television comedian "Joey



Barnes," the entertainer played by Bishop.

Thus, in addition to getting his laughs as head of a household, Joey will be given sequences in which he plays directly to his audience. The new emphasis on Joey's professional life will also get celebrity-guests such as Milton Berle and Danny Thomas into the season's story-lines.

Of course, much of next Fall's series will also involve Joey's adjustment to parenthood, since wife Ellie (Abby Dalton) presented him with a

baby son just a few weeks ago.

Even with a whole summer in which to get used to the idea, Bishop will, no doubt, continue to think of the two-o'clock feeding as a fiendish practice designed to make new papas old before their time.

After all, to a comic who got his start in marginal night clubs, a two-o'clock bottle still means something delivered by a tired waiter to an unquenchable patron after the last show of the night.



Look to NBC for the best combination of news, information and entertainment.

CBS Radio Serial Writer Lines Up Delaney Show; James Baldwin Fronts

Lynn Stone, former CBS daytime serial writer ("This Life Is Mine," "Hilltop House") in radio, is lining up a special gallery showing in Manhattan next November of the works of a U.S. Negro artist, Beauford Delaney, who has lived in Paris since 1952 and is practically unknown to the art world of his native country. Novelist James Baldwin is chairman of the organizing committee. National Urban League is expected to tie-in for its own funds-raising purposes.

Baldwin within recent weeks and via conversations with Robert Kennedy has become recognized as the most articulate Negro in the present campaign to secure greater civil liberties in the U.S. Baldwin is about to invade show business via his first stage play to finish which he flew to Puerto Rico recently.

Delaney, who is 61, and from Knoxville was an early Harlem influence in the writing career of Baldwin. With one-man show by Negro painters a rarity in Manhattan the fall exhibit of the expatriate's work is forecast as not only an art and social event but a political occasion as well.

NBC Tokyo Setup

Continued from page 27

"Laramie" for rerun and 26 episodes of "The Bill Dana Show." The latter package was bought without even the screening of a pilot. Klein said it was purchased on the basis of a challenge to the dubbers and all agree it will be exactly that, with Dana's Jose Jimenez characterization based mainly on a Spanish accent that would seem to defy translation to Japanese.

In addition, NTV renewed "Bonanza" for 39 more color episodes.

These purchases, Klein noted, just about cleans out NBC's product for this market. Remaining only is 13 episodes of "International Sports" and he expects to have those picked up within a few months.

Klein said he found everyone from Finance Minister Kakuei Tanaka to the Japanese broadcasters concerned with the rapid increase in dollar expenditures since the foreign currency controls of tv imports were virtually lifted in April. He submitted that he tried to put them at ease by advising that the law of supply and demand would prevent a runaway outflow of dollars.

"NBC has always been understanding of the problems of broadcasters from our own experience," Klein added. "Although we realize that the prices under controls were far too low, we believe the prices should not suddenly be brought to their proper level. Certainly there should be increases," he said, "but we are not attempting to double and triple the prices in one step, which is what some of the other distributors are attempting."

Klein pointed out that while here, he made some valuable contacts with possible sources of product for NBC to distribute internationally. He said he encouraged the sending of sample prints to New York for screening and that his staff would offer suggestions, when necessary, on how the Japanese programs might be made suitable for global marketing.

The NBC exec also looked into the unresolved problems here of ownership of dubbing tracks and the demands of dubbing talent for residual fees on reruns.

"I feel NBC or its distributor, should own the dubbing track," Klein said. "Acknowledging the talent and craftsmanship that goes into it, it's still a translation of the original show—merely a processing procedure to make the product suitable for the Japanese market. You can't separate the two. One is worthless without the other."

Austin — Plans for a possible third commercial television station in Austin were revealed to the City Council. Southwest Republic Co. asked the council to lease the firm some property in west Austin for construction of a UHF station operating on Channel 67. The application was taken under consideration.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

CINCINNATI • STATIONS: WLWT, WCPO, WKRC.

• SURVEY DATES: MARCH 22 - APRIL 18, 1963.

WLWT Total Area Homes: 150,900
Metro Rating: 26
Share of Audience: 38

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

- Mar. 25 "FROM HELL TO TEXAS"
Don Murray, Diane Varsi, Chill Wills
1958, 20th Century Fox, 20th Century Fox
- Apr. 1 "MY COUSIN RACHEL"
Olivia DeHavilland, Richard Burton
1953, 20th Century-Fox, 20th Century-Fox
- Apr. 8 "APRIL LOVE"
Pat Boone, Shirley Jones
1957, 20th Century Fox, 20th Century Fox
- Apr. 15 "AN AFFAIR TO REMEMBER"
Cary Grant, Deborah Kerr
1957, 20th Century Fox, 20th Century Fox

WLWT Total Area Homes: 552,200
Metro Rating: 11
Share of Audience: 48

TUESDAYS 5:00-6:30
Program: GOLD CUP MATINEE

- Mar. 26 "PROBLEM GIRLS"
Helen Walker, Ross Elliot
1953, Columbia, Screen Gems
- Apr. 2 "SHADOW OF A DOUBT" (Part Two)
Teresa Wright, Joseph Cotten
1942, Universal-International, Screen Gems
- Apr. 9 "TELL IT TO THE JUDGE"
Rosalind Russell, Robert Cummings
1949, Columbia, Screen Gems
- Apr. 16 "MEMBER OF THE WEDDING" (Part One)
Ethel Waters, Julie Harris
1953, Columbia, Screen Gems

WLWT Total Area Homes: 73,800
Metro Rating: 12
Share of Audience: 60

WEDNESDAYS 5:00-6:30
Program: GOLD CUP MATINEE

- Mar. 27 "ASSIGNMENT—PARIS"
Dana Andrews, Marta Toren
1952, Columbia, Screen Gems
- Apr. 3 "TELL IT TO THE JUDGE" (Part Two)
Rosalind Russell, Robert Cummings
1949, Columbia, Screen Gems
- Apr. 10 "FEUDIN', FUSSIN' AND A-FIGHTIN'"
Donald O'Connor, Marjorie Main
1948, Universal-International, Screen Gems
- Apr. 17 "MEMBER OF THE WEDDING" (Part Two)
Ethel Waters, Julie Harris
1953, Columbia, Screen Gems
- And
"DEAD RECKONING" (Part One)
Humphrey Bogart, Elizabeth Scott
1947, Columbia, Screen Gems

WLWT Total Area Homes: 55,800
Metro Rating: 11
Share of Audience: 65

THURSDAYS 5:00-6:30
Program: GOLD CUP MATINEE

- Mar. 28 "THE FAMILY SECRET"
John Derek, Lee J. Cobb
1951, Columbia, Screen Gems
- Apr. 4 "THIEF OF DAMASCUS"
Paul Henreid, Jeff Donnell
1952, Columbia, Screen Gems
- Apr. 11 "SHOCKPROOF"
Cornel Wilde, Patricia Knight
1949, Columbia, Screen Gems
- Apr. 18 "DEAD RECKONING" (Part Two)
Humphrey Bogart, Elizabeth Scott
1947, Columbia, Screen Gems

WLWT Total Area Homes: 56,400
Metro Rating: 9
Share of Audience: 45

FRIDAYS 5:00-6:30
Program: GOLD CUP MATINEE

- Mar. 22 "COBRA WOMAN"
Maria Montez, Sabu
1943, Universal-International, Screen Gems
- Mar. 29 "HER HUSBAND'S AFFAIRS"
Lucille Ball, Franchot Tone
1947, Columbia, Screen Gems
- Apr. 5 "CHINA VENTURE"
Edmund O'Brien, Barry Sullivan
1953, Columbia, Screen Gems
- Apr. 12 "KILLER THAT STALKED NEW YORK"
Evelyn Keyes, Dorothy Malone
1950, Columbia, Screen Gems

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New TV Ballgame

Continued from page 21

waukee, Atlanta, etc. (pegging still higher the multi-millions any of these stations can bring in a future sale to a new owner.)

In such major markets, the film syndicators, based on their initial surveys, see much improved prime time clearances for their off-network rerun product, which option time had pretty much relegated to the relatively fringe hours of early and late evening. Now, it's definitely believed, the new order of things may find a new network program preempted by a rerun of "Hawaiian Eye" or new programming from diverse non-network sources that the new freedom of programming competition will bring to the market place.

In the new order of things, in which the networks differ from other program suppliers only in that they supply their stations by cable feed, there are bound to be more program suppliers with more programs to offer. Indeed, tv's new and unrestricted economy offers, for the first time, an even chance vis a vis the networks to any program supplier who chooses to compete directly against them for station clearances and advertiser support.

The basic effects of the option time ban, however, are not expected to be felt, with any keen severity, in the soon-due '63-'64 season, for which advertisers and stations have pretty much firmed up their plans.

But an erosion of clearances, particularly for the new shows in the 7:30-8:30 and 10-11 p.m. periods in the major three-channel markets, can be expected to start as early as next fall. A survey of the station rep organizations, none of whom want to talk for publication, reveals they definitely expect new gains in spot billing through an erosion of prime time clearances, particularly in the key major markets.

It's anticipated that CBS will suffer the least. The Columbia affils, with nearly a 50% prime time audience leadership over the ABC affils and not much less over that of NBC, will, it's believed, exercise great caution in refusing to clear for a network which, as has been shown in markets like Cleveland, Richmond, Boston and Milwaukee, may drop one station for another.

On the other hand the network affil with the No. 3 status next season, realizing that his network has nowhere else to go, will be more inclined to preempt his low-rated network shows for extra revenue. Indeed, as observers see it, the superior clearance performance of the No. 1 network may spell a more meaningful difference in the '63-'64 and '64-'65 network program wars than program popularity per se.

But even the No. 1 network can derive little comfort from the new order of things which saw the New Frontiersmen joint hands with two former GOP chairmen of the FCC, Fred Ford and Rosel Hyde, to take from network tv what many believe was the very mainspring of its operations—option time.

ABC 'Bum Rap'

Continued from page 23

Quinn said that Hewitt isn't sore about the breakdown of the ABC camera. "He's worried because CBS is being clobbered on the news front. CBS is being beaten badly by NBC on the one hand and, on the other, they're worrying about the move-up of ABC News. We're beating them in a flock of key cities and the latest report from San Francisco shows that the ABC early evening news wrapup has edged out in front of the CBS news show at the same hour."

San Antonio—Lone Star Brewing Co. of San Antonio was again the recipient of the "Betty Award" presented for the best radio commercial of the year at the annual convention held by the Assn. of Broadcast Executives of Texas in Dallas.

Robert O. Holleron, veepee of Glenn Advertising, presented Harry Jersig, prez of Lone Star Brewing Co. the award. This was the second year in succession that the Glenn agency, Lone Star's advertising agency, won the top radio jingle award.

From The Production Centres

Continued from page 28

is for three years with options. There will be free cross-access to each other's film and files. . . . New Union talks expected this week on the BBC-TV electricians' dispute which might black out weekend shows as previously threatened if agreement isn't reached. Playwright **Alma Owen** has blown his top in an interview in the Daily Mirror here and moodily talked about not working for the BBC again because of what he alleges is time-wasting indecision and unnecessary policy changes over some of his past work. BBC as usual aloofly refuses to be drawn into the controversy. . . . AR-TV screening an English version of the spectacular West German Montreux entry "The Magic Umbrella" starring **Juliette Greco** and **Georges Guestry** on June 5. . . . Background and theme music for the new ATV skein, "Sentimental Agent," has been written by **Ivor Slaney** with a distinctly strong bossa beat.

IN WASHINGTON

American Newspaper Women's Club has placed two broadcasting personalities in the club's top jobs. Elected prez was **Anne Denton Blair**, D. C. correspondent for the radio-tv division of Triangle Publications and a regular contributor to the Canadian Broadcasting Corp. New first v.p. is **WRC-TV's Deena Clark**, whose "A Moment With . . ." took a local Emmy. New historian is CBS radio producer **Ellen Wadley**. . . . WMAL-AM-FM-TV all to broadcast President Kennedy's speech and acceptance of an honorary degree June 10 from American University here. . . . **John Burgess**, a June grad of Georgetown University, to be staff announcer for WTTG-TV under station's new summer training program. . . . WGMS radio presented Washington premiere of "War Requiem," composed by **Benjamin Britten** for dedication of new Coventry Cathedral in England. Station also disclosed results of a Pulse survey which said a classical music station such as WGMS can be a complement to tv and in the "most effective way of reaching entire geographic areas with a high-income characteristic." Station General Manager **Perry Ury** hopes to use results to show that station can expand ad sales beyond "institutional products."

IN TORONTO

June Dennis, star of "Audio" on CBLT (radio), to wander a year in the West Indies where she'll write a novel. . . . **Charles Kynach**, who heads the Southam news service, won't renew his contract with CTV next Sept. . . . **Kay Hawtrey** to be seen in **Bernard Slade's** tv play, "Men Don't Make Passes," on the "Parade" series on June 13. Producer is **Melwyn Breen**. . . . **Gordon Sinclair**, **Jack Dennett** and **Bob Heskel** commencing their triple talk of "Let's Discuss It" over CFRB (radio). . . . **Lorraine Thompson**, one of the panelists on "701," does professional choreography also and is currently doing the "Juliette Show." . . . **Drew Crossan**, producer of "Front Page Challenge" over the CBC-TV web, will be working this summer with **Jack Arthur**, CNE evening grandstand producer. . . . **Tommy Ambrose** and his weekly show has been axed next fall by the CBC.

IN PHILADELPHIA

At the Palumbo's party for **Red Beason**, hosted by his sponsors, the WPEN late-night gabber received a special presentation—20x30 blowups of predecessors **Steve Allison** and **Frank Ford**. . . . "Musical Satire of Marshall Izen" to be telecast as a special evening sessions of Repertoire Workshop, on five CBS owned stations, by WCAU-TV. Izen is station's creator of the "Tottle," puppet series. . . . WCAU's **Alan Scott** to broadcast weekly taped interviews with performers in the Playhouse in the Park. . . . **WHAT** president **Billy Banks**, hospitalized for more than a month in San Francisco, now in University of Pennsylvania Hospital for treatment. . . . **WRIL** in a new format has reduced its gab before each cluster of three songs to a minimum. Each news cluster, twice every hour will run a maximum of three minutes and include headlines, weather and a 90-second feature scripted by a staffer. . . . WCAU studios played host to 100 reps from the Philadelphia Council of Churches, for a full day's seminar. Group was welcomed by **Robert N. Fryer**, WCAU-TV director of promotion and information services, and **Norris West**, assistant to the general manager of WCAU.

IN MINNEAPOLIS

All four Twin Cities commercial tv stations have slated political debates between Minneapolis Mayor **Arthur Naftalin** and his opponent **P. Kenneth Peterson** this week. Network affiliates **KSTP**, **WCCO** and **KMSP** are carrying half-hour programs while Time-Life Indie **WRCN** has slated a full hour Sunday (9) to permit candidates to air their views. . . . **Dr. E. W. Ziebarth**, vet WCCO news analyst, recommended for appointment as dean of the University of Minnesota's liberal arts college. . . . **Jeffrey Werner**, son of WTCN pubservice director and air personality **Jan Werner**, won four year merit scholarship from Time-Life Broadcast. . . . Following up its well received coverage of Minnesota pike fishing opener last month, WCCO Radio will send out mobile units Saturday (8) to report on bass season opener. Newscaster **Dick Chapman** will describe catches at nearby Lake Minnetonka, **Gary Bennyhoff** at Park Rapids, Minn., and **Bob Wetherall** at Lake Mille Lacs. . . . **KSTP-TV** will move its daily "Treasure Chest" show to Anoka, Minn. June 20-21 in conjunction with suburban city's annual Treasure Chest celebration. Show which is the only colorcast produced locally will be carried remote in black and white. . . . **Gordon Mikkelsen**, WCCO Radio PR and promotion director, appointed chief of public affairs services for Minnesota state civil defense. He succeeds WCCO news director **Jim Bormann**. . . . WTCN Radio mgr. **Gordon Ritz** elected to Minneapolis Ad Club's board of directors.

IN MILWAUKEE

WISN-TV got the pros out to teach kiddies the intricacies of baseball. For one week (June 3) the CBS affil here had Milwaukee Braves coaches (including the manager, **Bobby Bragan**) on "Pops Theater" telling children how to play baseball. On the short segments, besides **Bragan**, were **Coaches Whitlow Wyatt**, **Dixie Walker**, **JoJo White** and **Ken Silvestri**. . . . **Jeffrey A. Posner** named public relations director of Cream City Broadcasting Co., which operates **WMIL-AM** and **FM** in Milwaukee and **KTNW-AM** in St. Paul. . . . **WUHF-TV** (channel 18) independent station, is acting like a network affiliate. It has picked up six network shows that local affils have chosen not to run. On **WUHF's** schedule is **ABC-TV's "Ron Cochran With the News,"** and "American Bandstand." **CBS-TV's "Harry Reasoner and the News,"** "Route 66," and "Eyewitness to History," and **NBC-TV's "Chet Huntley Reporting."**

Shecky Greene Series

Hollywood, June 4.
Revue Studio's new projects division is preparing "Feeney," as a comedy vidseries for the 1964-65 season, and has overtured **Shecky Greene** anent a lead role. It hasn't been decided yet whether the project will be a half-hour or hourlong comedy. Series deals with a Brooklyn cab driver.

Zenith, Amana Golf Coin

Zenith has taken two-third and Amana a third of the two-day "World Series of Golf" staged on **NBC-TV** Sept. 7-8. "Golf," lining up a few of the season's top golf winners, will run that fall weekend in successive 4:30-6 p.m. slots. Last year, "Golf" also had Zenith and Amana as sponsors.

CBC's Negro Announcer

Toronto, June 4.

Bob Bowers was hired last week by **CBLT-TV** as the only Negro tv announcer on the Canadian Broadcasting Corp. setup and is working on CBC radio as well. **R. K. Morrow**, director of the CBC English-language web, said that the CBC hires without racial discrimination but could not recall another Negro tv announcer. "It may be that Negroes aren't aware that they have a chance as announcers with the CBC and so don't apply," he said.

NAB Claims 91% Code Compliance

Washington, June 4.

The NAB fired its second salvo in its duel with FCC over writing Code commercial time limits into law.

The cannon's puff was NAB's disclosure that subscribing radio stations showed 91.7% compliance with Code limits.

This mark was garnered from a random sample of 244 stations over the past 10 months. The sampling was done from 7-9 a.m. and 4-6 p.m.

During the 1,088 hours sampled, there were 91 hours of excess commercial time, NAB said.

Elmo Ellis, WSB, Atlanta, Ga. and acting chairman of the Radio Code Board said "the results show an excellent degree of compliance."

"I would not be at all surprised," Ellis went on, "if most of the instances of excessive commercial time were inadvertent rather than a deliberate flaunting of the Code."

WDLU Television Corp.

Nixed on Duluth Grant; 'Misrepresentation' Rap

Duluth, June 4.

This third largest Minnesota city will have to forego an additional television station, at least for the present.

The FCC in effect has denied **WDLU Television Corp.** a license for its proposed **WHYZ-TV** here. It did this by refusing to grant addition time to complete the station's construction.

As a reason for the adverse action, the FCC declared it would not be in the public interest and also charged **WDLU** "misrepresentation" along with a transfer of the company's control without the commission's authority.

"We now conclude that public interest would not be served by a grant (to the company) for additional time to complete construction on the proposed station," the FCC said.

KDKA'S 'FOCAL POINT' PROBES PITTS IDLE

Pittsburgh, June 4.

"Focal Point," yearlong project to focus attention on the serious unemployment problem in the Pittsburgh area, will be launched by **KDKA-TV** and **KDKA** on Sunday, June 23, in the prime evening time of 9 p.m. The first program will be for an hour and will be followed on consecutive nights by three 90-minute symposiums from Carnegie Hall here from 8:30 p.m. The documentary will set forth the broad patterns of Western Pennsylvania's unemployment picture in terms of its impact upon the families involved.

Subsequent programs will have key national and local figures in industry, labor, education and government who will examine the main facets of the problem.

Throughout the year, each forum will be preceded by a short documentary designed to establish the problem at hand.

Karen Morrow's Pact

Singer-comedienne **Karen Morrow** has been added as a regular on "The Jimmy Dean Show" which bows on **ABC-TV** Sept. 19.

Miss Morrow is currently appearing in the off-Broadway musical, "The Boys From Syracuse" and had been appearing frequently on the **Sid Caesar** specials on **ABC-TV** this season.

Some Agencies Lure Clients Over Martinis; Others Pitch Creatively —On Other Madison Ave. Fronts

By **BILL GREELEY**

On Madison Ave. there are ways and ways of going after "new business," which means gunning for the other guy's account.

For the small and medium agency, the new biz hustle is vital for growth. To the giant agencies, new business is a necessary sustainer against the almost inevitable day when a major client pulls out. The Estys and the Maxons that seem to operate forever on a stable level are rare (and the latter was hard after expansion coin recently).

With the giant agencies, the pitch can get really elaborate. The biggest has been known to throw lavish parties for execs of a company just in case the client one day might become unhinged from his current agency affiliation—sort of an institutional get-acquainted affair.

Or the pitch can be very personal. Back when the big coin from the oil industry was in free flow from one side of the street to the other, a spokesman for one of the losers told this reporter that the winner (in his agency's case) had put the client's ad manager "at the pinnacle of civilization." And he wasn't talking about museum tours or gifts of five-foot book shelves.

In the light of all this high-powered wooing, **BBDO** has come up with a candid and effective promoter, frankly aimed at new business. Agency's approach is a flashy brochure, titled "Q & A About BBDO," and it very quickly tells and shows a lot—painting the picture in broad strokes, as they say.

"Q&A" is actually a sequel to an earlier pitch (about three months ago) in the same format, titled "What's Going On At BBDO?" In reverse of the usual, the sequel in this case is much more provocative than the initiator.

And **BBDO** prexy **Charles Brower** says the first brochure could have had a substantial part in about 20 newbiz pitches the agency has made, besides the mail and applause it drew.

Since the prospects for new business are limited, Brower says the agency decided on this approach "instead of shooting all around the place." The prez himself made rough pencil layouts of the brochures, "then turned it over to other more creative folk around here" (which statement is kind of a subtle promotion in itself, when analyzed).

Anyhow, the word "creative" is hard to find in "Q&A," but the flashy, four-color layout says the word strikingly. Pulled together, the best work of the big shop leaves a definite "creative" impression.

Asking broad questions a prospective client might ask, "Q&A" answers itself with graphs and illustrations of **BBDO** blurbs and ads. "What kind of clients do you serve—mainly packaged goods, durable goods, consumer service or what?" A chart answers 46% packaged goods; 7% textiles and apparel; 10% automotive and mechanical; 7% home and building equipment; 10% consumer services; 17% industrial and institutional; 3% publications and other media. Sample ads from a variety of clients, fill out the double-truck.

Expenditures by media: **BBDO's** total billings go 48% to broadcast; 24% to magazines; 7% to trade papers; 4% to outdoor and transportation.

"You're a big agency—and most of your clients big advertisers?" Chart shows that 41% bill over \$1,000,000 annually; 21% between half and a million; 11% bill between \$250,000 and \$300,000; and 27% are under \$250,000. Smaller clients' ads illustrate the spread with the teaser, "Only one of the clients shown here spends more than \$250,000 a year with **BBDO**. Can you pick him out? No?" Clients include **Strippit**; **Marine Midland Trust** of New York; **Conn organs**; **Zinsmaster bread**; and **Barcalounger chairs**.

Queries continue to cover regional and o'seas operations, and there's a section on longevity of clients, and clients lost. Latter lists **Cream of Wheat**, **Chun King Chinese Foods**, **Toro Mowers**, some **General Mills** business, **Burgermeister beer**, **Ocean Spray Cran-**

berries and **Foremost Dairies**. Pointed out is fact that business was up in most all cases, and mergers etc. took out some.

One spoiler in the promotion could be the answer to the question, "What's your business philosophy?" Answer begins, "We believe in advertising. Without it, there could be no newspapers, no magazines, no television, no radio in this country." Come on!

"Q&A" has gone out to a mailing list of 13,000, including clients, employees, reps of all media, trade association officials, the Department of Commerce library, retired employees—and new business prospects.

B&B's Beech-Nut Biz

Benton & Bowles has landed the estimated \$7,000,000 **Beech-Nut** account cut loose at **Young & Rubicam** recently, and meetings between the agency's tv execs and the client were scheduled for this week replacement of the billings. Money previously has gone primarily to network tv.

Account, which was pitched by several top agencies, covers **Beech-Nut** chewing gum, cough drops, baby foods, **Life Savers** and **Pine Bros.** cough drops. Other **Beech-Nut** agencies include **Ogilvey**, **Benson & Mather** for **Tetley** tea; **Grey for Martinson's** coffee; **C. W. Hoyt** for **Beech-Nut** coffee; and **Furman-Roth** for **Bustelo** coffee.

TAC's Cbl Conference

Two more speakers have been named for the second annual programming conference of **Television Affiliates Corp.** They are **Hale Nelson**, veepee of **Illinois Bell Telephone Co.**, and **Dr. Seymour**, veepee in charge of research for **Leo Burnett** ad agency.

Previously named guest speakers for the conference at **Chicago's Sheraton Hotel** June 13-14 are **Sylvester (Pat) Weaver** of **McCann-Erickson** and **Jules Power**, exec producer of **ABC-TV's "Discovery."** About 40 program directors from **TAC** subscribing stations will attend.

RPA's SOS

Station promotion in the medium and small markets is a sorry affair if the second annual **On-The-Air Awards Competition** (for '62) of **Broadcaster's Promotion Assn.** is an indicator.

Contest judges failed to find a suitable winner in any promotion category among entries from station in markets of under 500,000. And in the category of "station image," the judges drew a blank for radio stations in the 500,000 and under markets.

David Klemm of the **Balaban Stations**, who announced winners along with **RPA** prexy **Dan Bellus** of **Transcontinent Television Corp.**, said that all entrants were required to meet a 70% minimum percentage of total possible points to qualify for an award this year. The empty categories, he said, were cases where entries failed to meet standards of the judging committee.

Winners in markets over 500,000 for tv were **KFMB-TV**, San Diego, for station image; **WFAA-TV**, Dallas, for promotion of special events; and **KFMB-TV** again for personalities and programs.

In radio markets of more than 500,000, winners were **WHAS**, Louisville for station image; **WIL**, St. Louis, for special events; and **KCBS**, San Francisco for personalities and programs.

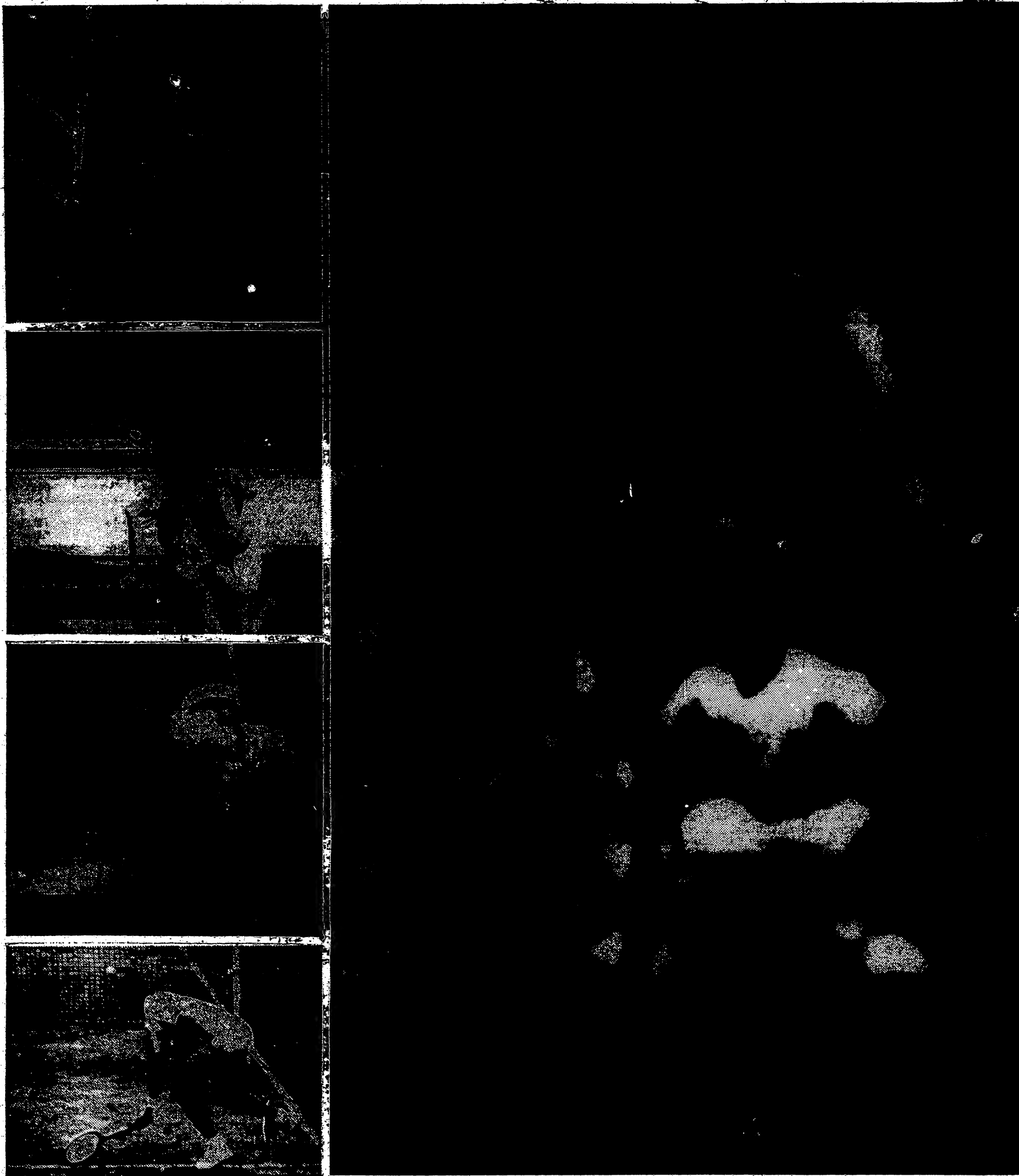
Only winners in markets of less than 500,000 were radio stations **CJOB**, Winnipeg, for special events, and **KOB**, Albuquerque, for personalities and programs.

Judges were ad execs **Robert Boulevard**, veepee and associate media director of **Fletcher, Richards, Calkins & Holden**; **Sam Vitt**, veepee and media director of **Doherty, Clifford, Steers & Sheffield**; and **Bern Kanner**, associate media director of **Benton & Bowles**. Criteria included motivation, creativity, execution and contribution to the industry.

Mulligan to Group W

Jack Mulligan has joined the press department of **Group W**. **Bob Bernstein** ankle recently to join the **Softness Group** flackery.

Mulligan, most recently was managing editor of **Fawcett's Cavalier** mag.



Surer than the Yankees

It will surprise hardly anyone at all if money-pitcher Whitey Ford (pictured above) and his Yankee teammates wind up in 1963's World Series.

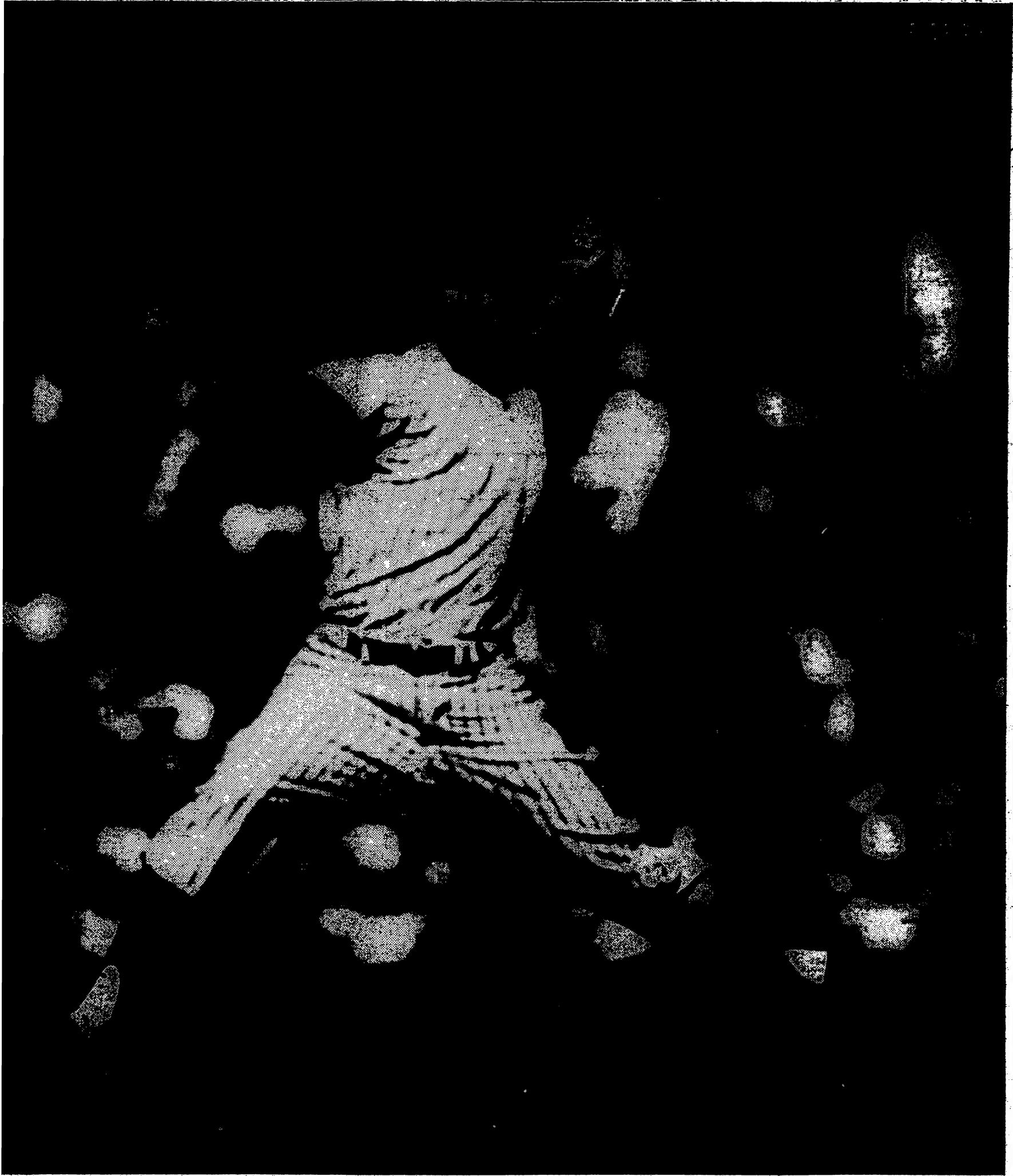
But even surer to turn up than Whitey and his friends is the team from NBC. It's not hitting or pitching that gets *these* men into the Series, but fielding. They catch everything that happens.

And well they should, for nobody's had more

experience at it. When NBC televises this year's Series—as one of the many glittering attractions on our varied Fall schedule—it will mark the 17th consecutive time we've done so.

Let us quickly add that NBC-TV's sporting instincts range far beyond baseball. (We've already slated exclusive U.S. television coverage of the 1964 Summer Olympics.) A further glance at our sports agenda for next season shows:

Nine post-season gridiron events, including the



National Football League Championship, the Rose Bowl and the Sugar Bowl.

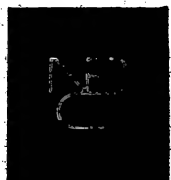
The tennis world's National Singles Championships from the hallowed lawns of Forest Hills.

Golfdom's biggest competitions, among them the 1964 National Open, the Bing Crosby tournament, the World Series of Golf, and the Tournament of Champions.

And college basketball's most hotly contested competition of the year, the National Invitation

Tournament at Madison Square Garden.

This many-faceted sports coverage reflects the diversified programming of our entire Fall schedule, which ranges from the world-news coverage of the expanded "Huntley-Brinkley Report" to the comedy of the eagerly awaited Bill Dana series; from the new "Espionage" dramas to the circusy fun of "International Showtime." Almost anyway you look at it, it has the makings of a fine season.



Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Ben Casey; Awards	WNAC	520,200	38	1.	Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	293,200	18	CBS News; Weather	WHDH	218,700
2.	Kildare; Hall of Fame	WBZ	519,200	35	2.	Dragnet (Tues. 7:00)	WBZ	MCA	257,200	16	CBS News; Weather	WHDH	254,400
3.	Andy Griffith	WHDH	514,700	30	3.	Sea Hunt (Mon.-Sat. 6:30)	WHDH	Economee	247,000	15	News; Wea; Hunt-Brink	WBZ	324,100
4.	Hillbillies; Play Off	WHDH	511,800	32	4.	M Squad (Fri. 10:30)	WNAC	MCA	243,100	16	Jack Paar	WBZ	336,500
5.	Candid Camera	WHDH	499,800	34	5.	Ripcord (Sat. 7:00)	WHDH	UA-TV	238,200	16	Highway Patrol	WBZ	217,000
6.	Jackie Gleason	WHDH	469,500	33	6.	Brave Stallion (Fri. 7:00)	WBZ	ITC	237,000	17	CBS News; Weather	WHDH	204,100
7.	I've Got A Secret	WHDH	464,600	27	7.	Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	211,000	14	Guestward Ho	WNAC	216,900
8.	Hazel; Hall of Fame	WBZ	457,060	30	8.	Biography (Mon. 7:00)	WBZ	Official	209,700	19	CBS News; Weather	WHDH	202,600
9.	Van Dyke; Play Off	WHDH	448,000	28	9.	Danger Man; Beaver (Thurs. 8:30)	WNAC	ITC	195,800	13	Kildare; Hall Fame	WBZ	503,800
10.	What's My Line	WHDH	446,900	30	10.	Rescue 8 (Fri. 7:00)	WNAC	Screen Gems	190,200	17	CBS News; Weather	WHDH	204,100

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Ben Casey	WFIL	699,400	39	1. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	383,200	18	7:00 Report; CBS News	WCAU	237,400
2. Beverly Hillbillies	WCAU	684,500	35	2. Sea Hunt (Sat. 7:00)	WCAU	Economee	348,400	21	West Point	WFIL	248,400
3. Donna Reed	WFIL	675,100	40	3. Ripcord (Thurs. 7:00)	WRCV	UA-TV	342,100	19	7:00 Report; CBS News	WCAU	199,500
4. McHale's Navy	WFIL	652,900	37	4. Rebel (Fri. 10:30)	WFIL	ABC Films	335,600	19	Jack Paar	WRCV	523,700
5. What's My Line	WCAU	639,600	34	5. Wyatt Earp (Wed. 7:00)	WRCV	ABC Films	302,400	16	7:00 Report; CBS News	WCAU	173,900
6. Candid Camera	WCAU	621,600	32	6. Popeye; Space Angels (Mon.-Fri. 5:30)	WFIL	UAA	268,500	16	Early Show	WRCV	136,600
7. Andy Griffith	WCAU	620,200	40	7. Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	253,300	15	5:00 O'Clock Show	WRCV	131,300
8. Flintstones	WFIL	607,900	35	8. West Point (Sat. 7:00)	WFIL	Economee	248,400	15	Sea Hunt	WCAU	348,400
9. Mon. At The Movies	WRCV	603,700	32	9. Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	242,900	14	Life of Riley	WCAU	110,300
10. My 3 Sons	WFIL	581,100	32	10. Thriller (Mon. 11:30)	WFIL	MCA	236,100	14	Tonight	WRCV	165,300

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	KDKA	566,800	51	1. Tightrope (Fri. 10:30)	WTAE	Screen Gems	270,500	26	Jack Paar	WIIC	174,000
2. Candid Camera	KDKA	468,100	47	2. Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	136,000	13	Early Show	KDKA	126,900
3. Dick Van Dyke	KDKA	456,000	44	3. Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	121,400	14	Combat	WTAE	301,600
4. Andy Griffith	KDKA	453,100	44	4. Tombstone Territory (Sat. 6:30)	KDKA	Economee	114,500	11	Wrestling	WIIC	137,700
5. Red Skelton; Warmup	KDKA	422,800	42	5. Wyatt Earp (Sat. 6:00)	KDKA	ABC Films	113,700	11	Wrestling	WIIC	135,300
6. What's My Line	KDKA	421,700	43	6. Peter Gunn; Caesar (Tues. 10:30)	WTAE	Official	105,800	11	G. Moore; Baseball	KDKA	342,800
7. Gunsmoke	KDKA	416,500	34	7. Huckleberry Hound (Mon. 7:00)	WIIC	Screen Gems	105,500	12	Spts; Wea; CBS News	KDKA	234,300
8. Lassie	KDKA	415,600	44	8. Popeye (Sat. 8:00)	WIIC	UAA, KING	97,300	11	Safari	KDKA	137,300
9. Jackie Gleason	KDKA	408,500	37	9. Ripcord; Brinkley; McKeever (Mon. 10:30; Sun. 6:30)	WIIC	UA-TV	75,700	9	Captain Kangaroo	KDKA	95,600
10. Lucy Show	KDKA	376,200	39	10. Yogi Bear (Thurs. 7:00)	WIIC	Screen Gems	75,400	8	Ben Casey; Awards	WTAE	371,000
									Three Star News	KDKA	179,700
									Spts; Wea; CBS News	KDKA	197,800

ATLANTA

STATIONS: WSB, WAGA, WAIL. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	WAGA	276,000	51	1. Ripcord (Thurs. 7:00)	WSB	UA-TV	133,200	22	Biography	WAGA	42,300
2. Bonanza; Bob Hope	WSB	183,500	33	2. Whirlybirds (Wed. 7:00)	WSB	CBS Films	123,300	18	Rebel	WAGA	53,800
3. Andy Griffith	WAGA	178,300	33	3. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	103,000	20	Phil Silvers	WAGA	51,500
4. Red Skelton	WAGA	167,200	33	4. Ames 'N' Andy (Mon.-Fri. 6:30)	WAGA	CBS Films	93,000	19	News; Wea; Hunt-Brink	WSB	100,700
5. Dick Van Dyke	WAGA	158,300	33	5. Hennessey (Tues. 7:00)	WSB	NBC Films	88,700	15	Hong Kong; Deputy	WAGA	76,500
6. Lassie	WAGA	150,500	31	6. Third Man; Movie Spec. (Fri. 8:00)	WAGA	NTA	84,400	15	Int'l Show; NCAA	WSB	132,300
7. Candid Camera	WAGA	148,800	32	7. Hong Kong; Deputy (Tues. 7:00)	WAGA	MCA	79,200	15	Hennessey	WSB	88,700
8. Mon. At The Movies	WSB	146,100	33	8. Dragnet (Fri. 7:00)	WSB	MCA	73,900	15	Project 20; Laramie	WSB	124,300
9. Hazel; Hall of Fame	WSB	139,400	28	9. Popeye (Mon.-Fri. 5:00)	WSB	UAA, KING	65,300	15	Rawhide	WAGA	127,200
10. Ed Sullivan	WAGA	137,600	28	10. Yogi Bear (Mon. 6:00)	WSB	Screen Gems	62,800	14	Sea Hunt	WAGA	35,400
									Highway Patrol	WAGA	41,100
									Panorama News	WAGA	70,200

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP, WOOK. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	WTOP	287,400	34	1. Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	121,000	12	Newsnight	WTOP	71,900
2. Bonanza; Bob Hope	WRC	276,200	34	2. Wanted—Dead or Alive (Tues. 7:00)	WRC	CBS Films	112,900	10	Newsnight	WTOP	66,400
3. Red Skelton	WTOP	253,400	33	3. Rebel (Wed. 7:00)	WRC	ABC Films	112,300	11	Wyatt Earp	WTTG	66,600
4. Andy Griffith	WTOP	248,000	36	4. Hennessey (Thurs. 7:00)	WRC	NBC Films	99,500	12	Newsnight	WTOP	56,800
5. Candid Camera	WTOP	247,900	34	5. Mr. Magoo (Fri. 6:30)	WTTG	TV Personal	99,300	10	News; Wea; Hunt-Brink	WRC	145,000
6. Sat. At The Movies	WRC	213,100	29	6. Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	88,600	10	News; Wea; Hunt-Brink	WRC	137,200
7. Ben Casey; Awards	WMAL	212,900	28	7. Highway Patrol (Sat. 7:00)	WTTG	Economee	88,300	9	Sat. Night Report	WRC	87,700
8. Car 54; Am. Landmark	WRC	190,000	25	8. Third Man (Sat. 7:00)	WTOP	NTA	84,100	12	Highway Patrol	WTTG	88,300
9. Disney's World	WRC	188,800	26	9. Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	81,300	7	Love That Bob	WRC	56,100
9. Garry Moore	WTOP	188,800	24	10. Bachelor Father (Sun. 6:00)	WMAL	MCA	80,900	11	20th Century	WTOP	75,300

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	WMAR	254,400	44	1. M Squad (Fri. 10:30)	WJZ	MCA	116,300	18	Jack Paar	WBAL	97,600
2. Ben Casey; Awards	WJZ	251,400	38	2. Divorce Court (Sat. 6:00)	WMAR	Storer	103,600	15	Wide World Sports	WJZ	41,000
3. Andy Griffith	WMAR	242,300	40	3. Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	70,600	11	Pinbusters	WBAL	106,500
4. Candid Camera	WMAR	213,900	38	4. Wyatt Earp (Sat. 7:00)	WJZ	ABC Films	65,400	11	5:30 Show	WBAL	51,900
5. Red Skelton	WMAR	209,300	36	5. Huckleberry Hound (Tues. 7:30)	WBAL	Screen Gems	60,000	10	Pinbusters	WBAL	117,800
6. Dick Van Dyke	WMAR	192,400	37	6. Navy Log; Sports (Fri. 6:30)	WMAR	CBS Films	53,800	9	Combat	WJZ	148,500
7. Jackie Gleason	WMAR	185,300	32	7. Yogi Bear (Thurs. 7:30)	WBAL	Screen Gems	52,600	9	5:30 Show; Hunt-Brink	WBAL	45,800
8. Bonanza; Bob Hope	WMAR	180,100	30	8. Whirlybirds; Sports (Wed. 6:30)	WMAR	CBS Films	52,500	9	Fair Exch; Thresher	WMAR	86,800
9. Gunsmoke	WMAR	176,400	31	9. Hennessey (Sat. 7:00)	WMAR	NBC Films	51,700	8	5:30 Show; Hunt-Brink	WBAL	48,100
10. What's My Line	WMAR	171,700	30	10. San Fran Beat; Sports (Tues. 6:30)	WMAR	CBS Films	50,400	10	Pinbusters	WBAL	117,800
								6	5:30 Show; Hunt-Brink	WBAL	51,700

Radio Reviews

HAPPY BIRTHDAY, BOB
With Hugh Downs, host; Fred Collins, announcer
Producer: Robert Wogan
Director: Bill Malcolm
Writer: Charles Garment
55 Mins., Wed. (29), 9:05 p.m.
WYNN'S FRICTION PROOFING
NBC, Radio

(Erwin, Wasey, Rurhrauff & Ryan)
The great names of the airlines in the 1930s, though now passing into the ranks of the nation's senior citizens, are a virtually indestructible clan. On this 60th birthday tribute to Bob Hope, there was a gathering of that clan which included Jimmy Durante, Bing Crosby, Jack Benny, Eddie Cantor, Edgar Bergen, George Burns, etc. From a subsequent era, tributes were paid to Hope by names like Frank Sinatra, Milton Berle, Tony Bennett, Rosemary Clooney and Jayne Mansfield. Not forgetting their boss were such longtime members of Hope's troupe as Jerry Colonna, Marilyn Maxwell and bandleader Les Brown.

The best number on this stanza was a replay of the Durante-Hope duet of "The Boys With The Probscis," an excerpt from one of their old radio shows. This bit, incidentally, was also aired a couple of months ago on NBC's birthday tribute to Durante, but rates the repeat. Another effective piece of nostalgia were Hope's old routines with Cantor on one of the latter's radio shows. In the days before television, these comedy shows could and did run indefinitely.

Hope spoke briefly about his start in show business after coming to the U.S. from England. More of this biographical material could have been used to round out the portrait of the man. Somewhat too much time was taken up by the greetings, most of which were not marked by any humor or inventiveness. The script also tended to be repetitious in its spotlighting of Hope's tours around the globe to Armed Service bases. *Herm.*

HOW MUCH DOES A CHILD COST?

With John Reavis, others
Producer-Writer: Reavis
60 Mins.; Sunday, 8:30 p.m.
WINS, N.Y. (tape)

Emotional disturbance in both adults and children is becoming topic A in popular discussion and has given rise to everything from a weekly tv series to several documentaries. Recently, Westinghouse's N.Y. beamer, WINS aired a documentary on emotional problems in children with several disturbed kids commenting on various subjects plus some thoughts by various experts in the field laced together for an interesting audio look into the subject.

John Reavis produced, wrote and narrated the program with insight and feeling for the subject matter. The children who participated in the examination were recorded at Children's Village, a moppet community in Dobbs Ferry, N.Y.,

where a program of mental rehabilitation is conducted for the upset youngsters. A segment of the show was given to a discussion of the Village and its work.

Guest experts joined host Reavis for a discussion of some of the problems that lead to emotional disturbance, leaning heavily on the effects of improper environmental conditions on a child's mental makeup. Among these guests were Dr. Benjamin Spock; Dr. Anna Cross, N.Y. Department of Correction Commissioner; Joseph Phelan, Children's Village exec director, and other sociologists and psychologists.

Editor Steven Safon smoothly interspersed the children's comments with remarks by narrator Reavis and, in general, did a solid job of maintaining clarity and pace. "How Much Does a Child Cost?" proved an engrossing and instructional hour and will be distributed to other Westinghouse "Group W" stations for airing within the next two weeks. Show was a production of the WINS pub affairs department and Westinghouse. *Kali.*

Silberman, Impresario Of Record-Making Pitt Amateur Hour, Is Dead

Pittsburgh, June 4.

Lew Silberman, who wrote radio and tv history, in Pittsburgh for over 22 years, died there of a heart attack on May 26. Silberman was a merchant who built his "Wilkins Amateur Hour" into the most popular local radio and tv show Pitt has ever had and built a chain of jewelry stores along with it.

Australian born Silberman was sold the show by Bob Thompson, an ad salesman for WJAS, on a 13-week basis and it didn't end until 22 years later when KDKA-TV asked him to give up his traditional Sunday hour at 6 p.m. for a network show. He balked and the show went off the air on May 26, 1957, but not until it had made a very indelible impression on the listening and viewing habits of the city.

The show was on WJAS, WCAE, KQV and KDKA-TV while Pitt was getting used to the idea of the magic tube, he kept the show on as a simulcast and always leading the three radio networks in ratings.

Hundreds of would-be performers flocked to the Wilkins auditions and only two ever achieved national recognition. Dean Martin came in second in a contest before the war and the Four Coins won first prize on one of the later simulcasts.

Silberman ran the show with an iron hand and it was always his ideas and promotion stunts such as twin contests, triplet contests and reunion winners that kept up the interest in the show. He used many professionals as guest stars and had most of the big names that played Pitt on as guests during the show's run. The late Bernie Armstrong was the first m.c., followed by Brian McDonald who spent seven years on the show before going on the road with "Icecapades." McDonald later came back for the last two years the show was on tv. Other m.c.'s were band leader Lang Thompson, Al Nobel and Davey Tyson.

Scot TV's Jack Hardy Gets Top Africa Post

Glasgow, June 4.

Jack Hardy, a director of Scot commercial tv, and the man who helped build up Roy Thomson's tv interests from scratch in Auld Lang Syne terrain, is upped to be resident director in Africa for all Roy Thomson Organization interests, including the Thomson Foundation.

His appointment was named here by James Coltart, managing-director of the Thomson Organization, and veepee of Scottish Television.

The Thomson interests embrace Kenya, Uganda, Tanganyika, Nyasaland, Southern and Northern Rhodesia, the Sudan, Aden, Mauritius, Sierra Leone and Liberia.

CBS' 'Caretakers' Deal

Hollywood, June 4.

Producer Hall Bartlett has made a deal with CBS-TV for an hourlong pilot film based on his un-released UA theatrical film, "The Caretakers."

Creative Management set deal for Bartlett, and the pilot is being groomed for the 1964-65 season.

Columbia, S.C.—Jim Kiser and Joe Pinner have joined the on-air staff of WIS-TV here. Kiser, formerly program director of KSET, El Paso, is a staff announcer. Pinner, formerly with WZOK, Jacksonville, Fla., will do on-the-air news work.

Senate Comm. Endorses Loevinger For FCC, as He Urges 'Restraint'

Washington, June 4.

Senate confirmation of Lee Loevinger as FCC commissioner looks likely Thursday (6) or Friday, following approval today by the Senate Commerce Committee.

The committee favorably reported the nomination of Loevinger to fill the term of departed chairman Newton Minow.

Loevinger, now assistant attorney general for anti-trust, gave these views to a commerce committee hearing on his nomination

to FCC:

—He would rather err on the side of restraint in exercising FCC influence over programming. "I don't want to impose my tastes on the country, just as I wouldn't want anyone else's taste imposed on me," he said.

—He feels strongly about "maintenance of competition" in broadcasting. He felt many broadcasting problems would solve themselves if FCC seeks a diversity of

(Continued on page 42)

HEY FOOTE, CONE & BELDING!

Want to know why WABC is a leader in New York radio?

Ask this salesman from Forest Hills.



While you're at it, ask a jeweler from Garden City.

Ask a fireman from Tarrytown.

Ask a teacher from Staten Island.

Ask almost anybody from anywhere.

You name them...we reach them. We know what they like. We offer it to them. That's why they listen.

All four of the leading research organizations document this. So does WABC's audience response and sponsor acceptance.

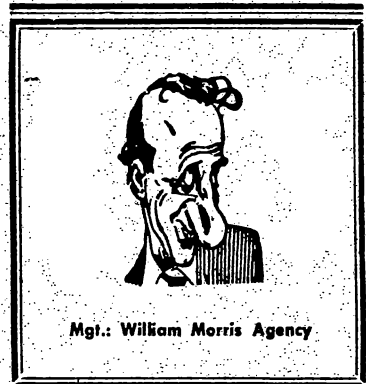
If it's your job to reach and sell people—all kinds of people—the right kind of people—come to WABC RADIO.

It's the station that became a leader in New York radio in just two short years.

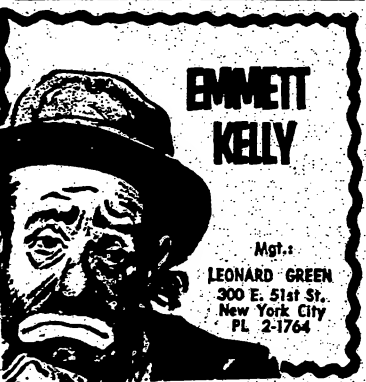
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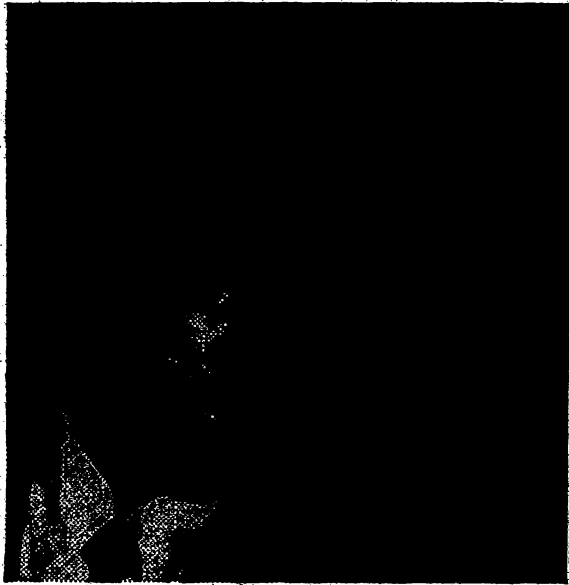
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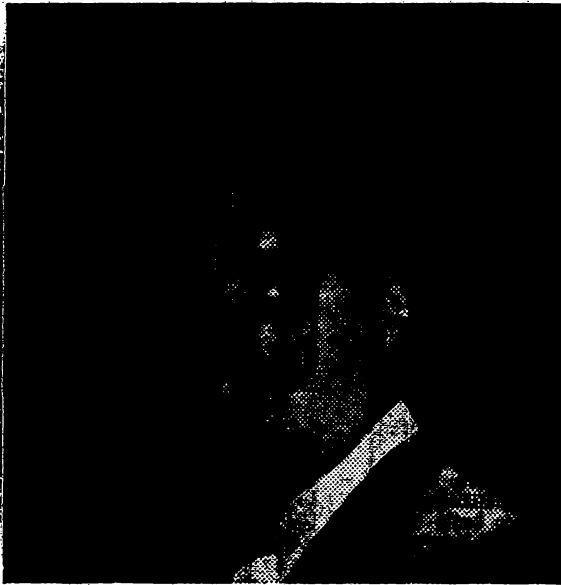
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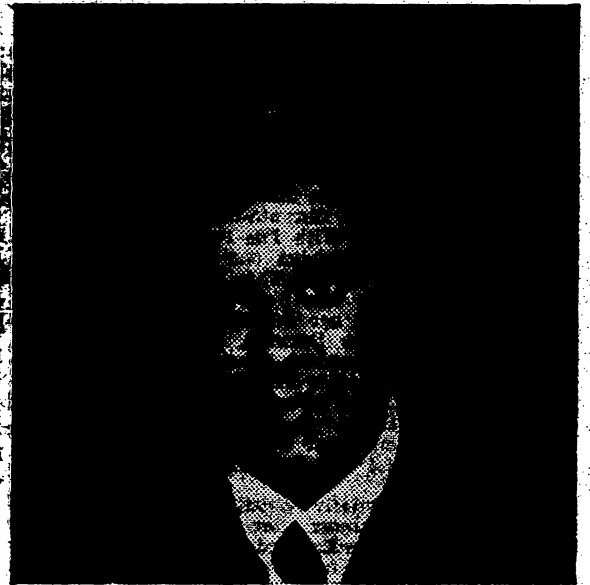
THE MANY FACES OF JERRY LEWIS



Funny man.



Sad man.



Serious man.

What kind of a show will the new Jerry Lewis show be?

Well, you could call it a...

Or describe it as a...

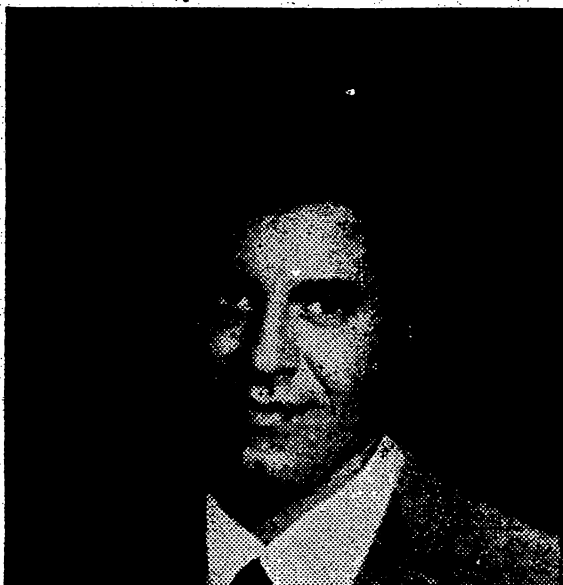
Or sum it up as a...

Actually, it will be...Jerry Lewis in whatever mood he happens to fall into. And he is a man of many moods, of countless moving spirits, all of which add up to the most diverting entertainment television has yet devised.

Refreshing? You can count on it. Funny? Hold on to your ribs. Unpredictable? Try to guess what comes out of his sleeve next.

Besides himself, Mr. Lewis will bring you famous people, unique acts, uproarious anecdotes, mad patter, good music, songs and dances, unlimited laughter, and an occasional tug at the heart. Time will fly.

The Jerry Lewis Show will be one of the fourteen brand new



Human man.



Wild man.

Jerry Lewis is all these kinds of men—and more. Whichever he is, he makes people feel good. That's why ABC—the American Broadcasting Company—will present Jerry Lewis, live and spontaneous, in a brand new show for two hours every Saturday night, 9:30 to 11:30, starting September twenty-first.

shows of conspicuous excellence which will premiere on ABC during the week of September 15, 1963. Shows like Arrest And Trial, The Outer Limits and The Greatest Show On Earth.

The curtain parts on all of these—and more—during the week of September 15. It will be the opening of the most exciting, most refreshing entertainment television has yet offered. And only ABC offers it to a nation waiting for something new and different on television.

THE JERRY LEWIS SHOW
ONE OF THE GREAT NEW SHOWS ON



Assessment of 'Minow Era'

Continued from page 22

chief, NBC-TV: "Minow made everybody more aware and alert. As far as NBC is concerned, news and public affairs programs were planned well before he called tv a vast wasteland. Prexy (Robert Kintner) arrived at NBC before Minow did at the FCC and he has had more influence on NBC. By and large, Minow has had a positive effect by making the viewer more aware of the contributions of someone behind that screen, and the broadcaster more aware of the viewer. It has helped everybody. But it would be wrong to say that Minow is responsible for all the public affairs and news shows on tv. As far as NBC is concerned, they would have been on anyway, because the public has shown greater interest in what is going on in the world."

Alan J. Miller, production veepee, Revue studios: "He has made a contribution. I think Minow was a useful irritant. As such, he made us all look at ourselves, and in looking at ourselves, he made us improve."

Norman Felton, exec producer Arena Productions which has three series in partnership with MGM-TV: "TV had reached the state where the viewer felt it was not sufficient to his needs. There was a surfeit of sheer entertainment on a low level, repetitious shows which were much alike. Minow expressed the popular feeling of people towards tv. He did a good job in bringing to our attention that we had not done a good enough job. He made us take a good, hard look

at tv and what we were doing. TV is better because of it."

William Dozier, veepee in charge of coast activities, Screen Gems: "If he did nothing else, he awakened everybody and forced complacency out the window, and more thought to program content on the air among the networks and producers. He gave the public a ray of hope, and they understood that their sentiments will be heard. I think he made an enormous contribution. Our greatest danger is complacency."

Basil Grillo, prexy, Bing Crosby Productions: "Minow made a contribution to tv. Everybody in the industry tends to get in a rut, to be complacent at what they are doing. A little controversy, a spurring such as Minow gave did some good."

Roy Huggins, Revue veepee: "Minow made a negative contribution initially by simply creating an atmosphere of fear in which progressive programming was abandoned. That was his immediate effect. Minow has had no effect on programming, and current programming bears this out. There are no more public affairs shows on now than before Minow. The programming balance remains just what it was before Minow. His total effect on programming is nothing. In another sense, however, he made a contribution. He sharpened the debate concerning tv's responsibilities and clarified many points and differences, and this debate now goes on to a new level. Ultimately, out of this may come some useful conclusions. Overall, he made a contribution in the re-

lationship of public interests and tv, but not in programming. Minow succeeded in what he set out to do—to make people aware of the relationship between tv and the public, and of responsibilities of tv and the nature of that responsibility. He made people think."

Ben Brady, coast program chief, ABC-TV: "Minow did some good, in a sense. He shook them up a little bit, and made them think, and there was more thought given to content as a result. I don't think he ever provided a modus operandi for the industry to reach those levels he talked about. The reason he didn't is that he didn't address himself to the forum or arena where something could be done. He addressed the broadcasters and station people, who in the final analysis are dependent on the advertisers. He gave lip service to a dream that doesn't become reality unless you approach the people who pay for it. This is the system. We all agree with Minow's desire to raise standards. But he was academic, not practical. He was theorizing for the public. He did not approach the problem in the proper place."

Bob Weitman, MGM-TV production chief: "Minow made a contribution if he did nothing else but bring about a consciousness and awareness so that we are trying to do much better things for tv. I didn't agree with his calling tv a 'wasteland.' But he gave the industry a spur, and made them search their souls and make a helluva attempt to come up with better things. As a result, there has been a genuine, sincere effort to come up with better product."

William Self, production chief, 20th-Fox TV: "Minow stirred up a lot of controversy, and made us examine our product carefully. Out of that some good will come."

Inside Stuff—Radio-TV

A contribution of \$100,000 from CBS was given to WHYY, the tri-state Philadelphia educational tv station, which next September shifts from a UHF to a VHF operation.

Said CBS prexy Frank Stanton, in his letter accompanying the donation, "CBS regards Philadelphia—the fourth ranking area in the country in terms of television families—as an important regional focal point in the development of a vigorous and broad educational television service in the United States. As you know, on many occasions in the past, we have expressed our interest in the success of WHYY by furnishing equipment, facilities and technical aid."

"We believe that, in moving from Channel 35 to Channel 12, you will have an enlarged opportunity to meet the needs and interests not only of Philadelphia, but also of the adjacent heavily populated regions of Delaware and New Jersey," Stanton continued.

William Goldman, WHYY prexy, in response, called the donation "another great step in the continuing relationship with CBS and your owned station, WCAU-TV."

Five New York AMs had their licenses renewed by FCC late last week, but all five were conditioned on what FCC may or may not do about the New York Liberal Party's official squawk that all five refused to sell the party a regular biweekly program for a discussion of "current events and problems."

The Liberal Party made its complaint to FCC last Jan. 31 in a letter. No action has been taken on it yet.

The stations renewed are WINS, WMCA, WNBC, WNEW and WQXR.

NAB has enrolled 66 radio and tv station execs for its Fourth Executive Development Seminar at Harvard Graduate School of Business Administration.

The broadcasters from 26 states, Canada and Puerto Rico will study at Harvard from July 14-26. Course work will include competitive programming, personnel, budget and selling.

CBS-TV regional promotion meetings got underway this week, with two teams of web promotion, press info. and affil relations personnel rendering reports on the coming season.

Among the execs attending the sessions which last through June 13 are Jim Kane, Alex Kennedy, Ed Scovill, Ed Hall, George Bristol, Dan Taylor, Ernie Stern and Dave Williams.

Stops are scheduled in Chicago, Boston, Kansas City, San Francisco, Washington, Atlanta, Houston and Denver.

CBS-TV's press info department, in a combined effort, turned out a hefty, imposing promotion book on the "Ed Sullivan Show," for distribution to newspaper editors and others throughout the country. The promotion piece marks the 15th anni June 23 of the Sullivan show. Included are byline articles by Sullivan, Richard Rodgers, Sol Hurok, and Joshua Logan, as well as features and pix on the popular Sunday night hour.

Cronkite

Continued from page 23

works increase their evening news feed to a half an hour.

In preparation for the expanded news feed, CBS News has added staffers in its Coast and Chicago bureaus. Charles Kuralt, who covered South America for CBS News, has been put in charge for the Coast bureau. Kuralt's replacement in South America has yet to be named.

The new Dallas bureau of CBS News is being closed because of the lack of news emanating from the southwest. Dallas personnel will be shifted to CBS News' New Orleans bureau, which will be the operation's new headquarters of the south. Headquarters for the south previously had been in Atlanta.

Humble Oil

Continued from page 21

streets only a few days after the rash of raves NBC News got for its Gordon Cooper orbit coverage. Humble had been hanging fire as a news sponsor for over two years.

The new half-hour nightly Huntley-Brinkley news stanza is virtually SRO, and in the case of this one, the price is right. That is, the price includes both time and production. With that taken care of and news specials going like the proverbial hotcakes, one might say that NBC News is well oiled for fall.

The Humble deal is not yet firm. Interestingly, the network was afraid that if word of a pending arrangement leaked, it might kill the deal. Consequently, the web was mum, from top to bottom, but the word had already hit Madison Ave.

Galveston — Galveston's KGBC and Houston's KODA are cross-plugging each other. KGBC is suggesting to its listeners to dial in KODA while visiting or shopping in Houston while KODA is advising its dialers to catch KGBC while on the beach in Galveston.

Ad-Pub-Promo Split


For WBBM-TV in Chi

Chicago, June 4.

WBBM-TV has split its ad-pub promotion department into two separate operations, with Virgil Mitchell's departure to KTLA, Los Angeles.

The CBS o&o has brought in George Nicholaw from KNXT, L.A., to become director of information services and has hired Len Broom as director of advertising and sales promo. Broom had been manager of station promotion for the CBS network for four and a half years and was recently on a three-month leave of absence. Nicholaw will assume the same post he had held at KNXT.

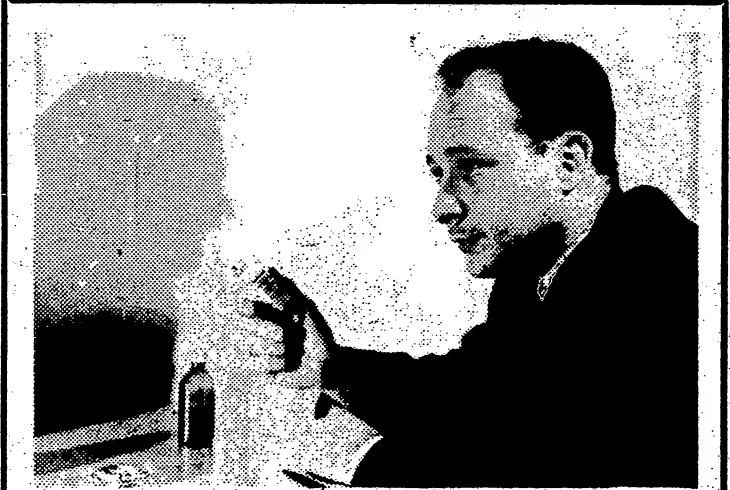
Houston—Kate Cunningham will take over duties as a femme disk jockey here on KHUL-FM. She will be heard nightly at 10 p.m.



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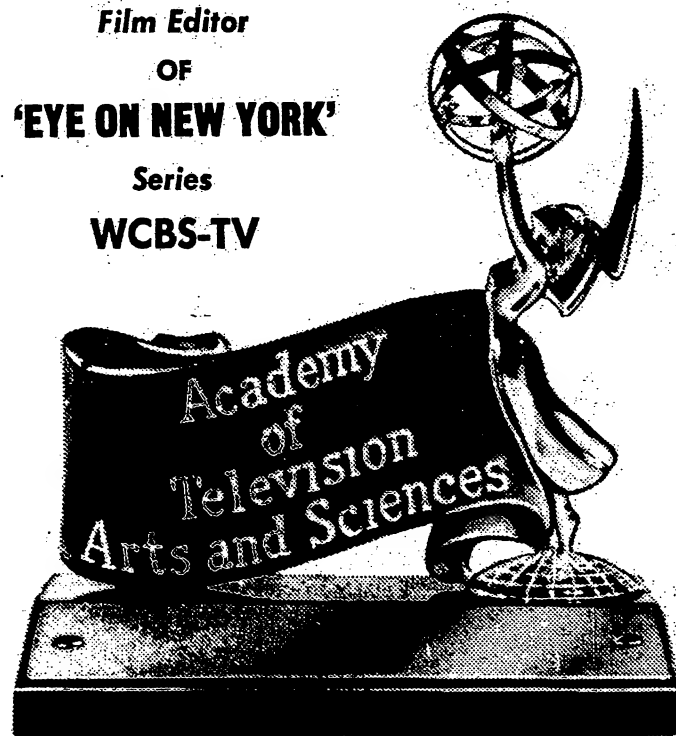


WTIC-TV PROMPTS LEGISLATION: Last February, reporter Stan Simon of WTIC-TV News, here interviewing a narcotics addict, revealed for the first time that thousands in Connecticut were being introduced to drug addiction at the corner drug store. At 8 tonight, WTIC-TV will update and re-broadcast the documentary, "Warning: May Be Habit-Forming." The program will include film of Connecticut Governor John N. Dempsey signing a bill that will make it impossible to buy narcotics-based cough preparations without prescriptions. Public awareness of the problem, prompted by the WTIC-TV documentary, stimulated the Legislature's action.

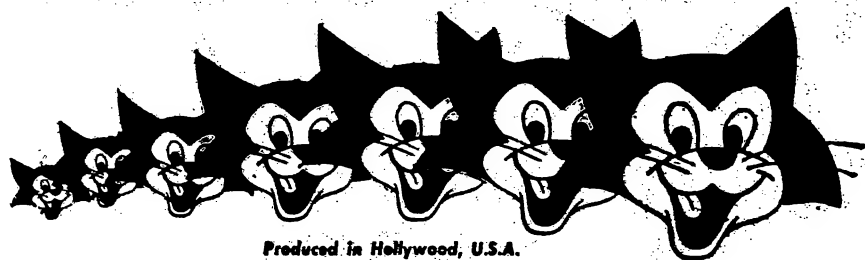
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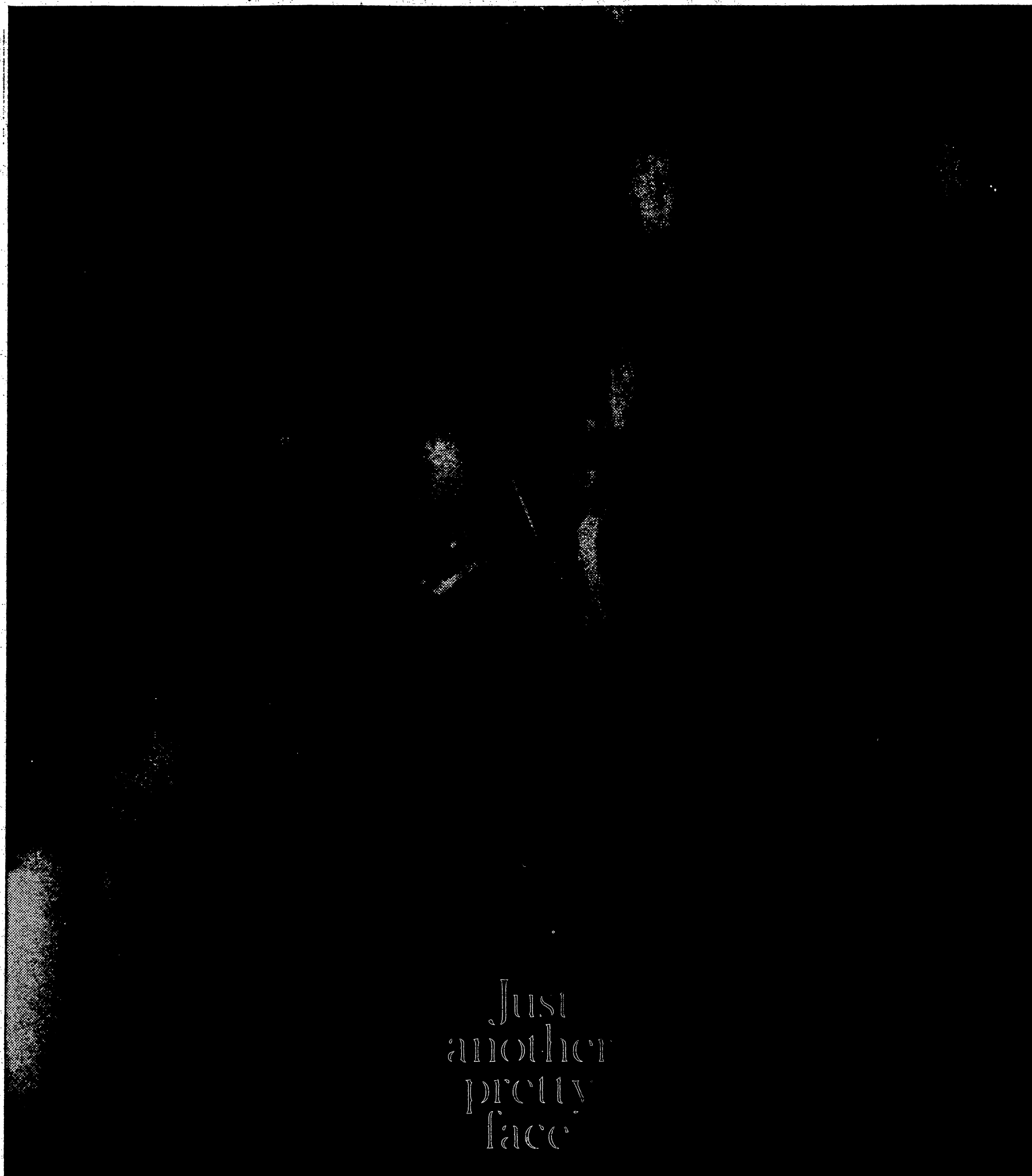
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Until Repertoire Workshop.

Of the thousands of show business hopefuls who each year struggle for recognition, Marlyn Mason is one of the lucky ones. She's been signed for a starring role on Broadway this fall. Soon everyone will know her face and name.

For Marlyn, the big break came when she made a hit in an original television revue, locally-produced by KNXT Los Angeles, for showing on Repertoire Workshop, a 35-week series of half-hour shows devoted

to drama, music, poetry, dance and other art forms. Produced jointly by the five CBS Owned television stations (seven half hours from each station) and broadcast on all five stations, Repertoire Workshop is specifically designed to give unknown and lesser-known local talent a chance to be seen and heard by vast audiences, via the leading television station in each of five of the nation's largest, most important cultural centers. *Time* called the series "... more than praiseworthy," and *Saturday Review* hailed the

project as "... an ambitious and worthwhile non-network enterprise."

Meantime, Repertoire Workshop continues week after week to provide a television showcase for more new faces in all the creative and performing arts ... helping gifted performers, like Marlyn Mason, make the long, hard climb from "nobody" to "somebody."

● CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.

Tele Follow-Up Comment

Tonight Show

Arthur Godfrey has taken over NBC-TV's "Tonight" this week for vacationing Johnny Carson, and his initialer Monday (3) was a marvelous promo for his morning radio show on CBS. In fact, the casual variety 105 minutes was much like the Redhead's morning strip on the other web with the big one eye added (little strange, however, to here a CBS talent stumping tint for RCA).

Richard Hayes (Godfrey's regular morning vocalist who didn't sing), Negro comedian Nipsy Russell and Liza Minelli were all introduced by Godfrey with his standard effusion as adjuncts to his radio show. Other guests had their own promotions to worry about: Walter Slezak, a couple of books; Meredith Willson and wife Rini, a new musical; and singer Frank D'Rone, a current engagement at the Roosevelt Hotel in New York.

In a pleasant spread, performing was emphasized with the pot purri running from Nipsy Russell's hip turn (which included a swinging modern dance demo) to the calculated corn of the Buffalo Bill's barbershop quartet (accompanied by Godfrey on banjo for one number).

Willson and wife duetted charmingly on hits from "Music Man"; Lisa Minelli belted her new disk release sounding now and again like mama; and Frank D'Rone had a tough time with the show's eight-two tooters, who boom-chucked behind the young singer's solo at a ruinous tempo. Slezak was quick with the wit in support of the chatter segs.

The International Hour

Beethoven's Ninth Symphony had one of its rare performances on television, the occasion being "The International Hour," telecast in the U.S. by CBS-TV o&o stations. Contribution of Italy's RAI Symphony, under the baton of Eugen Jochum, in this international exchange of programs, was a special treat.

WCBS-TV, N.Y., telecast the outing on Saturday (1) from 3:30 to 4:30 p.m. The Italian concert more than deserves a repeat—it should get a nighttime slot.

The hour was videotaped in St. Paul's Basilica, with delegates to the Second Ecumenical Council attending the performance. It was an unusual setting and an unusual audience. RAI's director Nino Antonellini used his cameras with economy and strength, never neglecting the primary importance of the music, and yet, occasionally, unobtrusively, letting the cameras take in the colorful assembly and

the magnificence of the hall. With the life of the Pope hanging in balance at the time of the telecast, the setting and audience assumed a topical dimension.

Because a full rendition of Beethoven's Ninth would be much longer than the allotted hour, the orchestra played the first, third, and fourth movements. No commercials interrupted this rich and rare hour.

This is the third annual international program exchange conducted by the CBS-TV o&o stations. Eight broadcasters from Europe, North and South America and the Far East are participating in the exchange this year. Program contribution of CBS-TV o&o's was "American Jazz."

CBS Reports

Last year "CBS Reports" did a bold and responsible job of covering the tricky birth control issues in Chicago (Cook County) and Connecticut, making the localized situations reflect on the ages-old moral debate of whether unwanted children should be born and on the general question of planned parenthood as an antidote to the overpopulation crisis. The original program was almost ahead of its time, for in recent months the issue came to a boil in Illinois and is still in a hopeless deadlock. The Connecticut version, meanwhile, moved up (or back, depending on the viewpoint) another notch in the courts and is still plodding its way.

So the updated repeat of "Birth Control and the Law" that was aired last Wednesday (23) was not merely a matter of CBS getting two exposures for an excellent program but a timely and vital second look at a murky problem that is especially sensitive in its racial and religious aspects. As Eric Sevareid's updating noted, that problem has if anything deepened in the interim as it has become more and more the concern of lawmakers and gotten mixed up with politics. By way of a conclusion, Sevareid could only propose, in the form of conjecture, that a new approach be searched out for a resolution.

State-sponsored education in birth control is a many-sided question that seems even to have gained a few facets since the first telecast of the CBS report. Persons interviewed in the program see it variously as a matter of public health, of perpetuating the shums and second-class citizenship of Negroes and Puerto Ricans, of easing the welfare burden on the state treasury, of contributing to adultery and promiscuity, of depriving life and of stemming the population explosion which some feel threatens to crack the social structure of the western world. The position of the Roman Catholic church, principal restraining influence on a state birth control program, was challenged by an articulate Negro congressman who saw a higher morality involved, that of letting people into the world who aren't wanted and can't be cared for.

"CBS Reports" lucidly exposed the full question with all its implications in a well-composed 60-minute program that asked the viewer to search his own heart and mind for the answer. Not surprisingly, since the CBS position seemed to be one of advocacy, the program was unsponsored.

PROTESTANT HERITAGE (Inside Black)

With Jackie Robinson, Dr. Wyatt T. Walker, James Farmer, Dr. John A. Mervin, Dr. Thomas Kilgore, moderator

Director: Tony Meaurio
Producer: Jesse DeVore
30 Mins., Sun., 10 a.m.
WNBC-TV, N.Y. (tape)

"Protestant Heritage" spent a half-hour Sunday (2), perhaps too early in the morning for many viewers to see, in a sound discussion of racial issues—from the point of view of the Negro. First in a series, the program was called "Inside Black."

A group of five Negro men, with clarity and perception, pointed out what the Negroes in the desegregation movement want and why the movement has been accelerated of late. It would be wise for N.Y.'s white population to watch the next few segments of "Protestant Heritage." If even one of the first week panelists return, the audience will learn something. It may frighten as well as instruct them.

A note on the production techniques used to mount the panel might seem carping, in light of the interest in the speakers, but it would have been advisable for WNBC-TV to have identified the panelists more frequently. Were a viewer to have missed the opening credits, he probably wouldn't have been able to recognize a soul save for Jackie Robinson, the least articulate of the five.

Art.

BALTIMORE JEWISH HERITAGE

Producer: Bill Weyse
Director: Harry Weist
Writer: Joanne Delp
30 Mins., Mon., 7:30 p.m.
WJZ-TV, Baltimore (film)

WJZ-TV has received, to date, more than 30 requests from groups and organizations wanting prints, for private showing, of "Baltimore Jewish Heritage" and there is small wonder since the half-hour special is an open valentine to Baltimore Jewry, an interesting though quick history of Jews in Maryland and primarily in Baltimore.

Only complaints against the treatment are that it seemed too short and could have used some action footage which would have given the half-hour more velocity.

This last, though, was no great drawback. Stills-in-action technique was used and well with nice narration neatly delivered by Joe Templeton.

Script began with arrivals of first Jews in state, told of the oppression they suffered, covered the "Jew Law" which was passed allowing Jews to vote and to hold public office then noted various migrations and periods of migrations.

It then went on to synagogues and schools set up by established Jewish citizens to educate and help newest arrivals.

Last portion dealt with prominent families throughout history, and contributions made by Jews in arts, business, and almost all fields that would have been the poorer without them.

Altogether, a sharp and admirable work.

Luce.

'Sayonara' N.Y. Whopper

Rating pull of pix product and WCBS-TV's, N.Y., "Schaefer Award Theatre" was again illustrated in the pre-Easter telecast of "Sayonara."

The Warner Bros. pic, distributed by Seven Arts Associated, scored an ARB of 27.1, with a 68% share-of-audience in its N.Y. debut April 20 in the "Late Show" slot.

Foreign TV Reviews

AN EVENING WITH ROBERT HELPMANN

With Doreen Wells, Wilfrid Thomas, Valerie Brooks, Roger Aven, the George Mitchell Singers, the Douglas Squires Dancers, the Russell-Vale North London Formation Team, orch under Alan Bristow

Producer: George Inns
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

Robert Helpmann, famed as choreographer and for his ballet partnership with Dame Margot Fonteyn, somersaulted his personality for this spectacular, which strove to present him as an all-purpose entertainer, with a range that stretched from a soft-shoe shuffle to Shakespeare. The attempt did not come off, largely because Helpmann is not a sort of Sammy Davis in tights and because the dance routines, drably and conventionally conceived by Douglas Squires, swamped his style. Helpmann's strength, which is for cogent mime in a dance drama, was scarcely glimpsed at all.

The show was built around a thread of autobiography, with the offscreen voice of Wilfrid Thomas quizzing Helpmann about his Australian background and versatile career. The star was quite engaging in these verbal interludes, recalling such episodes as the principals of the Royal Ballet falling on their backs at a Washington gala, because some diligent official had polished the dancing area.

There were glimpses of his Dr. Coppelius in a brief excerpt with Doreen Wells and of his Prince in "Swan Lake," but these were too meagre to carry impact or stoke memories. As a guide to his thespian quality, Helpmann delivered a soliloquy from "Richard III" in clipped and petulant tones and also gave an extract from a one-character play by Peter Brook in which he essayed a hunted Cockney crook. He also warbled "Let Yourself Go" and "Zing Went the Strings" and raised no hopes that he would make the charts.

In fact, the upshot was not amazement that Helpmann could do so much, but surprise that he had the bravado to believe it. George Inns produced with polish, and something of Helpmann's quicksilver personality emerged to hint that it might be usefully captured in a less ambitious format.

Otta.

MASTER OF THE SIGNATURE TUNE

With Ron Grainer, Cliff Michelmore
Producer: Kenneth Corden
30 Mins., Sat., 10:45 p.m.
BBC-TV, from London

Most British men-in-the-street, if requested, could whistle the theme tunes of "TW3," "Steptoe," and "Maigret"—all of them top-rating skeins from BBC-TV. Ron Grainer was responsible for these, and for much other background music, and this half-hour skimmed genially over the surface of his talent. The program, hosted by avuncular Cliff Michelmore, was an offshoot of the "Tonight" series, and retained much of its pleasing informality in Kenneth Corden's production.

Grainer explained a few of the tricks of scoring and notation that helped his tunes fit the subject, and a studio orchestra illustrated the spiel. As an exercise, the com-

poser provided backing for film clips of skyscrapers, a game of tennis, and Chinese on the march, and also gave his own musical idea of his native Australia. Intriguing and instructive payoff was putting different accompaniments to the same bit of girl-meets-boy film, one turning it into a commercial, the other charging it with melodramatic menace.

Without delving deep, the show neatly capsuled the professionalism of Grainer. Perhaps it would have benefited from a sharper approach from Michelmore, who overplayed his musical ignorance which suggested that a guy who could tell a minim from a crotchet might have asked better questions.

Otta.

Foreign TV Followup

Sunday Night at the Palladium

Star spot of this "Sunday Night at the Palladium" from Associated TeleVision was allotted to Jane Morgan, whose image was an unvarying shade of blonde and her impact reminiscent of a Doris Day with extra protein. She clicked in a smooth and well-judged song-log, with velvet phrasing and imparting a fine glow to a ballad. Kicking off with the unhackneyed "From Day to Day," Miss Morgan captured her audience with "The Day that the Rains Came Down" and kept a grip on them thereafter, which took in "Love Makes the World Goes Round" and a final show medley. Her presentation was relaxed, and the flavor, like her appearance, was peaches-and-cream.

She was preceded, in an adequate bill, by the Dior Dancers, who specialize in apache-type girl-throwing and other rhythmic acrobatics which hold the attention. Revue comedienne Beryl Reid registered in her "Marlene" impersonation, playing the square girl in a with-it world and having a good clutch of gags.—She exited to a comic ditty about the wig fashion for females, which brought more raucous yocks.

Mark Wynter, a well-scrubbed local diskier known for his "Venus in Blue Jeans," has an individual delivery upon which his public dotes. As its main ingredient is

(Continued on page 42)

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IN

SAN FRANCISCO

British Com'l TV

Continued from page 22

vertises for concessionaires in August.

One other major factor will be the demand by most of the majors for a reallocation of broadcasting time. Of the big four, only Associated Television is on the air seven days a week on a split franchise of weekends in London and weekdays in the Midlands. Associated-Rediffusion in London and Granada in the North only have Monday to Friday licences, and ABC-TV is restricted to a weekend concession in the Midlands and the North. The latter company particularly believes that it has a strong claim to more generous treatment, particularly in view of the fact that it has to maintain studios and an organisation in London, Birmingham and Manchester in order to meet its commitments and obligations.

It is generally believed also that AR, Granada and ATV would welcome a straight seven-day-a-week operation and thus end what Sir Robert Fraser, the Director-General of the Independent Television Authority, once described as the "mosaic" of commercial tv broad-

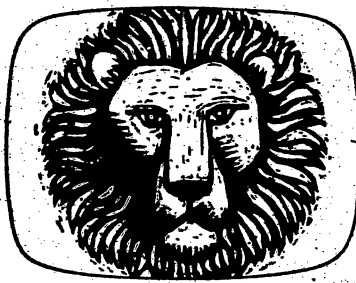
casting. The problem, however, is how to divide the pie. True, the four majors operate in four areas, but Lancashire and Yorkshire are lumped together as "the North," and it might not be economic to split them in two as separate regions.

Of particular importance at the moment is the position of the regional and small companies with modest territories. This is a problem with which both the Government and the Independent Television Authority is presently acutely concerned. Some of the regional companies such as Scottish TV, Southern TV, TWW, Tyne Tees, and Anglia are well able financially and from the point of view of territory to stand on their own feet, but in some cases their broadcasting range encroaches on the territory of the smaller companies, to the economic disadvantage of the latter.

This issue has come into public focus in the past few weeks with the financial plight of Television Wales and the North, which has already axed many staff execs, but remains in a precarious position. That is an extreme case, but there are other companies which have a struggle to make ends meet, let alone break even or share in commercial tv's golden bonanza.

Among the suggestions currently being tossed around is that these smaller outfits should be given economic protection by the entire industry, either in the form of direct subsidies from the four majors and the healthy regions, or in special concessions for network programs to help in keeping costs down to the barest minimum. Not that these small stations pay very much for their shows anyway. As a recent VARIETY survey indicated, the price for a 15-minute show could be as little as \$14, which hardly meets the cost of print shipping and general servicing.

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

The pre-emptive Rights of Spring

■ We have very few official rites that celebrate and honor the advent of Spring in this efficiency-prone, punch-card society. Even the change to daylight saving time is not yet a nationally proclaimed event. But human nature at this time of year also blossoms forth and pre-empt the ruts and routines to filing a little. It's a right we never hesitate to take. And it takes many forms. Take baseball. Practically everyone does in various sized doses. Hope springs that it's "another year" for the Mets (or this is the year the Dodgers don't blow it). But whatever the town or league, local pride and enthusiasm pre-empt all other important matters in favor of baseball.

■ So it was in Pittsburgh back on April 9, a Tuesday, WILC-TV and Schmidt's Beer inaugurated the baseball season in rousing fashion with a one-time special showing of MGM's light-hearted baseball picture, "Angels in the Outfield." They pre-empted network programming from 7:30-9 PM and hit a home run in ratings. The score was 20 for WILC, 18 and 9 for the two other stations. This brought them from third place in the March ARB to first in the ARB coincidental. Perhaps it's presumptive to think such things can happen at other times, any time. But stations do have pre-emptive rights and with the right program and promotion, some fresh sales might be sprung more often. We have another example, for instance.

■ History was made in Milwaukee on Sunday night, March 31. It occurred during prime time, 7-9 PM. Historic event was the all-time high rating for a locally-programmed feature film in Milwaukee. The station that did it was WITI-TV—the picture, MGM's "The Tender Trap." ARB registered a 34 rating and 51 share, greater than the scores of the next two competitors combined. It was another case of pre-empted time—and with premium priced spots. This policy is to be repeated during the summer with these other MGM features—"Somebody Up There Likes Me," "The Big Hangover" and "Pat and Mike." This may be the start of a new rite of summer television.

* An MGM-TV 30/53 picture starring Paul Douglas and Janet Leigh ** An MGM-TV 30/53 picture starring Frank Sinatra and Debbie Reynolds.

No. 1 of a series

Loevinger

Continued from page 35

ownership control and encourages a "multiplicity of sources" of broadcast fare.

—Also along this line, where there are competing newspaper and non-newspaper applicants for station licenses, "all other things being equal," he would favor the non-newspaper owners.

—He refused to declare himself on last week's drop in decision since the deciding vote was cast by Minow, whom he replaces.

—He favored the FCC nixing of option time.

—He has "no intention of quitting" his FCC job.

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VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 30)

WLWT Total Area Homes: 170,300
Metro Rating: 33
Share of Audience: 49

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIES

- Mar. 23 "FRAULEIN"
Mel Ferrer, Dana Wynter
1958, 20th Century Fox, 20th Century Fox
- Mar. 30 "TEN NORTH FREDERICK"
Gary Cooper, Suzy Parker
1958, 20th Century Fox, 20th Century Fox
- Apr. 6 "NIGHT AND THE CITY"
Richard Widmark, Gene Tierney
1950, 20th Century Fox, 20th Century Fox
- Apr. 13 "TD CLIMB THE HIGHEST MOUNTAIN"
Susan Hayward, Rory Calhoun
1951, 20th Century-Fox, 20th Century-Fox

WKRC Total Area Homes: 108,700
Metro Rating: 21
Share of Audience: 33

SUNDAYS

Program: SUNDAY NIGHT MOVIE

- Mar. 24 "FURY AT SHOWDOWN"
John Derek, Nick Adams
1957, United Artists, UAA
- Mar. 31 "TUNES OF GLORY"
Alec Guinness, John Mills
1960, United Artists, UAA
- Apr. 7 "HIDDEN FURY"
John Payne
1957, United Artists, UAA
- Apr. 14 "THE UNFORGIVEN"
Burt Lancaster, Audrey Hepburn
1960, United Artists, UAA

TOP COMPETITION STATION & TOTAL HOMES

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	WCPO 106,200
Basketball; Gun-Travel 9:30-10:00	WCPO 102,200
Basketball; Gunsmoke 10:00-11:00	WCPO 134,400

TOP COMPETITION STATION & TOTAL HOMES

PROGRAM	STATION & TOTAL HOMES
Disney's World 7:30-8:30	WLWT 100,600
Car 54 8:30-9:00	WLWT 109,600
Bonanza; Bob Hope 9:00-10:00	WLWT 190,800

Foreign TV Followup

Continued from page 40

singing through the teeth, it gave a somewhat clenched impression on tv, as if his mouth were in need of an opener. Otherwise, the lad was acceptable in "Go Away, Little Girl" and "Little Shy Girl." As the titles indicated, however, his range is so narrow that it's practically one-dimensional.

Emcee Norman Vaughan clucked through the show, trying to rise above barrel-scraping material, and "Beat the Clock" had an ironical twist, in that one pair of contestants lost a prize because Vaughan could not help them to win it. Albert Locke produced to the manner born. *Otta.*

Armchair Theatre
Lynne Reid Banks, who wrote the successful novel, "The L-

Shaped Room," made an effective segment of ABC TV's "Armchair Theatre" skein with her first full-length tv play, "The Wednesday Caller." It displayed a similar acuteness about feminine sensibilities, and its situation, although simple, was a working vehicle for her observation.

Lavinia (Fiona Hartford), an affluent gal in the debutante belt, exercised her social conscience by visiting an old, poor, and crusty dame, Alice (Ethel Gabriel), otherwise friendless. Having overcome initial suspicion about being treated as an object of charity, the relationship warmed up, and the scenes establishing their bond were deftly written. Lavinia arranged for Alice's room to be redecorated whilst she took her out for the day, and the old gal began to accept her visitor on equable terms.

But this affection could not survive the arrival of a prospective husband for Lavinia. Alice, it seemed, could not go shares in friendship, was surly towards the young man, and was inevitably deserted, the implication being that her selfishness had caused it.

The tale was sympathetically directed by Charles Jarrott, who erred only in the false note struck by Lavinia's social set, too hectically shallow even for the Chelsea region. Fiona Hartford, making her tv bow, showed a promising spirit and freshness, and Ethel Gabriel scored as the oldtimer, getting under the skin of her tetchy sensitivity. Other acting support was crude, but so, in these areas, was the writing.

But the chief fault, keeping the piece from the heights, was that it was so constructed to emphasize the room-furnishing episode as if it would turn out the crux of the matter. In the event, it was a dramatic anticlimax, the real issue being tagged on later. *Otta.*

Georgia Confab

Continued from page 27

torialist, will head a panel on research, investigation and synthetic information.

A session on influencing public opinion will be led by Prof. Worth McDougald, of the University of Georgia's Radio-TV Department.

"This is the first truly national workshop-type meeting on broadcast editorializing and we intend to make positive contributions to

the science of radio-tv editorials. Our purpose is to explore responsible ways for more sophisticated and effective broadcast editorializing."



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Cap Brass Gathers Sales Sidemen For National Session in Mexico City

Capitol Records Distributing Corp. will hold its first national sales convention in nine years in June in Mexico City. Personnel from all parts of the U.S. will gather there for 10 days beginning June 23. In previous years, annual sales meetings were conducted on a regional basis.

All CRDC regional managers, branch and distributor sales and operations managers, local and regional promotion managers, plus the entire Angel Records field force will gather for the conclave. National sales manager Bill Talant will helm the session, which will also be attended by Cap prez Alan Livingston and CRDC v.p.-general manager Stanley M. Gortikov.

Actual business sessions will begin June 24 and are slated for nine hours daily through July 2. These meets are set up so as to give participants various mornings, afternoons and evenings free. Field personnel will be there through June 27 and branch and distrib. managers will remain through June 28. June 30-July 2 will be reserved for sessions between regional managers and homeoffice personnel.

Both general meetings and small seminars will be conducted. Summer and fall Cap product will be displayed by Livingston and LP artists & repertoire chief Dave Cavanaugh. Singles will be presented by Voyle Gilmore and singles sales manager Vito Samela. Veep Lloyd Dunn, Angel a&r director Bob Myers and sales manager Jerry Prager will show off new Angel product.

Larry Adler to Unveil Gershwin String Quartet At Edinburgh Festival

Edinburgh, June 4. Larry Adler, U.S. harmonicaist will perform George Gershwin's one and only string quartet, "Lullaby," at the Edinburgh International Festival Aug. 29. Manuscript of the work has been around since 1921. Adler has adapted it for the month-organ, and will perform it with the Edinburgh String Quartet. It lasts about nine minutes and was composed when Gershwin was 22. The Gershwin Estate has given the okay for only one performance. Its future will depend on its reception here. Larry Adler found the forgotten quartet during a party at the Hollywood home of Ira Gershwin, brother of George. To ensure it would be up to Edinburgh Festival standards, he had four members of the New York Philharmonic record it privately. Approval of the composer's sister, Frankie Gershwin, had also to be obtained, as well as that of her husband and the lawyers of the Gershwin Estate. Latters' permission will have to be re-sought if Adler wishes to play the work outside of Edinburgh.

PHONOGRAPH SALES BRISK IN '63 1ST QTR.

Washington, June 4. Phonograph sales continued their advance with a brisk first quarter this year. Electronic Industries Assn. reported a quarterly jump in stereo distributor sales from 596,213 in 1962 to 759,257 this year.

Monaural quarterly sales rose to 233,392 this year compared to 162,192 last. EIA also reported FM stereo reception was built into 50% of all radio-tv and radio-phonograph combinations produced in the first quarter of this year.

Stoki's N.Y. Series

The American Symphony Orchestra, under the baton of Leopold Stokowski, will perform a series of eight Monday evening concerts in Carnegie Hall, N.Y., for its 1963-64 season. Season begins Oct. 7, and will feature the world preem of Jose Serebrier's "Poema Elagiac," written especially for the orch.

Series will be sold on subscription either for all eight concerts or for the first four or last four. Soloists will include Amiram Rigai, the Rutgers U. choir, Jean Madeire and Jaime Laredo.

Music Biz Hazard

Albuquerque, June 4. The canned music played by an Albuquerque ice cream peddler has resulted in injury to a child and a decision from the New Mexico State Supreme Court.

The youngster was attracted by the music coming from the peddler's wagon, the court ruled, and was hit by a car when he dashed into the street. As a result, the child's parents have been awarded \$6,387 in damages. Child was William Chronister, cream peddler was J. E. Sparkman.

Name of the tune was not identified by the court.

Distaff Batoner Hits Tooter Union With Greek Salad

Bandleader Angie Bond last week obtained a court order in New York preventing Local 802, American Federation of Musicians, from interfering in any way with her or her orchestra while playing at the Metropole Cafe. That spot sought her out to play a show of Greek music, the Metropole currently needing such specialists and her group being one of the few around.

Miss Bond told the court that, when the deal was set with the club's management, she went to the union to pay her dues and was told by Earl Shendell, an 802 official, that her membership was terminated and that she couldn't work in 802 jurisdiction. She further claimed in court that Johnny Sylvester, business agent, told two of her sidemen that they should not have come with her because "she is no good" and that if they had come alone everything would have been alright.

The leader charged that the union is harassing her because she supported the Orchestra Leaders of Greater New York in their successful court action against the union's 10% traveling surcharge and the local's 1 1/2% jurisdictional tax. In that case she said that 802 had falsified union records in order to disqualify her as a plaintiff. The court deciding that case believed her and accepted her as a plaintiff.

In this latest case she is seeking an injunction and damages.

Slay Exits Swan Label For Tie With Bob Crewe

Frank Slay has exited his post as artists & repertoire producer for Swan Records to join Bob Crewe's indie production group, Genius, Inc.

Slay, who worked with Crewe before going to Swan, will continue to handle many of the artists with whom he has been associated over the years, including Freddy Cannon. He'll also continue to make records for Swan on an independent basis.

Leventhal Co-Manages Bikel With Holzman

Harold Leventhal has joined Jac Holzman as co-manager of Theodore Bikel. Holzman, who has been the singer's personal manager, will devote his time to developing special tv and legit projects for Bikel while Leventhal will concentrate on the folk music and concert field.

Joint management by Holzman and Leventhal is due to expanded interests of Bikel in pix, legit, tv and concerts and the development of Elektra Records, of which Holzman is prexy and for which Bikel has waxed exclusively since 1955.

Leventhal is a concert producer in New York and Philadelphia area and also manages several groups and individuals like the Weavers, Pete Seeger, Leon Bibb, Alan Arkin, the Tarriers and Robert DeCormier.

Haley's British Encore

Philadelphia, June 4. Bill Haley & his Comets are set for their first return visit to Great Britain in six years—Sept. 18 through Oct. 11. Rock 'n' roll combo will work 21 of the 23 days in England, playing two performances nightly in auditoriums and ballrooms.

Deal was set by Haley's booker Jolly Joyce Agency through Peter Walsh Associates of London.

Recipe for Bigger Nat'l Symph Ands Is More Show Biz, Sez Its Mgr.

Washington, June 4. What the National Symphony Orch needs, in the opinion of its manager, M. Robert Rogers, is more show biz. The orchestra, he said in his annual report, needs to operate like three great "showmen" named Mozart, Beethoven and Toscanini who know how to expand the horizons of music and make more people like it.

"There are those," said Rogers, "who think music should be more restricted and more specialized—that smaller and more selective audiences will lead to a higher esthetic plane, that music halls should be smaller, that the ratio of concert to rehearsal activity should be smaller."

There is a lot to defend in such a viewpoint, said Rogers. But, he continued, what about the money?

The goal, he continued, is to reach more people and to "become wanted" by more and more who desire "lasting satisfaction rather than momentary sensation from their entertainment."

H. Gabriel Murphy, an insurance exec and a stockholder in the Minneapolis Twins (former Washington Senators) ball club, was elected prez of the National Symphony Orchestra Assn. Mrs. Herbert A. May, prominent hostess and philanthropist, was named first v.p.; Mrs. Jouett Shouse, cultural leader, second v.p.; and Ray Henle, veteran NBC newscaster, third v.p.

FAITH NABS GOLD DISKS FOR TWO COL PACKAGES

The Record Industry Assn. of America has awarded gold disks denoting \$1,000,000 in sales to Percy Faith and Columbia Records for the arranger-conductor's "Viva" and "Bouquet" albums.

Awards were presented to Faith by artist & repertoire producer Irving Townsend and engineer Harold Chapman who worked on both LP sessions. The arranger previously copped gold platters for his "Theme From a Summer Place" and "The Song from Moulin Rouge" singles and did the accompaniment for three Tony Bennett goldies, as well as writing "My Heart Cries For You," Guy Mitchell's gold platter.

Faith is currently on a 10-city tour plugging his latest Columbia LP, "Themes for Young Lovers."

New Ravinia Fete Sked Cued by Tooter Hassle

Chicago, June 4. Popular fare schedule for the Ravinia Festival, suburban long-hair al fresco summer concert series, has been reset following cancellations resulting from a hassle with the musicians' union a few weeks ago.

New sked has Peter, Paul & Mary July 3 & 5, Ella Fitzgerald and Duke Ellington July 10 & 12, Count Basie and Carmen McRae July 17, Count Basie and Dinah Washington July 18, Joan Baez July 24, and the Al Hirt Sextet July 31 & Aug. 2.

British Disk Best Sellers

From Me To You	Beatles
(Parlophone)	
Scarlett O'Hara	Harris-
(Decca)	Meehan
Want Know Secret	Kramer
(Parlophone)	
Losing You	Williams
(CBS)	
Lucky Lips	Richard
(Columbia)	
Two Kinds Teardrops	Shannon
(London)	
In Dreams	Orbison
(London)	
How Do You Do It?	Gerry &
(Columbia)	Pacemakers
Nobody's Darlin'	Ifield
(Columbia)	
Young Lovers	Paul & Paula
(Philips)	

House Committee Continues Wrangle Over Bills to Kill Juke Exemption

Top Pops Parlay

Carlisle, Eng., June 4. Pop singing stars are featuring in a new-style pools here.

Entrants who can place Elvis Presley, Cliff Richard, Adam Faith, Bobby Darin, etc., into the right order in a Top Ten can be in the money. Title of the scheme is "Pop Pools."

Four local business-men have launched the pool, in which punters can select the following week's Top 10 hits from the 20 listed.

Brit. Musicians Ask 700G Hike In New BBC Pact

London, June 4. A new wage hike for 500 musicians employed in 13 BBC orchestras, which could cost the Corporation at least \$700,000 a year, is being pressed by the Musicians Union. It has asked the BBC to reply by tomorrow (Wed.) to its claim to raise the earnings of the staffers by an average of 30%.

The actual claim to the BBC was formally submitted last March, but the Corporation was warned it would be coming at the end of last year, after the BBC had agreed a 50% improvement in the scale for freelance musicians. The lowest rate in the present scale for a staff musician is \$60 a week, and the union wants at least another \$20 weekly added to the minimum.

Failure on the part of the BBC and the MU to reach an accord could, of course, mean the withdrawal of all musicians from BBC radio and tv services. Such a drastic step, however, is at this juncture considered unlikely, although the union has requested an indication of the Corporation's attitude in time for tomorrow's council meeting.

In the event of failure to agree, the MU would undoubtedly instruct its members to tender notice to the Corporation, which would allow a three months' cooling off period for talks to continue before notice expired. If a walkout came into effect, however, other musicians would not be allowed to work for either the BBC's radio or video services.

If that should happen, the BBC would be faced with a critical void in its program schedule, particularly on sound radio. The lack of light music could not be compensated by recorded music, as there is already in existence an agreement between the Corporation and the union which restricts the amount of "needle time" for disks and other recorded music.

The Musicians Union does not regard the situation as immediately critical, although it recognizes that deadlock in the talks could, ultimately, lead to a withdrawal of labor.

Petro Nero Returning To Mpls. for Symph Date

Minneapolis, June 4. It's little more than a year since pianist Peter Nero was unknown, and he made several local appearances at a lesser niter which doesn't even serve hard liquor and later at a small neighborhood movie theatre which tried briefly and unsuccessfully to reopen with a vaudeville revival.

But now that Nero has attained some pianistic eminence he's returning here as a soloist with the famed Minneapolis Symphony for one of its Sunday afternoon concert series next Nov. 24. And, what's more, he'll have along his jazz trio.

The orchestra next season also will bring in, as a Sunday afternoon soloist, George Shering, Andre Previn and duo-pianists Ferrante & Teicher, among others. The principal concerts, devoted to classical music and the biggest musical names as guest artists, are on Friday nights.

Washington, June 4. The House Copyright subcommittee wrangled over alternative legislation to the jukebox exemption and about the only agreement reached was the decision to hold another meeting, hopefully within a week.

The \$5 jukebox license fee proposal ran into several subcommittee objections, mainly on the grounds it turns the Copyright Office into a costly Federal regulatory agency sans monetary benefits to copyright owners. The fees would be collected and distributed by the copyright office.

The license bill is backed by subcommittee chairman Rep. Edwin Willis (D-La.) who is trying to steer a middle road while closing the juke copyright exemption gap. Also discussed was the possibility of a temporary removal of the exemption on a come what may basis. The exemption, under this proposal, could be slapped back on if chaos resulted from the removal.

Another possibility is devising legislation to divert juke royalties to copyright holders who aren't members of the large performing rights agencies.

White House Digs Opera On Lawn as Its Latest Longhair Cultural Step

Washington, June 4. Opera in the outdoor night air is the latest cultural innovation for the White House.

Yesterday, following a state dinner honoring the visiting President of India, Sarvespalli Radhakrishnan, the Opera Society of Washington, supported by a full orchestra under the baton of Paul Calloway, sang the finale of the first act of "The Magic Flute." A New Yorker who requested that his name be withheld is underwriting all the costs involved, according to the White House.

The opera, was performed in costume on a stage on the south lawn of the White House. Future events will have to be moved inside the mansion, although there is inadequate space for it, in the event of rain.

FRENCH SACEM NAMES JACQUES ENOCH PREXY

Paris, June 4. The French equivalent of ASCAP, SACEM, selected a new president this week in Jacques Enoch who replaced Georges Auric now dedicating himself completely to his chores as head of the National Opera and Opera-Comique. Enoch is a music publisher and has reigned SACEM before in 1959-60.

The meeting moving in Enoch also aired some new SACEM regulations which will make it illegal for anybody working for record companies, tv or radio to also be able to clef or write lyrics for SACEM songs, or even be members. However, there may be some special derogations in some cases.

A. L. McClay to Manage Victor's Disk Plants

A. L. McClay has been upped to manage of the RCA Victor record operations department. The new exec has made a few appointments of his own, making R. O. Price general plant manager and W. H. Dearborn, manager of the Indianapolis plant.

McClay has been responsible for several of Victor's disk developments through the years, among them Orthophonic Sound, Guard, Miracle Surface. Most recently Dynagroove records were developed under his direction. He joined the diskery in 1935, moving through the plant and engineering ranks to his present post.

As general plant manager, Price will be responsible for the platter plants at Rockaway, N.J., and Hollywood and the disk and tape facilities in Indianapolis. He'll headquarter in the latter city. He joined RCA in 1929. Indianapolis manager Dearborn has been with the company since 1950 and was manufacturing manager of the plant of which he is now overall boss.

Lee's 'Mink,' Eddy's 'Twang,' Costa's 'Hits,' Vaughn's 'Sukiyaka' Top LPs

PEGGY LEE: "MINK JAZZ" (Capitol). A pop songstress strongly influenced by the jazz tradition, Peggy Lee consistently churns out interesting platters. In this collection, Miss Lee swings through a neatly arranged song-along of oldies and more recent songs with her usual gloss. She gets excellent backing from small jazz combos on such numbers as "My Silent Love," "The Lady Is A Tramp," "I Won't Dance," "I Could Write A Book" and "Where I Can Go Without You."

DUANE EDDY: "TWANG A COUNTRY SONG" (RCA Victor). One of the standout instrumentalists to emerge from the contemporary idiom of pop music, Duane Eddy works out his guitar on a group of backwoods numbers with solid impact. Although Eddy's guitar is in the spotlight, he gets a very important assist from the Anita Kerr Singers who supply the vocals. The repertoire is highlighted by numbers like "Sugar Foot Rag," "Fireball Mail," "Please Help Me I'm Falling," "Crazy Arms," "The Window Up Above" and "Peace In The Valley."

"THE SOUND OF DON COSTA ORCH & CHORUS: HITS, HITS, HITS" (Columbia). Arranger-conductor Don Costa here steps forward for a solo effort with an orch and chorus. Enhanced with strings, the participants all deliver with strong effectiveness on a collection of pop items that will please a wide market. The session puts its emphasis on the melodic qualities of the selections with a highly tuneful result. There's a pleasant, easy feeling to the session that should entice programmers and buyers as well as the Costa aggregation tackles such as "Tamoure," "Foolish Little Girl," "What Will My Mary Say," "Call Me Irresponsible," "Days of Wine and Roses," "Follow the Boys" and more.

BILLY VAUGHN: "SUKIYAKA & 11 HAWAIIAN HITS" (Dot). One of the most reliable performers on the Dot roster, Billy Vaughn has her come up with another solid-sounding effort. The title tune, "Sukiyaka," provides a bright kickoff for the session which contains some Island sounding material, with all the standard Hawaiian effects blended into Vaughn's breezy instrumental style. The result is a nicely-paced session with lotsa easy-going material brightly dished up by the leader. There's even an occasional rock beat present and, overall, this is another entry for the tooter.

CHARLIE BYRD: "BOSSA NOVA ONCE MORE" (Riverside). One of the early importers of the bossa nova and a continued exponent of the vogue, guitarist Charlie Byrd has been among those who have stayed on top of the bossa heap. With this latest session he adds still more Latino imports to the bossa market. It's a uniquely-styled LP that features backing by a cello section as well as some standard combo pieces. The result is a strong and evocative set which nicely projects the Latino mood in addition to more Yank-styled jazz. Byrd is a skillful guitarist who plays with emotion and feeling and his arrangements for this outing nicely accentuate both abilities and the bossa beat.

DICK DALE & HIS DEL-TONES: "KING OF THE SURF GUITAR" (Capitol). Surf music, which has been gradually making its mark in the pop music field over the past few months, should really get going now that the hot weather season is approaching and now that Dick Dale's out with another package. He's a high-riding surfer with a frantic beat that is tailor-made for teen excitement. The LP gets its title from Dale's single click which is a good lure for a sales pickup. The other tunes in the roundup follow the same hot stomping beat that will keep the surf fans happy throughout.

CATERINA VALENTE: "STRICTLY USA" (London). Multi-lingual singer Caterina Valente turns her abilities to a U.S. songalog for this latest session, singing a collection of pop standards by some of America's top all-time writers. Her clear voice and bouyant style do a fine job here and Johnny Keating has provided bright arrangements to put the

tunes in a swinging pop orbit. It's a pleasant sounding session that gives the tunes a nice reprise, including such numbers as "Let's Fall In Love," "There Will Never Be Another You," "Old Devil Moon," "I Hadn't Any One Till You," "I've Got You Under My Skin" and others.

"GISELE MACKENZIE SINGS OF LOSER'S 'LULLABIES'" (Mercury). Backed by a variety of arrangements under the direction of Hal Mooney, this session by Gisele MacKenzie features a diversity of rhythms including the bossa nova, the blues and straight ballad stylings. A pro vocalist, Miss MacKenzie presents the tunes in a smooth and direct style that gives the songs a strong reading. Arrangements keep the session moving nicely with the change of pace rhythms. The ex-hit parader is still cranking 'em out in effective fashion as this latest outing will evidence.

DANNY LEWIS: "I HAVE BUT ONE HEART" (Everest). Father of comedian-sometimes singer Jerry Lewis, Danny Lewis here delivers a set of pop items, mixed with Italo faves. Although he doesn't have the strongest voice around, the elder Lewis gets a nice feeling into his renditions with an assist from Dick Stabile's arrangements and under the arranger's baton. Son Jerry Lewis has penned some nostalgic notes for the LP and the overall effect is a kind of family affair although Jerry doesn't yodel on the disk. On occasion, dad comes up with some strong takes and the session often makes him sound like a band singer of yore, backed by a vocal chorus.

"JOHN BROWN'S BODY." This is the original soundtrack from the CBS-TV adaptation of Steven Vincent Benet's poem, being distributed by the Anti-Defamation League of B'nai B'rith. Narrated by Richard Boone and featuring Douglas Campbell as Brown with Burt Brinkerhoff, John Colicos, Peter Donat, Sean Garrison, Maxwell Glanville, Jeremiah Morris, Lester Rawlins, Nancy Wickwire, it is an evocative Civil War drama, strongly anti-bigotry and anti-war in nature. The piece is strongly



LAWRENCE WELK

In His Newest Dot Album Salutes "1963's EARLY HITS"

presented here and makes an effective disk outing, right for educational purposes and home consumption. Joseph K. Chomyn directed from Harold Flender's adaptation and there's evocative music by George Kleinsinger.

ADRIANO CELENTANO: "FU-ORE" (Vesuvius). Italo pop singer Adriano Celentano gets a second outing via this latest Vesuvius session. A spirited belter, the singer gets a big sound into his rocking rhythms and has been a winner of late in his native land. This LP keeps him mostly in the uptempo groove but he also gets a chance to prove his ballad abilities from time to limited time. He has a strong, vibrant pop style that puts lotsa stylish verve into his work and the arrangements that back him are likewise groovy. He's a swinging singer who should do well in the Yank Italo market and could even more into other areas.

"GREAT BOOKS-GREAT MOVIES-GREAT SONGS" (MGM). The title may be a bit pretentious but there's nothing wrong with what's in the grooves. The musical peg, obviously, is on themes that have made the literati-pic circuit. Among them are "Summer Place," "Gigi," "Exodus," "Lolita," "Around The World," "Three Coins In The Fountain" and others that allow the orcs of LeRoy Holmes, David

(Continued on page 48)

Longplay Shorts

Columbia Records will release 21 LPs in June, including 13 pop, seven Masterworks and one Latin set, featuring the original cast waxing of "Who's Afraid of Virginia Wolf," two sets from the Sweet Chariot gospel club, Dave Brubeck, Marty Robbins, Skitch Henderson, Oscar Brown Jr., Les Paul & Mary Ford, the "55 Days at Peking" track, Anita Bryant, Banjo Barons and other waxings. Crestview Records, Elektra affil, has issued "Hootenanny," LP collection of various Elektra folk roster performers. A volume two will follow shortly.

RCA Victor launching a hefty June campaign for Henry Mancini and Paul Anka, with a new LP by each and their entire catalogs getting a dealer, magazine, tv and general promo push. . . . Frankie Avalon on Chancellor, Annette Funicello on Disney and Dick Dale & the Del-Tones on Capitol will be dishing tunes from American International Pictures' upcoming "Beach Party" film. . . . Decca has introduced six new portable phonos to go with the eight previously issued in January. . . . Columbia has released a two-LP set featuring 24 pop singers in 25 complete performances, to retail at the price of one LP under the handle "Songs for a Summer Night."

Capitol Records has set 14 pop LPs in its June release, featuring new wax from Peggy Lee, Freddy Martin, Stan Kenton, Wanda Jackson, Ray Anthony, Dick Dale, Kyu Sakamoto and others. . . . Epic has two June LPs on the way, "How the West Was Won by the Eleven Voices" and "Hawaii's Greatest Hits." . . . Marian Montgomery out on a 10-city promo tour on behalf of her Capitol debut LP, "Marian Montgomery Swings for Winners and Losers."

Carol Burnett finished her second Decca album last week. . . . Epic Records rushing Herman Singers' single of "Just Got to Heaven" and "Run While the Sun Is Shining" from their "Everybody's Shoutin' Gospel" LP, cut at the Gotham Sweet Chariot gospel nitery. . . . Prestige Records has slated four 15% catalog deals for June and July on its Singville, Bluesville, Lively Arts and Irish labels. . . . Teena Records' Ikettes' disk "Prisoner In Love" has had its title changed to "No Bail In This Jail." . . . Angel Records has five new LPs for June, including Arthur Schnabel's performances of the complete Beethoven piano concertos.

For the fourth consecutive year, Decca Records is placing its entire to-selling country & western catalog under a dealer incentive program to run through June 29. The promotion will contain 13 new sets for a total of 108 LP's and 116 EP's. . . . Elektra has issued a special "Sound Effects Sampler" culled from seven volumes of its "Sound Effects" series previously released. . . . The Clancy Bros. & Tommy Makem, who'll next hit the LP market with an "At Carnegie Hall" LP on Columbia, will vacation in Ireland this summer. . . . Organist Virgil Fox, who just completed his first recording for Command Records, entitled "Virgil Fox Plays The Philharmonic Hall Organ At Lincoln Center For The Performing Arts," received an honorary Doctor of Music degree from Bucknell U. (Lewisburg, Pa.) Sunday (2). . . . Sports-caster Guy LeBow, who produces the Spanish speaking "Antonio Rocca Show" on N.Y.'s WHOM for his Pan Video firm, has signed with MGM to coproduce an LP of Latin American dance music with wrestler Rocca conducting the orch.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES WITHOUT LOVE
(ABC-Paramount) No One

Ray Charles' "Without Love" (Suffolk-PMPC) is another one of those slow blues ballads which this performer turns into a sock entry due for across-the-board spins. "No One" (Hill & Range) shapes up as another solid slice by a singer whose ability to turn any piece of material into a personal vehicle is nothing short of uncanny.

BROOK BENTON MY TRUE CONFESSION
(Mercury) Tender Years

Brook Benton's "My True Confession" (Lowery) shapes up as a standout pop item. It spotlights this polished singer on a well-written lyric aimed at the coke set. "Tender Years" (South Coast) is a pretty ballad with a simple country flavor which this singer makes very attractive.

FATS DOMINO TRUE CONFESSION
(Imperial) Isle of Capri

Fats Domino's "True Confession" (Travist) rocks along a solid groove that has characterized this performer's disks over the years. "Isle of Capri" (T. B. Harms*) is a rhythmic updating of this oldie.

SOUPY SALES HILLY BILLY DING DONG CHOO CHOO
(Reprise) And That's A Shame

Soupy Sales' "Hilly Billy Ding Dong Choo Choo" (Bourne*) comes across as a crackerjack novelty with a lyric aimed at the tot trade, but with wide appeal via this unpretentious rendition by this tv performer. "And That's A Shame" (Lowery) is a straightforward rocking number with juke potential.

THE SYLTE SISTERS SUMMER MAGIC
(Coliseum) Well It's Summertime

The Sylte Sisters' "Summer Magic" (Wonderland) is a stand-out ballad with an excellent lyric and lilting melody which this combo handles effectively. Could be very big. "Well It's Summertime" (Englewood) is a more conventionally styled ballad, also with a seasonal peg.

PAT HERVEY I WOULDN'T BLAME YOU
(RCA Victor) A Mother's Love

Pat Harvey's "I Wouldn't Blame You" (Lowery) gives this songstress a potent chance to break through with a well-constructed rocking ballad in a sharp arrangement. "A Mother's Love" (BMI Canada) is a saccharine item in a suitably sentimental rendition.

BURL IVES I'M THE BOSS
(Decca) The Moon Is High

Burl Ives' "I'm The Boss" (Pampert) is a highly amusing number expertly delivered by this veteran folk singer. "The Moon Is High" (Tree) is a bright, uptempo entry with a country flavor also very well handled.

MARION MONTGOMERY ROLL 'EM PETE
(Capitol) When Sunny Gets Blue

Marion Montgomery's "Roll 'Em Pete" (Leeds*) registers as a non-stop swinging performance by this fine songstress against a jumping instrumental background which could lift this one into the hit brackets. "When Sunny Gets Blue" (Marvin*) is another sharp number rating attention by jockeys.

HELEN SHAPIRO NO TRESPASSING
(Epic) Woe Is Me

Helen Shapiro's "No Trespassing" (B. F. Wood*) is an okay rocking ballad showcasing this young British songstress' powerful attack. "Woe Is Me" (Sea-Lark Enterprises) is another rhythmic number with a teenage appeal. Miss Shapiro rates better material than provided on this platter.

JERRY BUTLER I ALMOST LOST MY MIND
(VeeJay) Strawberries

Jerry Butler's "I Almost Lost My Mind" (St. Louis) shapes up as a savvy blues rendition of one of Ivory Joe Hunter's best numbers. "Strawberries" (Progressive) is an offbeat entry with an excellent lyric also handled in top style for strong potential.

ANDY WILLIAMS HOPELESS
(Columbia) The Peking Theme

Andy Williams' "Hopeless" (Brenner) is a straightforward country-flavored ballad handled with finesse by this singer with good choral support. "The Peking Theme" (S. Bronston*), from the "55 Days To Peking" film, is an interesting ballad in a classy format.

BOBBY LONG & CHEERIOS FLIP FLOP
(Cub) Station Hurt

Bobby Long & The Cheerios' "Flip Flop" (D'Ann-Claramat) is a colorful rocking number belted by this combo in a punchy style that should make way in teenage circles. "Station Hurt" (D'Ann-Claramat) is another infectious rhythm item with chances.

KENNY BALL 55 DAYS AT PEKING
(Kapp) Rondo

Kenny Ball's "55 Days At Peking" (S. Bronston*) shapes up as a first-rate instrumental conception based on the pic title theme. This could ride along with the film's b.o. impact. "Rondo" is a Dixie jazz takeoff on this Mozart theme, following the lead of the Dave Brubeck click with the same idea.

THE WILSHIRE TRIO THE MAGIC FEELING
(Old Town) Lovers Island

The Wilshire Trio's "That Magic Feeling" (Gallico) is a very pretty instrumental offering with some fancy string sounds to corral attention. "Lovers Island" (Gallico) has a similar sound.

Herm.

*ASCAP. †BMI.

Carnegie's Visiting Symphonies

Everybody nowadays dotes upon that term "festival" so an expansion of symphony bookings next season at Carnegie Hall, N.Y., bears the designation "International Festival of Visiting Orchestras Comprising a series of events to be sold in series will be:

- Royal Philharmonic with Sir Malcolm Sargent.
- Pittsburgh Symphony with William Steinberg.
- Boston Symphony with Erich Leinsdorf.
- Philharmonia Hungarica with Miltiades Caridis.
- Vienna Symphony with Wolfgang Sawallisch.
- Philadelphia Orchestra with Stanislaw Skrowaczewski.
- Chicago Symphony with Jean Martinson.
- Toronto Symphony with Walter Susskind.

Jerry Fielding's New Panacea to Save Music Business: Bring on Pay-TV

Hollywood, June 4. Jerry Fielding, following observations that the music market today is lacking "new and creative means of promotion," suggests the advent of pay-TV as a means for building what he termed "a new vitality and a healthy development of new taste for music product."

Musicians suggest pay medium can play to limited audiences because not comes back in one screening and pay-TV can specialize.

To this degree, Fielding has developed several new television properties that could ostensibly be turned into either commercial or pay-TV projects. Among them is pilot tagged "Tintype Theatre," which Fielding scored and for which he conducts 10-piece orch. Jim Backus narrates. Show is co-production with Backus and Michael Dupont, John Brandford and Lee Osborne.

Also on tap is jazz show, "The New 32," featuring stock company of 20 dancers and 12 singers. Negotiations are on for Dick Shawn to emcee. Barry Shear will direct for exec producer Ben Morrison.

Meanwhile, Fielding, who is scoring acts for Edie Adams and Juliet Prowse, charges the record industry with "selling out its market to a mentality under 11 years old." He noted major attention has been aimed at "kid images" and called this "unhealthy." He asserts much of the "material on records aimed for the youth market is downright pornographic."

Industry, either through individual musician suggested the record industry, either through individual companies or through an organization like National Academy of Recording Arts & Sciences (NARAS) could sponsor its own television shows to develop more appreciation of music as a communications medium and to foster and develop talent that today doesn't have a chance because of the lopsided market into youth material. NARAS, too, he charged, "should elect the best record in its national polls, not the most popular." Fielding said the popularity comes from the deejay play and other music gets lost because this is limited playtime.

Fielding has been repeated to do music for "The Lively Ones" tele-series.

Jerry Gray to Spell Welk at Palladium

Hollywood, June 4. Jerry Gray's band has been booked by the Palladium for July 5-6, to spell weekend regular Lawrence Welk. Latter and his troupe will be playing Harrah's, Tahoe.

The Welk Nevada stand is three weeks, but only one weekend need be filled by the Palladium, as terpalace is rented out for 15 straight days, starting June 17 to annual Am. Institute of Decorators show. When Welk troupe plays three-day October weekend at Shreveport (Louisiana State) Fair, Wayne King's orch will sub at Palladium.

Knodle Joins Westbound

Chicago, June 4. Mercury Records has named John F. Knodle as national promotion manager for Westbound Music, Mercury's newly-formed publishing and licensing arm. The new division is currently concentrating on "Top 40" type music, but will expand into other areas shortly.

Knodle was formerly promotion manager for Mercury's Minneapolis distributor, Coda Distributing, and before that was a night club vocalist.

Rudel's Spoleto Encore

Julius Rudel, Director General and conductor of the New York City Opera, repeats this summer at the Gian-Carlo Menotti Festival of Two World at Spoleto, Italy. He will conduct there Stanley Hollingsworth's "The Mother," Rossini's one-act, "Il Signor Bruschino." Performances will be given July 11, 13, 14.

Rudel is also contracted to conduct at Robin Dell in Philly, Grant Park in Chi and Lewisohn Stadium in N.Y. upon his return from Italy.

Newport Swings 165G Jazz Layout

The 1963 edition of the annual Newport Jazz Festival has been budgeted at over \$165,000, according to producer George Wein, and will run for four days at the Rhode Island location, July 4-7.

Card for the fest and now includes: Zoot Sims, Howard McGhee, Roy Hanes, Clark Terry, Peewee Russell, Thelonious Monk, Cannonball Adderley, Nina Simone and Stan Kenton on July 4; Maynard Ferguson, Sonny Stitt, Lambert, Hendricks & Bavan, Gerry Mulligan, Dizzy Gillespie, Milt Jackson and Joe Williams, July 5; Festival All-Stars, Bud Freeman, Ruby Braff, Wein, Nancy Wilson, Ramsey Lewis, Sonny Rollins, Coleman Hawkins, Duke Ellington and Bunny Briggs & Baby Lawrence on July 6; and Martial Solal, Herbie Mann, Dakota Staton, Dave Brubeck, Jimmy Smith and John Coltrane on July 7. All, natch, with their groups.

COCA-COLA BANKROLLS BRITISH DANCE DATES

London, June 4. For the first time in Britain, Cocoa-Cola is going into the sponsored dance business. Initial event will be at the Town Hall, Oxford, on June 13, and while there is no charge for admission, tickets can only be obtained in exchange for six bottle tops.

Derek Boulton Management has booked Ted Heath and his Music, and the Ronnie Smith quartet to play at the dance, and has also scheduled 16 one-night stands of sponsored shows for the Eric Delaney band.

If the initial Oxford venture is a success, it is expected that Cocoa-Cola will organize a considerable number of similar events throughout the country during the coming winter.

Red Nichols Regroups 5 Pennies for L.A. Date

Hollywood, June 4. Red Nichols will re-form his Five Pennies who worked with him over many years when he returns here for annual six-week roost at Marineland, starting Aug. 22. He broke up combo after closing at Sheraton West Hotel locally late in the winter.

Reason for dropping regulars was like many other orch leaders Nichols wished to sidestep that touring scale of AFMusicians. In Frisco, where he's current at Palace Hotel, he rounded up local AFMen and local Frisco scale obtains, of course.

Preceding Nichols into Marineland, January Jones tees off stand July 16.

SUNNYBROOK B.R., PA., DROPS NAME BANDS

Philadelphia, June 4. Sunnybrook Ballroom, Pottstown, Pa., which has played host to name bands on Saturday evenings for the last 31 years, has given up the weekend bashes. Owner Raymond Hartenstein blamed a drop in attendance coupled with the high prices demanded by orchestras for the move. "When we get an attraction with which we can win, we'll play it," he said.

Stan Kenton is slated to play Sunnybrook June 15, but it wasn't clear whether Kenton fell in the "winner's" circle, or whether Hartenstein just couldn't get out of the booking.

Hartenstein blamed the agents, not only for the exorbitant fees but for the practice of making a client take weak attractions in order to get blockbusters. Disk jockey hops and "basement dances" to record music also accelerated the falloff in trade. Sunnybrook has been diversifying recently with trade and fashion shows, along with private parties and banquets, its owner said.

Guy Lombardo Joins Drive to Standardize 'Star Spangled Banner'

Washington, June 4. Rep. Joel Broyhill (R-Va.) teamed up with Guy Lombardo in a duo for Broyhill's bill to establish a standardized version of the words and music of the "Star Spangled Banner."

Lombardo requested the meeting with Broyhill saying he was "horrified" at the way some bands play the National Anthem. "There are some misguided people," wrote Lombardo, "who think it is 'cute' or 'clever' to tamper with our traditions. This must be stopped."

The bandleader, who is playing a stint at the Shoreham Terrace here, called on Broyhill amidst a crowd of reporters and tv cameras. He told Broyhill his band favored the original melody, the first of several written by Francis Scott Key. He said his band is working on an arrangement.

Broyhill first submitted legislation to standardize the National Anthem in 1955. It was the first bill ever introduced in Congress containing a musical score. His present bill also includes a score.

Also meeting with Lombardo and Broyhill was Rep. Charles McC. Mathias (R-Md.). He said he was representing the interests of Francis Scott Key who used to live in his congressional district. Mathias is also a member of House Judiciary subcommittee No. 4 which is handling Broyhill's bill.

UA to Distribute Arthur Godfrey's Label

United Artists Records has set a deal with Arthur Godfrey to distribute a disk label for him. The tag is called Contempo Records and Godfrey will cut both singles and albums. In addition, he'll wax other artists he discovers and uses on his radio and tv shows on the line.

Richard Wolfe is Godfrey's recording director and will supervise all Contempo sessions. Deal was arranged by exec producer of creative projects for UA Music, Jack Gold, who'll oversee the whole project for the company. First Godfrey single will be released immediately after the first LP in June.

Austrian Disk Best Sellers

Vienna, May 28. Mondschein an der Donau Backus (Polydor) Junge, Komm Wieder... Freddy (Polydor) Pepino... Torriani (Decca) Wenn Erst Kommt... Alexander (Polydor) Sheila... Roe (Philips) Mexiko Rinder... Hinen (Ariola) Wenn Ich Cowboy... Lauer (Polydor) Geh Nicht Indios... Wikland (Ariola) Gaucho Mexicano... Leisman (Ariola) Und Dein Zug Faehrt... Beil (Philips)

Sonario Label Bows in Puerto Rico With 10 LP's; to Accent Local Talent

By AL DINKOFFER

WB's Nat'l Sales Meet

Hollywood, June 4. Warner Bros. Records has called its first national sales conclave in five years for July 21-22 at its Burbank home offices, with headquarters for distribs at Beverly Hilton Hotel in Bev Hills.

Sessions will include presentation of new product and entertainment by label's top artists, plus meets at WB studio and a gander at new films. WB Records prexy John K. Maitland will host confab.

Mills Expands Into West Berlin

Mills Music has moved into West Berlin. The establishment of the West Berlin branch gives Mills its ninth outlet in a foreign country.

The new office, Mills Musikverlag, will be headed by Rolf Budde. Jack Mills, president of Mills Music, is currently in Europe visiting his various offices and plans to go to Berlin June 23 and to help staff the new firm.

One of the first publications of the new German firm is called "Santa Ana Maria," recently recorded by Caterina Valente and her brother Silvio. Originally published in Mexico as "El Pecador," it was acquired from the Mexican firm, Campel, when Mills set up its Mexico City offices.

Other Mills offices are located in London, Paris, Madrid, Amsterdam, Toronto, Mexico City, Buenos Aires and Sao Paulo. There are also four offices in the U.S.

CASALS FEST PLEDGE ENDS TOOTER BOYCOTT

San Juan, P.R., June 4. The Festival Casals Inc., cut short a brief boycott by the local branch of the Federation of Musicians last Monday (20) by pledging more local concerts with more participation by local musicians. The boycott resulted in a cancellation of a concert by the Puerto Rico Symphony Orchestra in Ponce, the island's second largest city.

The central issue of the boycott, under which the 19 local musicians scheduled to play the 10-day symphony series refused to participate, was what union president Abraham Pena asserted to be the failure of the Festival Casals to create a resident orchestra with its \$50,000 annual budget.

The union charged that no local auditions have been held for five years for orchestra positions, and that no effort was being made to reduce the number of performers flown in from the mainland for the symphony and the Casals Festival program.

Under the agreement signed last week, the Festival agreed to hold annual auditions with three months' prior notice, to accelerate its professional training program at the island's Conservatory of Music, and to gradually increase the number of concerts offered here annually.

NARAS Elects Ten To N.Y. Bd. of Governors

The National Academy of Recording Arts & Sciences has elected 10 new members to office as members of the N.Y. chapter's board of governors and 10 old ones were returned to office.

Set to take their places for the first time at the new board's first meeting today (Wed.) are Tom Dowd, Bobby Hackett, David Hall, Joe Harnell, Quincy Jones, Irving Kolodin, Jerry Leiber, Tommy Leonetti, Father Norman J. O'Connor and Chuck Stewart. Returning are Manny Albam, Sascha Burland, Dom Cerulli, Nesuhi Ertegun, Milt Gabler, Mickey Kapp, Alan Kays, Carolyn Leigh, Gunther Schuller and Billy Taylor.

At today's meeting the new board will elect its new officers.

San Juan, June 5. Last week was LP week for Dick Lopez. Lopez issued his first series of 10 LP albums—thereby launching a new local record company.

Lopez is chief executive of Sonarico Records. The firm will produce disks (with book-type covers) featuring Puerto Rican artists and composers. He is the new company's disk producer, distribution director, repertoire boss and chief talent scout. Sonarico is affiliated with Continental records, New York, a highly solvent musical wax works.

"We hope to dig up unknown local recording talent, and build our own catalog of name performers. We intend to exploit and promote our records in stateside fashion—not just in the usual Latin manner which is to put the records on the racks and wait to see which ones sell." The initial issue includes albums by Puerto Rican singers Ernesto Gallardo, Roberto Figueroa and Flamenco singer Tonio Mata, an album of "Grand Motion Picture Themes," "Bossa Nova," "Charanga-Pachanga," one called "Vacaciones in Puerto Rico," which contains samples of all the Latin dance tempos currently popular here, and a guitar album featuring "Trio Los Astros."

The firm also plans an LP called "One Night at the Skipper's Lounge," containing performances by pianist Paul Dillinger, vocalist Gwen Cleveland, George Kudirka's Quartet and Bob Smetan's Dixieland Combo.

Sonarico is negotiating with an airline to produce a record album of Puerto Rican music and travel tips that would be given away to tourists. Still another LP giveaway may be produced soon in collaboration with a local rum company. Sonarico records will sell for \$3.98 monaural, and \$4.98 stereo.

Contrary to popular belief, a master recording can be produced in New York for a smaller investment than in Puerto Rico. "But the talent we want is right here," he says. "And we save the cost of transporting performers to New York."

Lopez was born in the East Bronx of Puerto Rican parents. Lopez came to San Juan three years ago (his folks have since followed him here, and took a job as life insurance salesman). He "picked up the business fast," and soon sold a \$100,000 policy to a man who didn't believe in insurance. The newly-insured was so impressed with Lopez's salesmanship, he offered him a partnership in his record distribution business. He subsequently introduced low-price records in supermarket racks here two years ago.

Germany's GEMA Ends AFN Free Music Ride

Frankfurt, June 4. The long drawn out argument between American Forces Network, headquartered near here, and the German music union GEMA seems to have been settled—with the decision that AFN will have to pay for the GEMA-protected music it plays.

For three years, GEMA has been negotiating with U.S. authorities to get the GI-network to pay royalties on GEMA music, and a decision has not been made that the American military will pay an average fee of \$31,250 for the right to play music by GEMA composers.

In addition, GEMA will collect a flat fee of \$75,000 for the protected music that has been played over the soldier network previous to the starting date of January 1, 1963, which marks the new agreement, it has been reported here.

Symph Switches

Columbus, O., June 4. Alan W. McCracken, manager of the Nashville Symphony Orchestra, will become business manager of the Columbus Symphony Orchestra on June 1, succeeding Seymour L. Rosen.

Latter resigned to become business manager of the Buffalo Philharmonic.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	9	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	21	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3	14	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	4	10	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
5	5	10	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
6	7	83	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
7	6	19	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
8	9	8	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
9	10	7	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
10	8	7	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
11	25	58	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
12	14	44	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
13	15	19	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
14	11	18	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
15	21	2	VAUGHN MEADER (Cadence) First Family, Vol. II (CLP 3065)
16	27	6	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
17	18	7	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
18	13	8	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
19	23	13	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
20	16	13	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
21	19	3	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
22	39	21	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
23	38	3	JIMMY SMITH (Verve) Hobo Flats (V 8544)
24	28	51	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
25	33	54	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
26	26	8	NANCY WILSON (Capitol) Broadway My Way (T 1828)
27	29	37	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
28	12	9	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
29	20	9	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
30	43	7	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)
31	—	1	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
32	30	5	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
33	36	22	KINGSTON TRIO (Capitol) New Frontier (T 1809)
34	24	8	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)
35	40	33	BENT FABRIC (Atco) Alley Cat (33-148)
36	49	2	STAN GETZ & Louis Bonfá (Verve) Jazz Samba Encore (V 8523)
37	17	17	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
38	42	10	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57424)
39	22	15	BRENDA LEE (Decca) All Alone Am I (DL 4370)
40	41	16	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
41	47	2	JACKIE WILSON (Brunswick) Baby Workout (BL 54110)
42	37	12	DAVE BRUBECK QUARTET (Columbia) Bossa Nova USA (CL 1998)
43	44	14	STAN GETZ (Verve) Big Band Bossa Nova (V 68494)
44	48	2	JOAN BAEZ (Vanguard) Vol. I (VRS 9078)
45	31	6	EYDIE GORME (Columbia) Blame It On the Bossa Nova (CL 2012)
46	35	12	ROY ORBISON (Monument) Greatest Hits (M 8000)
47	—	1	MANTOVANI (London) Latin Rendezvous (LL 3295)
48	34	6	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
49	—	1	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
50	—	1	NED MILLER (Fabor) From Jack to King (FLP 1001)

Tim Pan Valley

By RED O'DONNELL

Homer & Jethro coming in this week for three-day recording assignments for RCA Victor. Sessions to be directed by Jethro's brother-in-law Chet Atkins.

Marty Robbins hints he'll invest some of the money received in sale of his midget-car racetrack in a restaurant building—now on the architect's board. "It'll be a class place; West Coast style," Marty promises.

Elvis Presley's pair of dawn-to-dusk sessions at RCA Victor produced 13 sides. Waxing was handled by Steve Sholes.

Ray Stevens tagged his BMI music publishing firm Ahab, in fiscal memory of his Mercury disk hit of 1962. If he goes for an ASCAP affiliate it'll be Arab.

Burl Ives Decca waxings (helmed by Milt Gabler) at Bradley's Studios included tunes via award-winner Hank Cochran, who penned some of Ives' more recent clicks.

Harry Draper resigned (after more than dozen years) as manager of Ryman Auditorium, to accept similar post with St. Petersburg's planned \$4 million dollar auditorium. There is talk in local realty & music circles that the Ryman will be sold to National Life & Accident Insurance Co., which is parent corporation of WSM radio & television which in turn owns the Grand Ole Opry, the Ryman's main & only regular tenant. (You keeping up?)

Singer-writer Judy Thomas (out of Michigan) has her first Reprise release upcoming any edition. Judy is under contract to Acuff-Rose Artists Corp.

Music City record-publishing topper Wes Rose functions thusly: He bought an expensive houseboat "to get away from it all" on weekend—and had a telephone installed on the craft. Unlisted number, however!

Martha White Mills (markets flour & meal) which is part owner of broadcasting operations in Los Angeles, Augusta, Ga. and Madison, Tenn., further diversified its entertainment business participation the past week with acquisition interest in Troy Martin's music publishing and recording firm.

SHORT SHOTS—Jackie Wilson set for one-nighter June 16 and Dick Clark American Bandstand Show (with Johnny Crawford) Aug. 4—both at Suphur Dell baseball park.

George Morgan completed the longest tour of his long career. Bookings through five states and Hawaii added up to more than four weeks on the road.

Kathy (Mrs. Bing) Crosby headlines benefit show here June 15. Peter Pastreich, formerly of Greenwich Village, named manager of Nashville Symphony Orchestra, succeeding Alan McCracken, who becomes manager of Columbus, Ohio symphony. . . . Didja know there is a popular weekly country and western formatted WEWS-TV (Cleveland, Ohio) show titled, "Tin Pan Valley"? . . . Produced by Gene Helen Carroll. . . . Gene was formerly of the early radio Gene & Glen tandem.

MORE RE JOAN BAEZ

New Orleans Promoter On The Basis of His Litigation

New Orleans.

EDITOR, VARIETY:

The second of your articles on Joan Baez, Col. 4, Page 2 of your May 22 issue labeled "JOAN BAEZ TOUR TROUBLES DETAILED" needs clarification.

You state Manuel Greenhill pointed out that he called in a doctor who verified her illness to the sponsors. This is not correct. The doctor was called in and she was told that she was not ill. This is the basis of our law suit against Miss Baez and Greenhill.

There are two sides to every story and the court will determine the truth and validity of the claims, however, the facts stated in your story are incorrect and I am sure Greenhill will admit that he was in error if he gave you the statement contained in said story.

Irvin S. Smith
Smith's Record Center

VARIETY

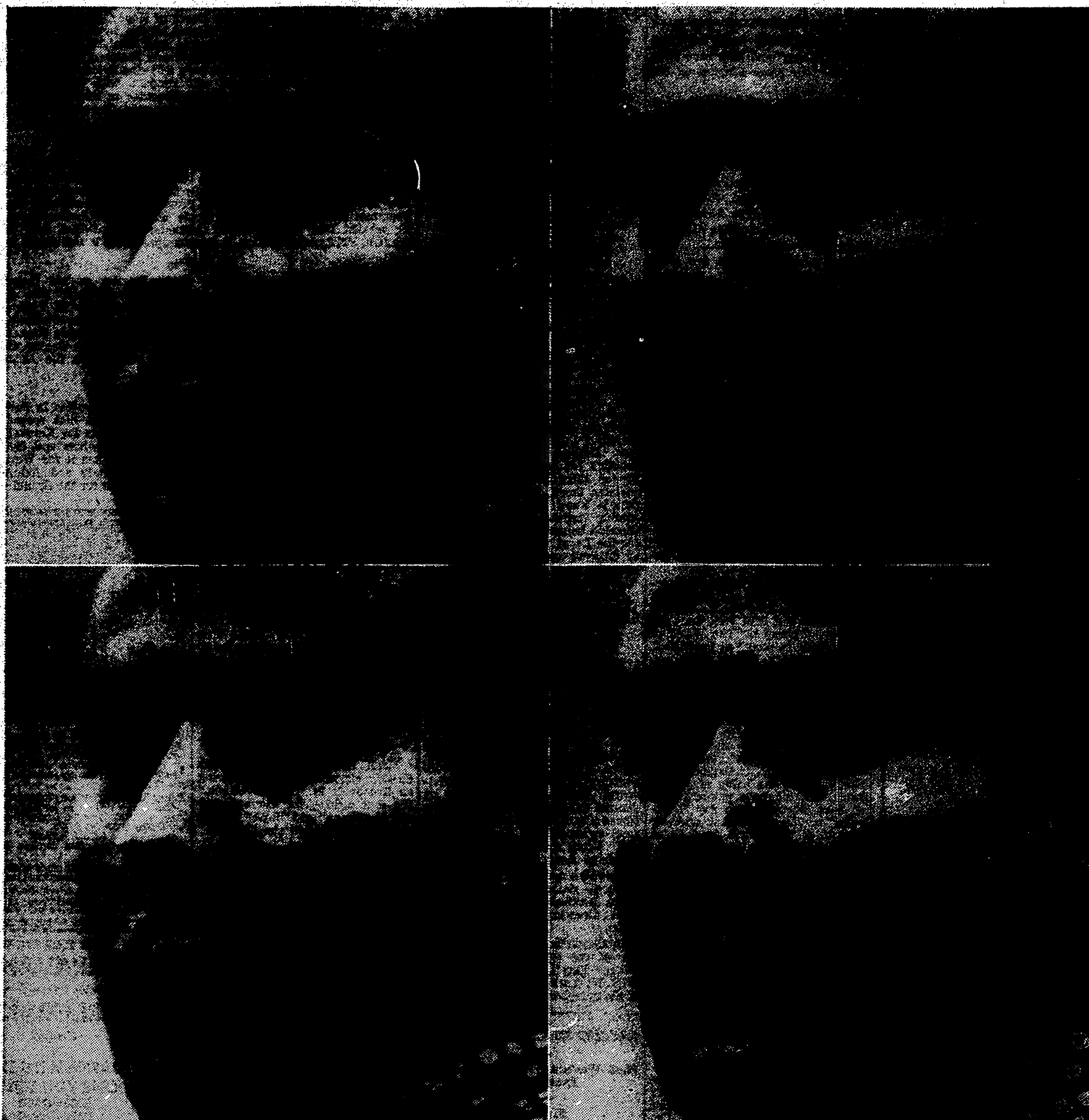
SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

Label

1	2	4	IT'S MY PARTY Leslie Gore	Mercury
2	1	9	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
3	7	5	DA DOO RON RON Crystals	Phillies
4	16	5	SUKIYAKI Kyu Sakamoto	Capitol
5	9	9	TWO FACES HAVE I Lou Christie	Roulette
6	4	8	I LOVE YOU BECAUSE Al Martino	Capitol
7	5	10	SURFIN' U.S.A. Beach Boys	Capitol
8	11	5	YOU CAN'T SIT DOWN Dovells	Parkway
9	3	11	I WILL FOLLOW HIM Little Peggy March	Victor
10	13	7	STILL Bill Anderson	Decca
11	6	8	LOSING YOU Brenda Lee	Decca
12	8	7	TAKE THE CHAINS FROM MY HEART Ray Charles	ABC-Par
13	15	7	FOOLISH LITTLE GIRL Shirley	Scepter
14	10	6	ANOTHER SATURDAY NIGHT Sam Cooke	Victor
15	12	9	HOT PASTRAMI Dartells	Arlen
16	24	3	EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
17	22	4	HELLO STRANGER Barbara Lewis	Atlantic
18	21	3	LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
19	25	3	BLUE ON BLUE Bobby Vinton	Epic
20	20	4	LOVE OF MY MAN Theola Kilgore	Serock
21	14	8	REVEREND MR. BLACK Kingston Trio	Capitol
22	23	4	EL WATUJI Roy Barretto	Tico
23	37	2	IF MY PILLOW COULD TALK Connie Francis	MGM
24	40	3	PUSHOVER Etta James	Argo
25	17	12	PUFF Peter, Paul & Mary	Warner Bros.
26	34	8	HEART Wayne Newton	Capitol
27	18	12	PIPELINE Chantays	Dot
28	26	3	PRISONER OF LOVE James Brown	King
29	19	14	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
30	41	4	THE BOUNCE Olympics	Tri-Disc
31	29	5	THIS LITTLE GIRL Dion	Columbia
32	50	3	THE GOOD LIFE Tony Bennett	Columbia
33	31	2	IF YOU NEED ME Solomon Burke	Atlantic
34	35	5	SHUT DOWN Beach Boys	Capitol
35	33	9	WATERMELON MAN Mongo Santamaria	Battle
36	32	9	KILLER JOE Rocky Fellers	Scepter
37	—	1	RURLAND Chubby Checker	Parkway
38	45	4	IF YOU NEED ME Wilson Pickett	Double-L
39	36	12	DON'T SAY NOTHIN' BAD Cookies	Dimension
40	—	1	I'M SAVING MY LOVE Skeeter Davis	RCA
41	—	1	JACK THE RIPPER Link Wray	Swan
42	—	1	PRIDE AND JOY Marvin Gaye	Tamla
43	—	1	COME AND GET THE MEMORIES Martha and the Vandellas	Gordy
44	—	1	LITTLE LATIN LUPE LU Righteous Brothers	Moonglow
45	—	1	BOY I'M GONNA MARRY Darlene Love	Phillies
46	—	1	MY SUMMER LOVE Ruby and Romantics	Kapp
47	—	1	PATTY BABY Freddie Cannon	Swan
48	42	4	LET'S GO STEADY AGAIN Neil Sedaka	Victor
49	43	3	SWINGIN' ON A STAR Big Dee Irwin	Dimension
50	28	4	AIN'T THAT A SHAME Four Seasons	VeeJay



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"Hatari" LPM/LSP-2559

"Breakfast at Tiffany's" LPM/LSP-2362

RCA VICTOR

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On the Upbeat

New York

Tim Gayle, veteran music promoter and indie disk producer, is planning to reactivate both his BMI and ASCAP publishing firms in behalf of some song properties of Angelo Ferlano, Milwaukee composer and head of Demo Disks. Gayle, who has been doing record promotion out of Buffalo for the past several months, is also mulling plans to set up shop in New York.

Joy Records has picked up Bobby Wood's "I Still Hurt Just The Same" from the Pen label in Memphis. Johnny Tilletson, Cadence diskier, back from his five-week European tour, set for personal appearances in Jacksonville (June 7), Orlando (June 8), Daytona (June 9) and Tampa (June 10).

Wilburn Bros. taking time out from their personal appearances to cut new Decca sides in Nashville under Owen Bradley's direction. The Tarriers, Decca diskiers, into the Shadow's, Washington, June 8 for an extended engagement.

Gladys Shelley has written two songs dedicated to the Palisades Amusement Park, which is owned by her husband Irving Rosenthal.

The HIT! OF THE WEEK

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PILLOW
COULD TALK**

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They are "Enter Laughing" and "Clown Town" and both have been recorded by Steve Clayton on the Spiral label.

Sidney Mills, Mills Music general recording manager, recovering from major surgery at Sinai Hospital, Baltimore. . . . Brook Benton set for two Ed Sullivan tv spots this fall. . . . Neil Sedaka plays a week at Freedomland, N.Y., opening June 24. . . . Pat Dorn's orch doing college one nites in Alabama, Georgia, North Carolina. . . . Joey Adams editing his "On the Road With Uncle Sam" LP. . . . Margaret Whiting one niting her way back to the Coast from Ohio and then heads back east in "Wildcat" beginning July 15.

Tony Bennett into the Royal Manor, Spring Lake, N.J., June 21-30 and then a week at Freedomland, N.Y., starting July 1. . . . Teri Thornton, at the Bon Soir through July 5, into the Horizon Room Sept. 2. . . . Lionel Hampton opens for three frames at the Metropole, N.Y. July 19. . . . Tony Abbott & dance orch current at Roseland, N.Y. . . . Gene Krupa Quartet headline the Cork & Bib, Westbury, L.I., the weekend of June 14. . . . Earl Wrightson, playing the lead in "Silk Stockings," begins a one-week gig at Storowtown June 17.

Limelights, Gerry Mulligan Quartet and Nancy Ames at Basin Street East through June 29. . . . Martha Schlamme and Will Holt open tomorrow (Thurs.) in "The World of Kurt Weill in Song" at the Howff, new Greenwich Village spot. . . . Judy Henske and the Big Three join holdover Bill Cosby at the Bitter End tonight (Wed.). . . . Ornette Coleman under personal management of Bernard Stollman. Coleman, incidentally, currently penning "A Theory of Music for the Listener and Performer" tome (tentative title). . . . Detroit Symphony, under the baton of Walter Poole, will offer the public preem of Alex North's score for "Cleopatra" at the orch's first open-air concert of the season June 11 at the Michigan State Fair.

Conductor Franz Allers signed to baton first Gershwin concert ever presented at the Vienna Festival, during the 1964 season. On July 4, he'll lead the Gershwin night at Lewisohn Stadium, N.Y., as in past several seasons and the nights previous, July 2 and 3, he'll conduct Czech and Russian music at the Stadium. . . . Mitch Miller and Gertrude Berg will present diplomas at the Professional Children's School 49th commencement, Hunter College Assembly Hall, Friday (7).

London

Ketty Kester kicks off a three week tour of the UK on June 17. . . . Brook Benton's British debut has been sealed: coming in October or early November for a number of London concerts and a string of tv and radio dates. . . . Chris Barber band, just back from its Mediterranean cruise has UK and German dates before its skedded stint at this year's Edinburgh Fest. . . . Mennie Greenfield talking with Lonnie Donegan's manager Cyril Berlin about the performer taking the lead in the upcoming musical "Kelly". . . . Jet Harris and Tony Meehan inking

Copyright Society Elects

Edward A. Sargoy has been elected president of the Copyright Society of the U.S.

Charles B. Seaton, former secretary, and Sidney A. Diamond, former treasurer, were each elected vicepres and trustee. The other new officers elected are Alan Latman, secretary; Edward M. Cramer, treasurer; Morton Goldberg, assistant secretary, and Stanley Rothenberg, assistant treasurer. Professor Walter Derenberg was re-elected as exec director of the Society for a two-year term.

The exec committee elected by the trustees, in addition to the officers and exec director are: Sidney M. Kaye, Leon Kellman, Isabelle Marks, E. Gabriel Perle, John R. Peterson, Samuel Tannenbaum and Leonard Zissu.

for a spell in Paris, probably at the Olympia. . . . Ray Charles hankering to return to the UK next May for a bigger tour than he managed this trip and booker Harold Davison visualizes no problem. . . . Owing to holdups with the production of the sleeves Sammy Davis Jr. album release put back to July 7. . . . Ember Records' top-per Jeffrey Kruger starts a month's US trip this week (June 5) for talks with company's associates there. Buddy Kaye, company's Yank rep, was here for prelim talks first. . . . When Gerald batoneers his concert orch for the Royal Variety Performance at Glasgow on July 18 it will be his third royal show this year.

From Brooklyn Opera To Honolulu Symphony

Alfredo Salmaggi Jr. of the Brooklyn opera management dynasty, left recently for Hawaii to become the publicity director of the Honolulu Symphony Society. He went on payroll in the 49th state on June 1. Formerly employed at Edgar Vincent Associates, a N.Y. publicity shop specializing in longhair clients, Salmaggi has lately held title as general manager of the Brooklyn Opera Co. This presents weekend meat-and-spaghetti Verdi, Puccini and Bizet productions at the Brooklyn Academy of Music.

Brooklyn opera was operated for some 45 years by the senior Alfredo. Brother Guido Salmaggi has been directing it for past nine years.

In Honolulu the departing member of the clan will work under George Barati, director, and Marshall W. Turkin, general manager of the symphony.

KAYCEES TO COAST FOR CAMI

First Western Trek For Group—Free of Deficit

Kansas City, June 4.

Kansas City Philharmonic, for the first time in its history, will make a western tour next year. Herbert O. Fox, vice president of Columbia Artists Management Inc., revealed to trustees that 22 dates take it through California, Oregon, Washington, Idaho, Utah, Colorado, Nebraska and Kansas.

Miller Nichols, newly elected president of the Philharmonic Assn. gave tour dates as from Jan. 9 to Feb. 2, 1964.

Thomas Deacy Jr., retiring president of the association, stated orchestra now is without a deficit, also a first time in many years. He moves up to become chairman of the board. Harry S. Truman serves as honorary chairman of the board.

Harem's Sweet Note

London, June 4.

With British businessmen still being nagged on all sides to "export or expire" one exec last week received an accolade for effort—even if only anonymously.

Anthony Barber, Financial Secretary to the Treasury, told the House of Commons during a debate that this particular businessman had been to Persia. . . . and as a result of his hard work I am told there is a British-made jukebox in every harem in Teheran.

Inside Stuff—Music

Series of concerts has been set for the Royal Palace at Monte Carlo, all to be played outdoors in the Court of Honor. Series starts July 24 and runs through Aug. 10. Orchestra of the local opera house will play all the concerts, with maestro and soloists changing nightly. Lineup has Jose Iturbi playing with Louis Fremaux conducting; Choir of the Berlin Cathedral and Kim Borg will sing twice, with Igor Markevitch batoning; Antal Dorati will conduct with Yehudi Menuhin fiddling and will repeat with Pierre Fournier as soloists; Byron Janis will play the finale concert, with Fremaux repeating at the baton chore.

Eight Columbia diskers will be featured during the 42d annual outdoor concert series at the Hollywood Bowl this summer. The first Col artists to appear will be the New Christy Minstrels on July 19, followed by Gordon Jenkins on July 20; conductor Andre Kostelanetz, July 27; pianist-conductor Andre Previn, Aug. 8; conductor Leonard Bernstein and the N.Y. Philharmonic with soloist Andre Watts, Aug. 29; vocalist Earl Wrightson and conductor Frank DeVol, Aug. 31, and the N.Y. Philharmonic, Sept. 1. Season opens July 9 and closes Sept. 7.

MGM Records has devised a deejay-listener contest pegged on Connie Francis' latest disk, "If My Pillow Could Talk." The deejays are to ask their listeners to complete the question, "If Your Pillow Could Talk . . . What Would It Say?" Writer of the winning letter gets a \$100 U.S. Savings Bond, a phone call from Connie Francis, and a complete library of all of the singer's albums. The deejay who receives the winning letter gets a week's vacation at the Americana Hotel in Puerto Rico.

"The Common Market," tune written by Larry Douglas in Paris and Walter Bishop in New York, is getting a European disk spread. The disk, originally recorded in English by Betty DuBois for Karussell Records, is now on the market in Germany, Austria, Switzerland, Belgium, Holland, Luxembourg and Italy. EMI's Electrola has it for West Germany (Austria and Switzerland), Durium for Italy and Artone for Holland, Belgium and Luxembourg. Karussell has it for the Scandinavian countries.

Artist-Disk Deals

RCA Victor: The Cascades
RCA Victor has signed the Cascades, group with two singles and an LP currently riding the charts, to an exclusive disk pact. Unit scored with "Rhythm of the Rain" last year and a followup album is still making the rounds as is their latest single, "Last Leaf." All of this for Valiant Records. Neely Plumb, Victor Coast a&r manager will handle the group's output.

MGM: Jack Cassidy
MGM Records has inked Jack Cassidy, singer currently appearing on Broadway in "She Loves Me." His first disk for the company will be "Illona" and "Enter Laughing," to be released shortly.

Album Reviews

Continued from page 44

Rose and Russ Conway to present rich and colorful instrumental sounds.

PEDRO GARCIA & HIS DEL PRADO ORCH: "CHA CHA CHA" (Audio Fidelity). The bossa nova and other Latino fads may come and go but a staple seems to be the cha cha. Here, complete with liner notes that give instruction in dancing this terp trick, Pedro Garcia & his Del Prado Orch lend proper emphasis to the beat and provide lotsa bright and appropriate big band sounds. A little vocal touch is added from time to time, all adding up to a solid session for the cha cha set. Another appealing factor of the LP is that many of the tunes are new cha cha items and so there's a certain freshness here. In all, its a spirited and tasty terp item.

CHRIS COLUMBO QUINTETTE: "JAZZ" (Strand). Projecting a big, earthy sound with sax, organ, guitar and brass, the Chris Colombo Quintette her rocks out a collection of renderings of pop faves through the years. Although the emphasis is on a strong driving beat, the group takes an occasional time out for a ballad. There's lotsa drive and zest in the Colombo group's sound which combines blues with rock for solid effect. The ballad work, too, registers well, if not as strongly as the uptempo material. Tunes include "Teach Me Tonight," "Summer-time," "All the Way," "What a Difference a Day Makes," "Mr. Wonderful" and others.

OHIO TERPERY PREEMS

Sylvania, O., June 4.
Centennial Terrace, outdoor pavilion near Toledo, opened its 25th season Saturday (1) with Chuck Bisgroove's band. Among name combos set are Si Ventner, June 25, and Stan Kenton, July 23. Four Freshmen are booked July 9 and Les Elgart, Aug. 27. Glenn Miller band has also been inked for a date not firm as yet.

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FOLKWAYS RECORDS is the leading producer of recordings created for children by artists who LOVE children. Here are some of Folkways' 100 children's records that the N.Y. Times recently reviewed as "best for children."

Songs to Grow On, Woody Guthrie (FC7005) \$4.25. Amer. Folksongs for Children, Pete Seeger (FC7001) \$4.25. Music Time, Charley Bailey (FC7307) \$4.25.

NEW RELEASE

This Is Rhythm, Ella Jenkins (FC7652) \$5.95.

(All Folkways Records come with accompanying texts and instructional notes.)

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Latest Release:

LOVE THEMES FROM 'CLEOPATRA'

Exclusively on

United Artists Records

Copacabana, N.Y.

Connie Francis, Rip Taylor, Ralph Young, Faye Dean, Joe Mele and Frank Marti Orchs; \$8, \$7 minimums.

Jules Podell has apparently found the formula by which the promoters and the mature spenders can convene on a common meeting ground during the cotillion season. The trick is to get names appealing to the youngsters, but with catalogs that will please their elders.

That's the situation with Connie Francis who has never appeared to better advantage locally and to a more appreciative audience. Her opening night (Decoration Day) was virtually reserved for the mature folks. Miss Francis is a singer who infiltrates to the audience immediately and who employs a straightforward manner to keep them in thrall. She has been going fairly steady with the disk bestseller charts, and even though she doesn't announce her albums, her acceptance has been paved by way of the platters.

Miss Francis has prepared her act meticulously. Her arrangements are well-worked out with some of her tunes paired with songs of similar theme. There are times when she exhibits an Italianate and pashy air but she doesn't go overboard in that sector. Miss Francis encores twice and could have gone for more but wisely resisted the temptation.

Supplying the comedy is Rip Taylor who is essaying his first stand in this room. Taylor's strong-point is a simulated crying jag during which time he gets across an assortment of excellent lines. He has a pleasant mien and seems to be sufficiently experienced in handling his material. Taylor starts out strongly and never lets up. He reaches his peak with the lachrymal interlude and he's a winner at the end of his tour of duty.

The Doug Coudy Line, the Joe Mele and Frank Marti Orchs together with production singers Ralph Young and Faye Dean comprise the balance of an extremely pleasant bill. *Jose.*

Crescendo, L.A.

Los Angeles, May 27.
Mort Sahl, The Lettermen (3), Herb Alpert and his Tijuana Brass (7), \$2.50 cover, two-drink minimum.

Summer Sahl-stice has rolled around again at Gene Norman's establishment, and that's glad tidings for ardent L.A. admirers of America's most trenchant comic-critic-commentator. Backing up Mort Sahl this trip are The Lettermen and Herb Alpert and his Tijuana Brass.

Full appreciation of Sahl may be limited to something like one percent of the population, but to that select minority he represents a valid spokesman, a rational voice in the bewilderment of the 20th century. His targets range from Joe Carbo to God, but his most irresistible prey remains the top-level politician.

The Lettermen, a trio best known for their Capitol waxworks, offer fairly conventional vocal harmonies on a batch of standards. Each of the three young men also offers his own solo. By far the group's best offering is their wrap-up medley of selections from "West Side Story."

Alpert & Tijuana Brass offer several musical novelties and various Latin-oriented numbers such as their current dislick, "The Brave Bull." Show is in through June 9, with Ella Fitzgerald to follow. *Tube.*

Shoreham Hotel, D. C.

Washington, May 27.
Guy Lombardo, Carmen Lombardo, Lombardo Trio, Miles Batt, Jack & Sally Jenkins, Lee Caron, Lombardo's Royal Canadians Orch (16), Steve Kisley Orch (5); \$3.50 cover.

The Guy Lombardo musical package came here to open the Shoreham Hotel's lush and scenic Terrace for the summer and collided with two bad breaks. First the weather turned much too chilly for the Terrace to be used, and everything had to be moved into the hotel's Blue Room. Then, Bob Hope wound up at the microphone topping anything Lombardo & Co. could offer.

Project Hope, with lots of local social dazzle in the forefront, had taken the Terrace opener as a \$50 per plate benefit, and Bob Hope likes Project Hope for a reason

which may or may not be obvious. He flew in for the benefit.

And when he was called on for a few words, he took the stage for a good half hour of Hope-sized bombast, which had the elegantly turned crowd splitting their saphires. Sen Edward M. Kennedy (D-Mass.), one of the in the biggest crowd ever jammed into the Blue Room (the sold out Terrace is more vast but everyone had to be taken care of), liked this one from Hope: "Rocky has remarried, and Barry says he's not interested in the 1964 Presidential race. If this keeps up, Jack is going to have to run against Bobby."

Lombardo's magic with musical arrangements, in an earlier day idiom, was a great success with a society crowd mostly in the same age group. "There was a evident 'you're singing my language' reception for Carmen Lombardo with the outfit's trio, in the familiar 'Boo Hoo' of days long lost.

As for the show, the Lombardo Trio opened with a spirited "Enjoy Yourself." Miles Batt was next with as fine an interpretation of "San Francisco" as has been heard here.

The Mr. and Mrs. duo, Jack & Sally Jenkins, were on for a long, long time with tunes from various musical comedies, "West Side Story," "Oklahoma!," "Stop the World," "Music Man" and "Kismet." They each make a song sound good, and they blend nicely together. But they don't, in the old show biz phrase, leave hardly anyone hungry.

The Lombardo show's comedian, Lee Caron, in his Texas way, may be a big gun before another crowd. In this instance, his gags dived with Hope's. His whip act also was questionable from the standpoint of taste. He came dangerously close to taking the fingers of James Symington, the man he called up from the crowd to hold a small piece of paper.

He might have gotten the chair. Symington was until a few days ago administrative assistant to Attorney General Robert F. Kennedy. In the meantime, he remains, as always, the son of Sen. and Mrs. Stuart Symington (D-Mo.).

The Steve Kisley orch. alternated very pleasantly for dancing. Next on the Terrace: the Brothers Four. *Corp.*

Boulevard, Rego Park, L.I.

Dion (with Bill Jacobs), Lee Tully, Stanford & Lynn, Johnny Morris Orch; \$8 minimum.

The Boulevard, one of the king-sized nabe spots, seems to be making potent bids to keep the promoters in the area. They have been able to get much business from the Long Island schools and organizations and according to operator Arturo Cano, who runs the spot along with Abe Goldstein, this has been one of their most successful seasons.

The Boulevard has tapped Dion for promoters. Dion came to prominence fronting a group known as the Belmonts, and has had a varied career since going into business for himself. His latest hearing in the metropolitan area indicates a growing strength in his singing and song style. He is also armed with brighter arrangements and comes in with a battery of his own musicians to give him surer backing. This surplus of musicians, however, sometimes give him too much volume, but generally, they ride with him to excellent results.

Dion's catalog comprises many of the disk tunes with which he's associated including "Runaway Sue," "Wanderer" and many others that get immediate recognition from the youthful assemblage. One of his strongpoints is his working with his own guitar accompaniment plus the rhythm section. His vocal quality hits the peak at these moments.

In the major support is Lee Tully, a comedian who combines routines and topical remarks in a pleasing combination. Tully gets a lot of his text from the dailies and his comments are germane to the social scene. His magnum opus is a routine based on abbreviations used in the apartment rental ads. It's a funny bit that puts him far in front.

Completing the lineup is the tap team of Stanford & Lynn, who have a good set of dances. Their cleat work is designed along modern lines and their routines have a stimulating quality which warms up the house for acts to follow. Their closer is a rib of the old vaude teams of similar construction which tops off their offering. *Jose.*

**"ENCHANTING SPELL"**

NELSON EDDY and GALE SHERWOOD thank Glenn C. Pullen for writing in the Cleveland Record: "They weave an enchanting spell of melodic magic. Sophisticated top-shelf showmanship is the phrase for this team of entertainers, celebrating their 10th year together."

A. P. A. Inc. Handles

Blue Angel, N.Y.

Vaughn Meader, Allen & Grier, Jean Paul Vignon, Bobby Short Trio; \$5, \$6 minimums.

Max Gordon has concocted one of the more interesting bills in his showshop with the repeat of Vaughn Meader in the headline spot. The cohorts on the session are the comedy pair of Allen & Grier and Jean Paul Vignon. Later is further discussed under New Acts.

It's apropos to observe that of the three acts at the Blue Angel, two, Meader and the team, have had their genesis at the coffee houses in Greenwich Village. These spots seem to be the new hatcheries. There they learn their craft until they can either meet the requirements of the more commercial world, or else wait until the cultural lag catches up to them.

In Meader's case, he has acquired sufficient experience to polish his John F. Kennedy presidential routine. But he has also worked out additional topical material, and he seems to be kneading these into what will ultimately be a more versatile act. There are still some holes in his delivery of these, but there are indications that he's closing them. However, his presidential interview sequence is a vastly improved highlight of his turn. He can field the questions from the audience, and apparently there are no stooges, with skill, grace and humor. It's an extremely clever end to his turn, and the audience here is quite appreciative.

The folksingers have left a rich vein of entertainment which can be tapped by humorists. Long held to be one of the sacrosanct items in the amusement orbit, the performers are learning where the laughs lie in the old channies, work songs, folk tunes and ballads. Allan Sherman has shown that there's huge boxoffice in ribbing this end of the craft, and now this lead is being taken up by an increasing amount of performers. Allan & Grier, a man-and-wife team, are nice looking youngsters with a clever and even sexy line of material. They twist the old tunes into modern ribs. There's their tune on shaving points in a basketball game, a mad madrigal concerning the gathering of firewood, a work song of the Chock-Full-Of Nuts laborers, and other items that give them a huge lead over the audience. The male provides the accompaniment on the guitar.

The foyer entertainment is by Bobby Short who is a strong lure on his own, and his sidemen double as backers of the acts in the main room when needed. *Jose.*

Port O' Call, St. Pete

St. Petersburg, May 27.
Jimmy Nelson, Los Chavales de Espana (12), Nino Nanni, Ralph Flanagan Orch (12); \$7.50 minimum.

Unique musical arrangements and polish of Ralph Flanagan hit as he opened in main dining room of Guy Lombardo's Port-O-Call Monday night, following Lombardo on his own stamping grounds. Vocalist Curley Weinberg, a band

man, displays suave showmanship in putting across a song.

Jimmy Nelson, young man with a dummy—two dummies, in fact—takes his ventriloquism seriously, projecting cleancut comedy through sidekicks Danny O'Day and Humphrey Hickberry, and generously handing the best lines to O'Day. Nelson casually lights cigarettes while O'Day jabbars on—and on. The little fellow drinks water because he's "thirsty, not dirty."

Strictly spectacular, Los Chavales de Espana, famed Kids from Spain, explode onto The Port stage in colorful costumes. The exciting show, always a favorite on the Sun-coast, is spread by a dozen musicians, dancers and singers of incredible versatility—playing 24 instruments, singing solos, duets and choros and dancing the passionate Flamenco. Luis Tamayo and Felix Caballero team in a rousing rendition of "Granada," and Isabela—only femme in the group—joins Miguel in a Spanish dance of rhythmic precision. The haunting beauty of violins played in unison is particularly effective and finale by the Barcelonians comes too soon. The sparse house is typical of a Monday night in the area; advance reservations indicate the usual capacity crowds by weekend.

Nino Nanni, piano jester of the Salon Rouge lounge, continues with own established following and with after-show customers from the main room.

Flanagan will occupy the podium through July 13; Los Chavales and Jimmy Nelson, skedded through June 8, will be followed by Tito Guizar and Henny Youngman starting June 10. *Odie*

Hotel Roosevelt, N.O.

New Orleans, May 24.
Helen Traubel, Richmond Gale, Leon Kelner Orch (11); \$2.50 weeknight minimum, \$4 Sat.

Helen Traubel, the Wagnerian soprano turned nitery thrush, received a standing ovation at conclusion of her opening performance Thursday night (23) in Seymour Weiss' nocturnal rendezvous. She had the capacity audience from the start.

Miss Traubel dazzles the customers with the warmth of her personality as well as the magnitude of her operatic voice. Her tunes range from standards like "Bill Bailey" and "St. Louis Blues" to operatic excerpts from "Pagliacci," "Carmen," "Aida" and "Boheme." Each number drew hefty applause and she was called back from several encores.

Miss Traubel is ably accompanied by her musical director, Richmond Gale, who shows virtuosity in his own right. In one selection co-featuring her and Gale, the soprano scores heavily in a selection studded with some of her Jimmy Durante experiences.

The singer gets class support from Leon Kelner's house combination. Musical crew also packs the floor during the terp sessions.

Miss Traubel's engagement is an SRO cinch throughout the two-week booking. *Liuz.*

Gatineau, Ottawa

Ottawa, May 31.
Myron Cohen, Lynn Christie, Russ Thomas Orch (5); \$2.50 admission.

The only time customers in the Gatineau Club stop guffawing at Myron Cohen's stories is between shows. Even then they retell the tales and giggle. Cohen's routines, seldom the same, are heavily spiked with kudos for Ed Sullivan and he includes praise for Robert Goulet, including a bit of kidding about two Cohen quickies Goulet goofed when he tried to use them in his act. Cohen played the old (now fire-raised) Gatineau three years ago, weeks before it burned. This is his first booking in the new room of Joe Saxe where he is closer to the tablesitters. While his manner of working gives each customer the impression he's sitting across the table, Cohen avoids any purposeful contact with the audience. He beautifully ignores heckling, thus squelches it before it gets started. Unlike many stand-up wits, he never connects his items with people out front.

Lynn Christie, held over, introduces a socko tribute to Judy Garland. Penned for her by the Gatineau's music topper, Russ Thomas, Miss Christie manages to sound enough like Judy to give the offering plenty impact. *Gorm.*

Palmer House, Chi

Chicago, June 1.
Eartha Kitt, Jay Nemeth, Ben Arden Orch; \$3-\$3.50 cover.

Attribute it to better-heeled teenagers, the longstanding prestige of the Empire Room and/or Eartha Kitt's durable showmanship, but this swankery is notching outstanding post-prom biz. Packed audience for the show caught was a solid mass of white-jacketed beardless youths and white-gowned debs, a large share of them eating a late dinner, a distinct second show bonus for the room.

Miss Kitt last appeared in Chi at Mister Kelly's, where she was greatly restricted by the tight confines of the miniscule floor. The dance floor of the Empire Room affords her more than enough room to stalk and slither, and she puts it to effective use. Whether prowling the ringside perimeter or languidly loling or a chaise longue, Miss Kitt is an attention-holding symbol of sophisticated sex.

There's no June or moon in Miss Kitt's repertoire, but there is much nostalgia for lost love and a lot of anticipation for new loves to be exploited. "Mad About The Boy" is as close as she gets to amour proper. From there on, it's such bittersweet fare as "September Song," and "When The World Was Young," or her Kitt-enish approach to "Leave Some For Later On," "I Want To Be Evil," a wry "Old Fashioned Girl" and her sulky trademark version of "C'est Si Bon."

Ventriloquist Jay Nemeth and his dog puppet, Nicky, are a charming contrast to the headliner's libidinal laments. The pair's dialogue is fresh and clever, and Nemeth has astutely invested his mock-canine partner with an engagingly raffish personality.

Ben Arden's first-rate house orch backs Miss Kitt deftly and dishes up one of the most terpeable beats around town. Mimi Benzell and Morey Amsterdam open June 14 for two weeks. *Mor.*

Roosevelt Grill, N. Y.

Sue Carson, Frank D'Rone, The Countrymen (4); Al Conte Orch; cover, \$1.50-\$2.

This is the third Show-Go-Round entry at this popular hotel room, and probably the best all-round layout. It is being presented under the aegis of Arthur D. Doolley, new general manager of the Hotel Roosevelt. And it bids fair to attract more than the other bills if for no other reason than that regular patrons of the Grill have come to expect this new talent set-up rather than bands-for-dancing as had been the custom for years here.

Sue Carson, attractive brunet with plenty of sex appeal, has a solid comedy routine that depends considerably on sound effects and orch backing for top results. She is a real hit here, her zany comedies being a real howl to patrons. Aside from the takeoff on tele commercials, which she does well, Miss Carson mimics Dinah Shore, Pearl Bailey and Lena Horne. Last-named is perhaps standout.

About the wildest routine is the one with an African jungle background. Her interpretation of the various characters even down to the odd bird that lays square eggs is strictly for hilarious laughter. Miss Carson seems suited for any sort of room or nitery.

Frank D'Rone, manly male warbler, only recently was at the N. Y. Living Room. His current outing easily measures up ahead of that appearance. He tees off with "Lover Come Back," and instantly wins attention despite going on at 10:35 for the initial show opening night. "But Not For Me" tips his easy sense of rhythm while his medley from "Gigi" is top flight.

The Countrymen, four husky lads who wear sports sweaters, are a typical folksong group. Reputedly they are from the Coast and obviously have been around. This is their initialer in N. Y. If one likes folksingers, they are okay although their choice of songs often seems ill-advised.

Al Conte's Trio still plays the entire production as well as for tersing of customers. It seems a bit too much of a burden especially when one considers the mileage for some of the acts, both onstage and in rehearsal. Conte continues to cut a smart show. *Wear.*

AGENTS CAN'T BRUSH CAFE BIZ

Liquor Bd. Crackdown on A.C. Clubs Places Summer Season in Jeopardy

Atlantic City, June 4.

This resort may be without most of its major night-clubs should charges made by ABC agents be substantiated at hearings slated at various dates this month. Five top clubs face New Jersey Alcoholic Beverage Control citations, while a sixth has already been closed for 150 days stretching through the season and into early autumn. The charges mostly include allowing B-girl activity and permitting indecent shows.

Clubs named include the 500 Club, which has operated for 27 years without a single infraction, and whose operators are yelling "cop" on this one; another big nitery, the Harlem, scene of big summer sepias reviews; Le Bistro, midtown spot, and the Jockey Club, which has been in trouble many times. Paddock-International is already dark under a 150-days suspension for B-girl activity and permitting a lewd show.

While summer closing seems a remote possibility for most of the clubs, should ABC be that drastic the resort would have only the Hialeah, which books for the younger crowd, the Stardust, recently opened by the Bakers, Al Jr. and Sr., in the field. Jack Bernato has already said he plans no talent booking for his Gondola room at his big restaurant Luigi's, this season.

Both Paul (Skinny) D'Amato and Herb Freeman, who own the 500 Club, are innocent victims of that citation. A room was rented to a local lodge, the contract calling for the service of dinners and beverages. The club on its own booked Pearl Williams for one show. The ABC agents caught the act, and the club was cited for permitting an indecent show with a hearing set for June 27th, in Newark.

Most Club owners are reported up in arms claiming that ABC agents are unduly aggressive here. They say that they invite their employees, the girls particularly, to have a drink with them, and then when they accept, slap on the citation.

In Newark, Emerson A. Tschupp, acting director of the ABC, denies (Continued on page 54)

NAT COLE GOES OVER GUARANTEE ON COAST

Hollywood, June 4.

Nat King Cole's date at the Cocoanut Grove of the Ambassador Hotel, Los Angeles, was sufficiently profitable to put the singer into the overages brackets. Cole was paid for \$8,000 guarantee plus 50% of the covers over \$7,500.

In his first week, Cole hit the extra coin with \$1,123 for the first stanza and thence \$3,049 for the second session. Although not a record, Cole's business is highly satisfactory to the inn and they're now dickering for a repeat here for next season.

Belafonte Sets New Top For Tix in Ottawa Date

Ottawa, June 4.

Highest top this capital has ever known—\$6.80—goes on Harry Belafonte and troupe show July 2-6 at 2,357-seat Capital Theatre here. Impresario is Earl Crowe of Tremblay Concerts.

Big top applies only to Friday-Saturday nights. Show comes here from three weeks at 3,200-seat O'Keefe Centre, Toronto.

Liberace at Shoreham, D.

Hollywood, June 4.

Liberace makes his first stand in Washington, D.C., in three years and first at hostelry when he opens June 10 for week at Shoreham Hotel.

Pianist follows with week at Port-O-Call Inn and Country Club, Tierra Verde, Fla., and couple of one-niters before teeing off month at Riviera Hotel, Las Vegas, July 2.

Showmanship, Bank Style

Gordon Currie, a gagging cartoonist from Australia, has been pursuing his unique career as entertainer in American banks since 1954. He appears nowhere else, and has now played 58 cities, usually staying a month since he broke in his act at the First National Bank of Dallas.

Currie draws instant caricatures of bank depositors. He qualifies as one of the few entertainers who banks, still retaining some of their traditional dignity despite their modern advertising over radio and video, will employ.

Among the path of his bank itinerary Currie has made some 1,500 local tv appearances in the U.S.

Vaude Returns To Scotland As Bingo Fad Fades

Dundee, Scotland, June 4.

Vaude is making a comeback in this industrial East of Scotland town, where it seemed for months that bingo had triumphed in the only live vaudeville, the Palace.

When the Palace, an indie theatre featuring local comic and singers, went over to bingo at the end of last year, many thought the death knell had sounded.

Bingo was given a fair trial. Then attendance figures started to slide. Theatre manager Gordon Reid decided to recommend that vaudeville be given another chance. Scot comedian Johnny Victory, just in from tours of Canada and Germany, was packed.

When the opening week final tally was made, it was found the b.o. figures set up a record for May, a traditionally bad time of the year for show biz hereabouts.

"This must surely be the first theatre in Scotland to reverse the bingo trend," Reid told VARIETY. "Much of the credit must go to Victory. This show came into a cold, cold theatre, and the artists had, virtually, to start from scratch."

Discussing bingo vs. vaude, one local critic commented: "For this Monday night proved once again what a set of mugs we are if we let the Palace go again. You have no greater sense of community than when you are sharing laughter."

Mitch Miller Singalongs Hitting Arena Circuit

Mitch Miller will hit the arena circuit this fall with his "Sing Along With Mitch" troupe. He's already set for three dates with more being lined up by the William Morris Agency. He's playing under a guarantee and percentage arrangement.

Miller has already set St. Louis for Sept. 19; Philadelphia, Sept. 24 and Boston, Sept. 25. Cast is expected to comprise of most of the talent appearing with Miller on his NBC-TV show. However, it's anticipated that more acts will be added for the arenas.

Gloria DeMarco's Solo

Gloria DeMarco is doing a single. She's slated to open tonight (Wed.) at Cafe Society, N.Y., which until recently had the intimate revue "N.Y. Coloring Book." Miss DeMarco is one of the Five Singing DeMarcos, a sister team, which hasn't been functioning as a group for some time.

Also on the CS bill are Pettiford & Chiles and Bill St. Clair.

ASHLEY-STEINER RETAINS ROMM

By JOE COHEN

Importance of the personal appearance division to a well-functioning agency is seen by the formation of a variety department by the Ashley Steiner-Famous Artists Agency, which has retained Harry A. Romm to head the re-arrangement. The AS-FA office has been seeking to start such a sector for some time. Agency toppers have been talking about amalgamation with other offices, and they have also been interviewing many for that post.

Romm is an agency veteran of many years having been with General Artists Corp., MCA, and then opened his own office but gave it up to become a film producer and later was eastern studio representative for Columbia Pictures. A brother is Leonard Romm of GAC.

The forming of a variety sector at AS-FA points up anew the need by major offices for cafe and theatre divisions. Frequently, an agency cannot service a major headliner completely without such a department. Film and television names have found that there's a lot of change that can be picked up in Las Vegas niteries as well as fairs. Also the huge coin to be made in arena dates is another incentive for names to seek an agency who can work with them all the way.

At the same time, agencies have also found that they cannot approach many headliners to join them unless they do have nitery and theatre departments. Thus, when MCA broke up, Ashley Steiner got many top names, but others felt that their best bet was an office that could slot them in the appearance areas.

Another facet of the personals lies in the fact that it's needed as (Continued on page 54)

Fontaine No-Show Closes Cincy Surf

Cincinnati, June 4.

The Surf Club closed Saturday (1) before the scheduled end of the season because of the Frank Fontaine's cancellation of a date which was to have started yesterday (Tues.). Irv Hoinke Jr., spot manager stated he received a wire from General Artists Corp., Fontaine's handlers, stating "Fontaine is not aware of and does not recognize any commitment to perform at the Surf Club and will definitely not appear."

The initial booking, according to Hoinke, was made through Joe Glaser's Associated Booking Corp. last Oct. 2. In his initial stand, Fontaine was paid \$2,000 and was repaid for \$4,000. Since the contract was made, Fontaine shifted from ABC to GAC.

Hoinke said that he has a copy of the Fontaine's \$4,000 contract bearing the comic's signature, the same as appeared on the club's first contract with him, and that Oscar Cohen, of ABC signified willingness to testify about Fontaine's signature.

Since inking the contract, Fontaine's salary has gone up considerably more than \$4,000 getting as high as \$12,500 for a week's work in some instances.

REELECT JOE E. LEWIS ABBOTT OF FRIARS CLUB

Joe E. Lewis was reelected Abbott of the Friars Club in New York, while Harry Delf was retained as Dean of the organization. Other officers are: Dr. S. L. Meylackson, treasurer and Red Buttons, secretary.

Named to the Friar's board of governors were Godman Ace, Oscar Katz, Buddy Howe, Al Kelly, Judge A. Lieberman, Louis C. Schenfield, Burton Turkus and William B. Williams.

Find AGVA Financial Reports To Federal Agency 'Unacceptable'

Washington, June 5.

The financial reports by the American Guild of Variety Artists given to the Bureau of Labor Management reports under terms of the Landrum-Griffin Act, have been termed "unacceptable" to the BLMR. Reason is the failure of elected officers to sign the statements as required under the law. Instead the AGVA reports, except in the case of Chicago, were signed by the branch manager.

The unacceptability of the AGVA reports is further aggravated by the fact that they came in three weeks after the deadline. Under the law, the reports must be submitted 90 days. AGVA's fiscal year ends Jan 31, and statements were therefore due at the end of April, but were not received by the BLMR until late in May. They have filed only 20 of the 27 reports due.

The disclosure of the improper filing of financial statements came from a BLMR spokesman at a time when the union is preparing for its annual convention and national board meeting, former of which is set to convene next Monday (10) at the Americana Hotel, N.Y., with the board powwow set to start Thursday (13). It's expected to create a ruckus at the confab, inasmuch as fines and/or jail sentences are set under the Landrum-Griffin Act for failure to comply or for supplying false information.

The failure to submit proper reports by AGVA has its genesis under the "Holcomb" ruling by Commissioner John Holcomb of the BLMR, who declared that under terms of the act, each of the AGVA offices in cities where they operate, are to be considered locals, and they must file financial statements properly signed by the president and treasurer or the equivalent elected officers. Branch managers, who are appointed employees are not qualified to sign the statements, according to the terms of the act. BLMR stated that they have received no reason for AGVA's failure to comply or for the lateness of its reports.

The union recently held elections in various cities where an executive board was named. Board, in turn, elects its officers. These officers are eligible to ink the statements. However, in order to avoid any difficulties about signing false reports, the officers must be conversant with all the local's fiscal affairs if they are not to be punished for signing statements containing errors or false information.

Most of the elections were stormy affairs. In New York, for example, more ballots were in the boxes than there were members present. A second election was held, but it's being contested because insufficient notice of balloting was given to the members. In Los Angeles, the meeting was stormy, and a rump slate was elected following the takeover of the meeting by insurgents. Another election was held.

In New York, AGVA national administrator Bobby Faye declared the reports would be done over to conform, and officers will sign the statements.

New School, N.Y., Sets Summer Arts Festival

New School for Social Research, N.Y., will conduct a Summer Arts Festival weekend evenings from June 1 through July 19. School hopes to make this an annual.

Events in the fest will include a five concert series on the subject of "Jazz is Music" with Hall Overton as lecturer and Jules Columby as program director. There also will be a discussion of the New Wave films and the off-Broadway theatre.

Artists signed include Art Farmer, June 1; Zoot Sims & Al Cohn, June 8; Oscar Brand, June 14; Horace Silver Quintet, June 15; singer Brock Peters, June 21; Thelonus Monk Quartet, June 22; singer Anita Sheer, June 28; Sonny Rollins, June 29; Odetta, July 12, and Jean Redpath, July 19.



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Leonard Cancels Morocco, Mont'l Over AGVA Bond

Montreal, June 4.

Comic Jack E. Leonard failed to open here Saturday night (1) for engagement at El Morocco which was to last one week, after hassle involving American Guild of Variety Artists bond and salary. Although no one involved in the dispute would talk for attribution, it is understood that Leonard insisted on getting his money, or a substantial part of it, before opening, and the club didn't come through.

Show has been playing names all season—Lillian Roth, Milton Berle, Eartha Kitt, Sophie Tucker, Myron Cohen, et al—but this is the first time any of the names hasn't been able to make some arrangement with the club.

Report is that issue involves the \$5,000 bond which club owner "Cookie" Varvaro has placed with AGVA, and additional \$5,000 required as guarantee.

Varvaro has usually been able to make arrangement with attractions for payment of salary, pro rated on nightly basis, or something similar.

There were many cancellations when it was learned Leonard wasn't opening, since he's a good attraction here because of video appearances.

American Guild of Variety office in New York declared that Varvaro had been permitted to operate with nightly salary payments for some time, but now they wanted the bond in advance as a protection for performers.

Inasmuch as Varvaro was unable to come up with the scratch, the spot was placed on the unfair list.

Playboy License Appeal Won't Be Heard Till Fall

Albany, June 4.

The New York Playboy Club's appeal from a decision by the Appellate Division of the N.Y. Supreme Court upholding License Commissioner Bernard J. O'Connell's refusal to grant it a cabaret license won't be heard before the Fall term of the Court of Appeals.

Supreme Court Justice Arthur Klein originally has set aside O'Connell's ruling. The Appellate Division reversed Justice Klein's opinion in an unanimous decision. Playboy Club appealed to the Court of Appeals, the state's highest tribunal. The club reportedly has filed no briefs as yet.

Ohio's Cedar Point Amus. Park Preems With \$3,000,000 New Look

Cleveland, June 4. Cedar Point Amusement Park sported a \$3,000,000 new look on its reopening last Saturday (25), raising estimated value of the resort on shores of Lake Erie and Sandusky Bay up to \$20,000,000.

Biggest single new attraction is an old-fashioned train, powered by the 60-year-old Maude L. locomotive. Built for use on a Louisiana plantation to haul sugar cane from field to mill, it is the sister of a similar engine at California's Disneyland.

Complete cost of five-car trains, locomotive and a railroad station built in a post-Civil War style, according to officials of Cedar Point Inc., came to about \$500,000. Carrying 300 passengers on five cars, the Maude L. puffs its way through dense forest land inhabited by live Buffalo, elk, deer, peacocks and Indians.

Other additions this year are a Mill Race, a water ride over 32-foot high rapids; a "scamper ride"; a German "wild mouse" ride; a

two story "dark" ride; a western stage coach ride, the "astronaut" and a new marine aquarium including sharks.

Construction has started on a \$500,000 roller coaster occupying a 12-acre tract, to be put into operation next year. Cedar Point's attendance jumped up from 665,000 in 1959, when new owners bought resort from Brockling Co., to 1,540,000 visitors last season.

Resort is now operated by syndicate of such Clevelanders as Emile A. Legros, George A. Roose, G. Rider Neff, and E. R. Lemmon, vice-pres and general manager, who was former director of operations at the west coast Disneyland.

Park's ballroom continues to feature big touring dance orchestras on Sundays, with bands from Cleveland and other North Ohio cities playing on weekdays.

EX-MGR. HITS GREGORY WITH \$250,000 SUIT

Chicago, June 4. Comic Dick Gregory is being sued for \$250,000 by Tim Boxer, his former manager and press-agent. In a suit filed last Friday (31) in U.S. District Court in Chicago, Boxer alleges that Gregory promised to pay him \$100 a week for life and not less than \$25,000 for each year that the two were associated.

The suit is being handled for Boxer by Elmer Gertz, prominent civil liberties barrister, who has represented Nathan Leopold in his release from prison and who has been the attorney for Henry Miller in several midwestern censorship cases against "Tropic of Cancer."

The complaint traces Boxer's association with Gregory from the comic's days as a \$50 per week coffee house monologist to his current estimated \$5,000 a week status. It quotes VARIETY and the New York Times as stating that Boxer was a prime factor in Gregory's success.

Billy Eckstein, 74, Suffers Stroke a Few Hours After Tribute by Mon't Show Biz

Montreal, June 4.

Billy Eckstein, 74, whose pianistic have been heard from the before the silent flicks, through the heyday of vaude, and until fairly recently, appears to have wrapped up his showbiz career. Within hours after the local grease-paint fraternity paid him tribute on the stage of Her Majesty's Theatre which closed for good last week (27), Eckstein suffered a stroke. His condition is critical.

Night was one to remember with everyone—performers, musicians, stage hands—giving their stuff gratis, and Eckstein winding up with a fair bit of change to help him through this trying period. Biggest hand was for vet—Billy Munro—who brought the house down with his "When My Baby Smiles at Me" which he wrote in 1919 and literally sold for a song.

Hal Wardell of radio station CKVL was an adequate emcee. Rupert Caplan, one of the most prominent CBC producers, showed his vet showmanship knack with the presentation of a scroll to "Mr. Fingers Eckstein" from all of Montreal.

Other acts, which soaked over their stuff were: the juggling Rudenko Bros. (2), Raftsmen (3), folksingers; thrush Margo MacKinnon, and just about everyone who was around and off that light. Wally Newman's orch cut the show.

Bare Burlesque Brings K.C. Bulls

Kansas City, June 4.

Police vice squad in a raid on the Folly Burlesque Theatre here last Tuesday (28) arrested 10 persons. They were released on bond with a hearing set for Kansas City, Municipal Court June 28.

Included in the arrests were three strippers, Wally Nash, the owner, and six employees. Lt. Robert Heinen, commander of the vice squad, said the raid by a crew of seven was staged after the dancers were found to be disrobing completely on the stage.

Charges of indecent performance, contributing to the delinquency of a minor and indecent conduct were filed against Jarolyn Ann Tackett, 23, known as Miss Chickie Teas; Nancy Linetta Freitag, 21, known as Miss Tele Star; and Anita Louise Douds, 22, known as Miss Conlina.

Nash was charged with staging an indecent performance and contributing to the delinquency of a minor. Six employees were charged with assisting in an indecent performance. The strippers and Nash were released on bonds of \$1,000, while the six employees posted \$500 bonds.

The Folly has had the only live talent stage shows in town for several years. It has been operating on a continuous show policy, usually with about three strippers, a comic and m.c. on the bill. Since the theatre had been on this policy for several years and since Nash is known to stringently police the house, some surprise was expressed in the trade at the raid which was staged during an afternoon performance.

Numbered among the 42 patrons in the theatre were two youths of 16 and one woman. The patrons are expected to be summoned as witnesses at the June 26 hearing.

Rename Felix Alegria Caribe Hilton Booker

San Juan, P.R., June 4.

Felix Luis Alegria, former publicity and entertainment head of the Caribe Hilton Hotel here, has been renamed to the post of book-er for the Club Caribe in the hotel. He succeeds Nicolas Albors, who had been booking the hotel since Alegria left that post to join the now defunct MCA. Albors was transferred to the Mayaguez Hilton, also P. R., as assistant executive manager.

Alegria subsequently joined Agency of the Performing Arts headed by Dave Baumgarten. He will handle the hotel's bookings as part of his APA chore.

Hildegard's Memoirs

"Over 50—So What!" by Hildegard, with Adele Whitely Fletcher (Doubleday; \$3.50), is the determinedly vigorous autobiography of the chanteuse, with special attention paid to her schemes for retaining a youthful appearance. In addition to recapping her childhood, her struggles and her successes, star supplies lists of exercises, diets, unguents, philosophies and fashion hints designed to help preserve youth.

Book drops names with the abandon Hildegard uses to toss roses to her audiences. It would be nice if the authors or their editors knew that the last name of "good friend" Margaret Truman Daniel does not carry a final "s."

Rodo.

FONTAINE TO HEADLINE PORT'S ROSE FESTIVAL

Portland, Ore., June 4.

Frank Fontaine has been set to headline the 1963 Rose Festival stage show in the Memorial Coliseum June 11-17. The seven-act vaudeur is the most costly in the history of the 10-day bash. In addition to Fontaine, the two hour layout will include Shari Lewis, Homer & Jethro, Bumpty Spectaculars, Francis Brun, Johnny Matson, one opening act, and George Arnold's orch.

This is the first time the PREFA hired Tommy O'Loughlin to produce the nightly attraction. He produced the Sport Show, Home Show, and Auto Show earlier this year and set a new attendance record for each of the three. He was rehired for each in 1964. The 10,000 seater will be scaled at \$2.50.

Beverly Hillbillies, Plus Durante to Indiana Fair

Indianapolis, June 4.

Bookings for the 1963 Indiana State Fair will include Jimmy Durante, who with his old vaudeville sidekick, Eddie Jackson, plus Sonny King and Jenny Jackson, will give four shows on the first two days of the fair, Aug. 24-25.

Also booked for five Coliseum performances are three of the Beverly Hillbillies — Grannie (Irene Ryan); Big Jethro (Max Baer), and Elly May (Donna Douglas), who will appear over the Labor Day weekend, Aug. 31-Sept. 1 and 2.

Basie in Honolulu

Honolulu, June 4.

Count Basie Band will give two additional concerts here Sunday and Monday (9-10) on a stopover visit while en route from Japan to California.

First show will be at the Army's Schofield Barracks and final program is set for the Civic auditorium. The shows are being promoted by Earl Finch, who's set prices at \$1.25 to \$2.25 in order to draw maximum teen turnouts. The band appeared in the Hilton Hawaiian Village Dome for two nights while en route to Tokyo, with the house scaled so high that audiences were disappointingly sparse.

Snows' 60th Wedding Anni

Manchester, N.H., June 4.

Two old-time vaudeville entertainers observed their 60th wedding anniversary here, May 20.

They are 81-year-old Arthur Snow and his wife, both natives of Rhode Island, who played the eastern United States and Canadian vaudeville circuits for many years with their "Sporting Jim" act. Despite his advanced age, Mr. Snow, who was "Singing Sheriff of Concoctook" at Hopkinton Fair for 25 years, still performs before granges, clubs and church groups.

CARTER BARRON, D.C., SETS LOTSA NAMES

Washington, June 4.

The Feld brothers, Irvin and Izzy, open their 10th season in the Carter Barron Amphitheatre June 10 with the familiar programming potpourri.

Skedded are Roger Williams & Co., June 10-16; Ethel Merman & Co., June 17-23; Sally Anne Howes in "Brigadoon" with James Hurst, June 24-30; Jack Soo and Yin Sun in "Flower Drum Song," July 1-7.

An Evening With the Kingston Trio, July 8-14; following is New York Opera Festival, with Metropolitan Opera guest stars singing six operas.

Ella Fitzgerald with Stan Getz & his Quintet and Charlie Byrd & his Trio move in July 22-28; New York City Ballet, July 29-Aug. 4; Don Ameche's International Show Time Circus, Aug. 5-11.

Victor Borge, Aug. 12-18; Nat King Cole & Co., Aug. 19-25; Peter, Paul & Mary and Odetta, Aug. 26-Sept. 1.



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Desegregation at Florida Niteries Ended After One-Week's Tryout

St. Petersburg, June 4. Desegregation at the Peppermint Lounge on nearby Madeira Beach midway in the chain of Holiday Isles, was short-lived. Attorney Alan R. Williams announced last week that owners Richard Freeman and Miss Clydia Jo Myers were rescinding policy of serving Negroes after less than one week of innovation.

Announcement, which stated that the lounge was abandoning serving Negroes "out of respect and admiration for individuals and businesses which comprise the area . . .", was issued after a disturbance there last week resulted in the arrest of four of 11 youths who were involved in what was apparently a fracas stemming from integration of the beach nitery.

Addressed to Madeira Beach city mayor, the announcement pointed out that owners felt they should consider the effect their policy

would have, not only on their business, but also on the area itself. "No pressure was brought to bear," according to Williams. A Negro band, engaged to play at the lounge, will remain, he added.

Ted Lewis Joins Vegas Roster Of Lounge Names

Las Vegas, June 4. Ted Lewis is the latest topline to join the growing list of Las Vegas lounge stars. His current gig in the new lounge at Wilbur Clark's Desert Inn is so successful, the hotel is bringing him back later this summer.

Lewis first appeared in Vegas at the Last Frontier in 1946, and he's starred here at least once a year since that time (one year he appeared three times) mostly at the DI. He's also played the Flamingo, Tropicana, and Riviera.

Such stars as Billy Eckstine, Roberta Sherwood, Jerry Colonna, Harry James, Sheeky Greene, Della Reese, Kay Stevens, Louis Prima, Lionel Hampton, Don Cornell, Ray Anthony, the Mary Kaye Trio, Al Hirt, Paul Gilbert, Billy Daniels, Frances Faye, Henny Youngman, Freddy Martin, Bobby Shriver, Sarah Vaughan, Charlie Teagarden, and Dinah Washington long ago joined the Strip lounge lineup.

One school of thought here is that main showrooms may eventually become obsolete, except for those housing the spectaculars such as the Lido de Paris and the Folies Bergere. Reason for this belief is that hotels barely break even with food service, but in a lounge, where the turnover is sometimes quadrupled, there is a high markup on drinks—and more important, a lounge doesn't have a captive audience atmosphere found in a showroom. A person can come and go as he pleases, and when he goes, there's a good chance he will patronize the gaming tables.

For this lounge act, Lewis is backed by a six-piece orch which includes Sammy Blank, trombonist, who does impressions of famed bandleaders. A pert Irish Coleen, named Josie O'Donnell, socks across some of the oldies with Lewis.

George Val George, magician, is woven into the proceedings, with Lewis himself becoming involved in a few of the tricks. Eddie Chester, Lewis' original "Shadow," rounds out the cast.

Americana's Royal Box Dark Till Fisher Bow

The Royal Box of the Americana Hotel, N.Y., has closed down until next Tuesday (11) when Eddie Fisher opens. Failure to come up with a suitable interim headliner is said to be the reason.

Donald O'Connor, who was current in the room at the time of its temporary shuttering, was let out of the contract after Saturday's (2) performance, instead of continuing on until last night (Tues.).

St. Regis Roof Bows

The St. Regis Roof in the Hotel St. Regis, will unveil for the summer season next Wednesday (12) replacing the downstairs Maisonette operation where Peter Duchin Orch prevails. Duchin, incidentally, has been repacted for next year.

The Roof will have the Charles Turecamo orch with the Walter Kay Trio alternating. Opening night's prices will be a prix-fixe \$15 dinner. Other nights will be at a \$3 couvert.

BAKERS BUY A.C. NITERY

Atlantic City, N.J., June 4. Schillig's Escort Bar, in the bistro sector of the resort, has been taken over by the Bakers, Al Jr. and Al Sr., refurbished, and renamed the Stardust Lounge.

Spot will offer a no cover, no minimum policy and will play talent on an open all night plan seven days per week.

EDUC'L STATION YELLS FOUL AT N.M. STATE FAIR

Albuquerque, June 4. New Mexico State Fair, which gets plenty of free plugs and mileage out of the state's lone educational television station, KMNE-TV, during the annual exposition, slapped the station around and refused to go along with a money request to help pay for those plugs.

At a meeting of the fair commission last week in Deming, the board allowed total of \$500 for support of the station. Video outlet had requested \$2,000. Station each year telecasts about 50 hours of events at the show, and screens them in most of state's classrooms. Station also provides live feeds for commercial stations hereabouts.

At the same meeting, the board okayed expenditure of \$3,600 for local advertising agency, Brad Prince, to handle public relations. A \$15,000 advertising contract went to Ward Hicks Agency locally.

Board is still dickering for talent lineup, and already has signed cowboy singers-actors Jimmy Wakely and Rex Allen, singer Anita Bryant and Don Ameche's International TV Circus.

Try Gimmicks To Hike Cafe B.O.

Minneapolis, June 4. Suffering from the same income-tax regulation induced biz slump suffered by bistros generally throughout the nation, local niteries now continually are thinking up new and different ways, amounting to stunts, to try to arrest the downtrend and stimulate patronage.

One of the latest such finds the Padded Cell here out to take advantage of the present "girl watching" craze.

In its effort to accomplish this, the spot has started what it calls Friday "Girl-Watching Nights." An invitation has gone forth to all "watchable girls" to come and be "watched."

Another of the new biz bids has the White House, which like the Padded Cell hitherto has been featuring its floor show performers, now initiating Saturday night "Steak Festivals" that for the \$3.50 give to customers the choice of 16-oz. U. S. Choice sirloin, filet mignon or tenderloin in a new outdoor garden cafe a la Paris.

Mahalia Jackson Enlists Show Biz To Raise Coin for Desegregation Fight

Scanga Returns With Gay '90s Spot in Pitt

Pittsburgh, June 4. Dick Scanga, who is planning on rebuilding his burned out Vogue Terrace Dinner Theatre, has leased the Cedars Lounge and Supper Club on the outskirts of the city and will operate the spot as The Good Old Days.

It will be a nostalgic-styled room with decor and service patterned after the Gay '90s period. He will have sawdust on the floor.

ITA Getting 300G To Expand Scope; Dickers Merger

Although there have been some reports which have indicated otherwise, International Talent Associates is not interested in making any deals calling for the absorption of the agency by another group, according to Larry Bennett, ITA cofounder and exec v.p. In fact, new capital of around \$500,000 has been offered which the agency is planning to accept to be used for expansion purposes by ITA.

The agency recently acquired Harry Bell and Dick Birkmeyer's B&B Management operation, bringing around 40 radio and tv personalities into the ITA fold and, earlier, the agency had expanded into the areas of film and tv representation. These are the types of things that are in mind for the percenter, says Bennett, who is coowner with prez Bert Block.

Plans are for continued growth in more areas. Block has been having meetings with the Donald Langdon Agency of London, agent for the legit "Beyond the Fringe," as to the possible takeover of the outfit by ITA for the development of legit and special event projects both in England and in the U.S. The agency is already working with the John Coast Agency in London and some merging might happen there too. But one thing is clear, Bennett says, ITA is definitely not up for absorption by anyone else.

Chicago, June 4. Having raised more than \$40,000 to provide legal funds for Rev. Martin Luther King's desegregation forces in Birmingham, Ala. here last week, gospel singer Mahalia Jackson next will stage a benefit at Carnegie Hall, N.Y., to aid King's "non-violent uprising" in Greenwood, Miss. The New York show is set for June 21 and will be similar to the one Miss Jackson arranged in Chicago, with a lineup of volunteer performers and with King and his lieutenant, Rev. Ralph Abernathy, taking part.

The Chicago program last Monday (27) went SRO at the 5,000-seat Arie Crown Theatre at McCormick Place and yielded \$28,700 from ticket sales. Baskets passed in the audience after the speeches by King and Abernathy raised an-

(Continued on page 54)



LARRY WILDE

VARIETY MAY 21

Gatineau, Ottawa

Boniface Joe Saxe has a neatly balanced bill in his Gatineau Club nitery, with Larry Wilde collecting guffaws. Wilde is a solid performer, picking up topical items, even customers, and working with them into laughs. With NATO meeting here this week, he has a load of items to work with. But his big bit night last Monday (20) was a male table-sitter who refused to look at the stage. Wilde is never offensive, always witty, never blue. Chanting stints display clicko pipes which should get more use in the stanza.

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House Reviews

Apollo, N. Y.

The Miracles (4), The Marvellettes (4), Little Stevie Wonder, Bill Murray, Marvin Gaye, Martha & the Vandellas (3), The Centours (4), Choccker Campbell & Band (12); "Payroll" (Anglo).

Current bill at the Apollo is a diverse rock outing with lotsa groups but uneven results. Topping the bill are The Miracles, three guys and a gal rockers who deliver a set of rousing tunes in solid style, paced by the religiously-styled wailing of the group's lead singer. Unit's "Got a Hold On Me," is a solid number in its groove and rouses the crowd at this Harlem showcase effectively.

The Marvellettes are four femmes who have managed to pile up a succession of click platters, some

of which they reprise during their turn. "Please Mr. Postman" and "Playboy" are among their tunes, all of which are solid with hip and pro styling. They're good lookers too and the audience appreciates what they do.

Little Stevie Wonder, a 12-year-old version of mentor Ray Charles, also blind, turns in a versatile performance. He alternately plays the drums, organ and harmonica and also sings. Best of these efforts is his work with the mouth organ, this having strong blues styling and an earthy feel. Youngster also performs with okay values on drums and organ. His singing, however, is weak, his undeveloped voice often straining to match the renditions of his mentor. He does okay on the uptempo tunes but his ballad "Masquerade Is All Over" was rough.

Bill Murray, show's emcee, also takes the spotlight for a solo comedy turn during which he registers well. Seemingly influenced by the style of Redd Foxx, he puffs a cigarette and mugs his way through a set of regional jokes tinged with blue. He goes over solidly with the crowd. Singer Marvin Gaye does okay on his "Hitchhike" uptempo rocker but isn't as effective with his "No Greater Love" ballad. Teaming with conga drummer Eddie Bongo, he does some quip trading and Bongo does a fast bit which amuses.

Martha & the Vandellas do some heavy rocking, paced by strong lead singing by Martha and another femme. Group's tunes all score solidly. The Centours are a big, noisy unit which offer little besides considerable volume. Some terping and screaming is woven into the act which needs modulation and shaping. Choccker Campbell & his Band back the doings and also solo nicely. It's a good group which registers well.

Kali.

Pavilion, Glasgow

Glasgow, June 1. "The Lex McLean Show," starring Tex McLean, with Hollander & Hart, Melody Makers (4), The Hi-Fi's (3), Sydney Devine, Ann Williams, Margo Bentley, The Parnells (2), Ronnie Dale, Carr & Vosnie, Maxon Girls (12), Gordon Ritchie Orch.

This is twice-nightly vaude, with program content changing each fortnight, and headed by Lex McLean, a garrulous, long-nosed, informal Scot comedian with a Glasgow twang, much local flavoring, a generous sprinkling of smutty gags, and an obvious pull over his customers, from whom he draws a long continuous succession of belly-laffs. Show owes much of its aud reaction to the McLean brand of humor, an offbeat, localized

style which would surely fail to click outside Scotland.

Comedian has right sense of timing and garners yocks from majority of customers, particularly with his football-angled jokes. Some of his sketches need stronger tags, however, and, generally, he would benefit by cleaning-up his act to remove the bluish tinge which is unnecessary in so strong a comedian.

Rest of layout has its moments, mainly musical, with especially worthwhile offering from the musical Hi-Fi's, a mixed threesome who give out with lotsa polish and verve. The four Melody Makers (instrumental and comedy) are a lively male foursome, and Mal Hollander & Esther Hart are comedy-musical twosome of whom the femme half is the cleverer, and who, solo, could surely make progress as a zany comedy gal; she has the mannerisms and elastic neck to make her a cinch for musical comedy.

Ann Williams, a teenage newcomer, mouths her tunes too much, but has the looks and drive to make headway. Sydney Devine is a confident young balladeer with youth appeal while the Parnells are average mixed dancing duo. Ronnie Dale is a lively foil, but the work of a bright chirpy brunette, Margo Bentley, in double act with McLean is commendable. Yet comedy foils Jimmy Carr and Vonnegut work hard in comedy sketches, some of which are outdated in kitchen-sink settings.

Colin Stuart aids with Scot songs in the singing department, but should look to his button-style eyes, which attention to make-up would surely eliminate. The Moxon Girls are a decorative line. Overall production is achieved at a fast if noisy pace by director Billy Dunlop.

Gord.

Mahalia

Continued from page 53

other \$3,000 in immediate cash, and the program book and a number of large donations since the concert have brought in another \$10,000. With contributions still coming in, the final figure may be closer to \$50,000.

The city and local show biz unions cooperated to the extent that virtually the entire take was clear. Except for some smaller tabs picked up by Miss Jackson, the only major expense for the concert was the printing of tickets, and that came to \$169.95. Through the efforts of the gospel singer and her manager, Lou Mindling, the city contributed the theatre sans charge and even covered the operating costs. Local 10, AFM, put 28 tooters in the pit, and the eight stagehands and uniformed Andy Frain ushers were also gratis. There was no paid advertising for the benefit, but all of the newspapers and many of the radio and tv stations came through with free plugs.

Among those who performed were comic Dick Gregory and singers Dinah Washington and Gloria Lynn. Several who were unable to appear made cash contributions. The program began at 9 p.m. and lasted until 2:30 in the morning. The various unions picked up the overtime tab without complaint.

Dunes' Cast Changes

Las Vegas, June 4. Stubby Kaye, who created the role of Nicely Nicely in "Guys and Dolls," is back in the show, replacing Jack DeLon in the Dunes version. DeLon left to join the cast of the Mary Martin musical, "Jenny."

Also leaving was Alan Gale, who has been playing the "Nathan Detroit" role. He was replaced by Tim Herbert. Betty Grable, Dan Dailey, Lola Fisher, and Maxie Rosenbloom continue as co-stars.

Gale left the show in order to fulfill niterly commitments.

BUCK BUCKLEY



Inside Stuff—Vaude

Last week's story in re Chi booker Al Dvorin's suit against singer Bob Newkirk for nonfulfillment of contract erroneously stated that Dvorin was put on the AGVA "unfair" list for nonpayment of a franchise fee. It was because he refused to post a \$1,000 bond per the union constitution. Dvorin maintains the bond provision is illegal because it is not universally enforced.

Can't Brush Cafe Biz

Continued from page 51

that this is so. "We don't make mass investigations," he said. "Every investigation is based on a specific complaint. It just so happens that the net effects give the appearance that most of the Atlantic City night clubs are under a buildup for clients who can develop into film and television material. It's recalled that MCA made 90% of its coin with only 10% of its roster. Yet it kept nearly all of the 1,100 names on its list, most of whom were in the nitery and theatre ends, because many names filtered to the top from these ranks.

At the present time, Ashley-Steiner-Famous Artists is figured to be the second largest office with only William Morris Agency topping them. The office was heavily in the chips merely through its film and tele packages, but nonetheless took on the comparatively heavy expense of building a variety section because no agency can offer complete services without one.

It's recalled that Romms film, "Ladies of the Chorus" was Marilyn Monroe's first picture. He also produced "Hey Let's Twist," "Two Tickets to Paris," "Have Rocket Will Travel" among others.

With his joining AS-FA he is reunited with Milt Krasny with whom he worked at GAC many years ago. Krasny is now stationed on the Coast for the agency and one of his responsibilities is variety activity in that area.

A.C. Liquor Woes

Continued from page 51

investigation at the same time. Some of these charges were made as early as last December.

The situation: The Paddock International—under a 150 day suspension for permitting B-Girl activity and lewd shows.

Club Harlem—awaits ABC decision after a hearing in Newark when it was charged with allowing a prostitute on the premises. Charges were made last November after big summer club was closed keeping only lounge bar open.

Jockey Club—closed for 75 days last November 26 until Feb. 11 for permitting a lewd show and B-girl activity. It has another ABC hearing on similar charges scheduled for June 10.

Black Orchid—ABC agents reported citing club for B-girl activity.

Le Bistro—visited by ABC agents nine times during February and March after which charges of permitting B-girl activity was lodged.

500 Club—permitting a lewd performance on premises.

Policy of the ABC in past has been to take into consideration the past record of the club and whether it elects to fight or enter a non vult plea to the charge. Plea

of guilty results in five or 10 days being deleted from sentence.

Belief here is that while ABC might shutter one or two of old offender spots, it will not move to close big seasonal clubs which must have summer business to survive.

SET 'GRAND OL' OPRY' FOR FIRST VEGAS STAND

Las Vegas, June 4.

Bob Williams has signed Archie Campbell to co-star with him in the "Grand Ol' Opry" which will open in the New Frontier showroom here June 6, replacing Belle Barth.

This will be the first invasion of Vegas by the country group from Nashville. If the hoedown gig is successful in the main room, New Frontier owner Warren "Doc" Bayley says he may move it permanently next door to the Last Frontier.



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CURRENT BILLS

WEEK OF JUNE 5

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Penny Nicholls, Bob Andrews, D'Angelo's, Two Pirates, Balcombes, Eddie Menzies, Eric Whitley, Jeff Hedges, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

SYDNEY (Tivoli) — Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

BRITAIN

BLACKPOOL (Grand) — Denny Willis, David Morton, Norman Caley, Joan Mann, Peter Felgate.

Winter Gardens — Ronnie Hilton, Doreen Hume, Joan Rhodes, Frank Berry, Tommy Wallis & Beryl, Pan Yue Jen, Jack Beckitt, Trio Doore.

Tower Circus — Charlie Cairoli & Co., Great Puzsati Troupe, Flying Zengannos, Rudi Liata, Los Onas, Ruppert's Bears, Circus Knie's Animals, Eugen Weidmann, Robert Bros., Elephants, Barnton Sisters, Hermanis, Sacha Houck, Bears, Desmond & Marks, Our Sammy, Little Jimmy & Circusettes.

BRISTOL (Hippodrome) — David Frost, Kenneth Cope, Derek Dene, Dorothy Baker, Johnny Wiltshire & Trebletones, Ralph & Barbara Albert.

LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Morris & Savage, Bob Wallis & Storeyville Jazzmen, Rudy Cardenas, Walter Gore, Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

MANCHESTER (Palace) — Jessie Evans, Peter Bull, Anton Rogers, Teddy Green, Gerald James, Oscar Quirk, Julian Orchard, Hilda Braid.

VICTORIA (Palace) — George Mitchell, Minstrels, John Boulton, Tony Mercer & Don Cleaver, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Timmie Rogers, Johnny Barracuda.

BASIN ST. EAST — Limelitters, Gerry Mulligan, Nancy Ames.

BLUE ANGEL — Bobby Short, Woody Allen, Alan & Grier, Jean Paul Vignon, Jane Hart.

BON SOIR — Teri Thornton, Patricia Scott, Tony & Eddie, Three Flames.

CAFE SOCIETY — Gloria DeMarco, Pelletford & Chiles, Bill St. Clair.

CHARADES — Laureanne Lemay, Shirley Leinwand, Tibor Rakossy, Eleanor Horvath.

CHATEAU MADRID — Duendos Gitanos, Serge & Sasha, Watsui Trio, Emilio Reyes.

COPACABANA — Connie Francis, Rip Taylor, Ralph Young, Joseph Mele, Frank Marti.

EMBERS — Dorothy Donegan, Buster Shaver.

FIVE SPOT — Thelonius Monk, Kenny Burrell.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & HulaBelles.

HICKORY HOUSE — Lee Evans, Les Reynolds.

HOTEL AMERICANA — Donald O'Connor, Lester Lanin.

HOTEL ASTOR — Ada Cavallo, Bob Kasha, Eddie Lane.

HOTEL NEW YORKER — Verna Lee, Milt Saunders.

HOTEL PARK SHERATON — Irving Fields, Bob Lou Cooley.

HOTEL PLAZA — Kitty Kallen, Emil Coleman, Mark Monte, Plaza Room, Julius Monk, Jack Fletcher, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Fredericka Weber, William Roy, Robert Colston.

HOTEL ST. REGIS — Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT — Sue Carson, Frank D'Rone, Countrymen.

INTERNATIONAL — Clyde McPhatter, Paul & Paula, Crystals, Mike Dursio.

JILLY'S — Bobby Cole, Chico Randall.

LATIN QUARTER — Bernard Bros., Pierre Le Bon, Bertin, Ron & Jay Holiday, Francois Szonyi & Claire, Five Williams Troupe, Barbara Heller, Martin Crosby, Jo Lombardi, Irving Fields.

LIVING ROOM — Adam Wade, Hank Garrett, Anne Merlin, Bob Ferro.

NO. 1 FIFTH AVENUE — Hankinson & De Maio, Millie Flinn, Dick Wallace.

SABRA — "The Happy Land," Leo Fuller, Noel Sharr, Sabra Dancers, Bob Phillips.

SQUARE EAST — "To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Nat Lewis Singers, Ellison Singers, Herman Stevens.

TOWN & COUNTRY — Tony Bennett, Bobby King, Mambo Aces, Ned Harvey.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, Bill McCutcheon, Ann Fraser, Bob Caliban, David Shire, Mona Abboud, McLean Stevenson, Richard Benedictis, Mabel Mercer.

VERSAILLES — Tyrie Glenn Jr., Imperials.

VIENNESE LANTERN — Barbara Reisman, Pola Berger, Ernest Schoen.

VILLAGE BARN — Maria Carilo, Gloria Hudson, Jim James, Piete Pete, Ronnie Douglas, Lou Harold.

VILLAGE GATE — Miriam Makeba.

VILLAGE VANGUARD — Clancy Bros. & Tony Makem, Bernard Peiffer.

CHICAGO

THE BEAR — Laurindo Almeida, Ian & Sylvia, Terry Callier, Fred Kaz.

BLUE ANGEL — "Calypso Carnival," Fayray Shelar, Lord Christo, Lady Limbo, Lord Smiley, Lord Tiger, Lord Charlton, Lord Nassau, The Duke, Al D'Almeida.

CONRAD HILTON — "It's a Hit," Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar, Dears, Boulevar, Dons, Teddy Phillips.

DEL PRADO HOTEL — "Hits of Broadway" revue.

DRAKE HOTEL — Chad Mitchell Trio, Jimmy Blade.

EDGEWATER BEACH — Vaughn Meader, Edgewater Beach Guys & Dolls, Don Davis.

GATE OF HORN — Ron Eliran, Jay Turner

JULIUS MONK'S — "Struts and Frets," LE BISTRO — Louis Jordan, Reno & Palmer, Buddy Charles.

LONDON HOUSE — Coleman Hawkins, Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S — Barbra Streisand, Jackie Vernon, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Eartha Kitt, Jay Nemeth, Ben Arden.

PLAYBOY — Dick Haviland, Abbey Lincoln, Jerry Grayson, Ray Petty, Tani Jones, Bob Vegas, Harold Harris Trio, Joe Farnello Trio, Bob Davis Trio, Joe Iaco Trio.

RAY COLOMB'S — Dick Contino.

SECOND CITY — "20,000 Frozen Grenadiers."

SHERATON-BLACKSTONE — Jan Norris, Frank Benteler.

SUTHERLAND LOUNGE — Miles Davis, Redd Foxx.

LOS ANGELES

COCONUT GROVE — Johnny Mathis, Dick Stable.

CRESCENDO — Mort Sahl, The Lettermen.

DINO'S — Connie Jacobs, Jack Elton, Steve LaFave.

JERRY LEWIS — Ann Hathaway.

LOSERS — Matt Dennis.

MELODY ROOM — The Senators.

INTERLUDE — Don Lane Show, Murray Banks.

SLATE BROS. — Don Rickles.

STATLER HOTEL — Elora Landis Revue.

TOWN HOUSE — Red Nichols & Five Pennies.

TROUBADOUR — Hoyt Axton, Bob Gibson, Sherwood Singers.

YE LITTLE CLUB — Mary Meade French, Jack Smalley Duo, Jerry Antes.

LAS VEGAS

DESERT INN — Danny Kaye, Dunhills, Johnny Mann Singers, Donna Arden Dancers, Carlton Hayes Revue, Lounge: Ted Lewis Revue, Dave Apollon, Los Churumbales de Espana, Silver Strings, Peterson-Baker.

DUNES — "Guys & Dolls," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie.

FLAMINGO — Joe E. Lewis, Ella Fitzgerald, Lounge: Della Reese, Delta Rhythm Boys, Bobby Sherwood, Phyllis Dorne, Bob Sims.

FREMONT — Frankie Brent, Jets, Johnny Rivers, Six, Frantics, Four Fabes.

GOLDEN NUGGET — Rose Maddox, Diplomats, Cut-Ups.

MACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER — Belle Barth, Lounge: Johnny Bachemin, Clara Ward Singers, Sunny Spencer.

RIVIERA — Tony Martin, Jose Greco, Jackie Clark, Jack Cathcart, Lounge: Kay Stevens, Joy and Boys.

SAHARA — Buddy Hackett, Helen O'Connell, Dale Harris, Moro-Landis Dancers, Louis Basil, Lounge: Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Freddie Bell, Russ Cantor.

SANDS — Red Skelton, Kuban Cossacks, Harry Nofal, Copa Girls, Antonio Morelli.

SHOWBOAT — Frank Verna, Johnny Paul.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo. Redman, Lounge: Chas Teagarden, Johnny LaMont, Allison McKay.

STARDUST — "Lido de Paris," Eddie O'Neal, Lounge: Don Cornell, Esquivel, Novelites, Andriani Bros.

TALLYHO — Gino Tonetti, Marty Heim, THUNDERBIRD — "South Pacific," Bill Meigs, Gay Edmund, Benny Baker, Alan Baxter, Mokihana, T. Whitney, Nat Brandwynne, Lounge: Frances Faye, Teddy Randazzo, Peggy Dietrick, Jack Schaffer.

TROPICANA — Folies Bergere '63, Ray Sinatra, Lounge: Mary Kaye Trio, Al De Paulis, Du Bonnet Trio.

RENO-TAHOE

CAL-NEVA (Tahoe) — Mel Young, Kitty Kover, Combo, Elsa Bianchi.

HAROLD'S — Kirby Stone, Francis Brunn, Blue Ribbon Belles, Don Conn.

HARRAH'S (Reno) — Woody Herman, Brothers Castro, Partners, Tune Timers, Wager & Carroll, Jimmy Wakely, Red Coby.

HARRAH'S (Tahoe) — Robert Goulet, Ford & Hines, Moro-Landis Singers and Dancers, Leighton Noble, Lounge: Billy Eckstine, Harry James, Jack Ross Sextet, Peter & Hank, Tunesmen, Gloria Tracy Quartet.

HOLIDAY — Harmonica Rascals, Abbie Neal and Ranch Girls, Patti Kim with Monte Bleu Quartet, Charles Gould and Satin Strings.

MAPES — Paul Gilbert, Jean Shannon, Smith Twins, Joe Karnes.

NEVADA LODGE (Tahoe) — Celebrities with Bobby Lane.

NORTH SHORE (Tahoe) — Lloyd Lindroth, Pierson Thal, with Merlene Garnet.

SPARKS NUGGET — Gordon & Sheila MacRae, Pompo-Teddy Family, George Arnold Singers and Dancers, Foster Edwards.

WAGON WHEEL (Tahoe) — Tommy Dorsey, Lounge: John LaSalle Quartet, King's IV, Bobby Page Show, We Four, Tom McKenzie, Ron Rose, Naida Lani & Beachcombers.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Cary Mal, Malkin, Angelo.

CARILLON — Lou Walters, "Ooh La La," Ruth Wallis, Jerry Newhy, Pierre Jacques, Eddie Garson, Jacques Donnet.

CASTAWAYS — Preacher Rollo, Jerry Gerald & Lesley, Ralph Fout, Cand Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Myron Cohen, Brenda Lee, Les Rhodes, La Playa Sextet.

DIPLOMAT — Van Smith, Pupi Campo, Kay Stevens, Eddie Barnes.

DORAL BEACH — Chico, Mal Malkin, Townsmen.

EDEN ROC — Bob Carroll, Pupi Campo, Val Olman, Monroe Kasse, Dorothy Donegan, Luis Varona, Leslie Hudee Strings.

FOUNTAINBLEAU — Len Dawson, Fountains.



FRANCOIS SZONYI and NANCY CLAIRE

Currently touring with the Ethel Merman Show, Melody Fair Theatre, North Tonawanda, N. Y. — Carousell Theatre, Framingham, Mass. — Carter Barron Theatre, Washington, D. C.

Chauncey Gray, Dean Murphy, Ziggy Lane.

LE B — Gospel Jazz Train, Wally Fritch, Jerry Marshall, Madmen.

PLAYBOY — Jimmy Boro, Cathy Carter, Tommy Cooper, Bill Riccio, Tony De Misco, Four, Sam Di Stefano Trio.

PLAY LOUNGE — Pat Morrissey, Brock Trio.

SEA GULL — Jimmy Holmes, Inkspots (4), Jimmy Grippio.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

SAN FRANCISCO

BIMBO'S 365 — Caroline Richter, Gino Baldi, Lest Charlton Revue.

BLACKHAWK — Ahmad Jamal.

CLAREMONT HOTEL (Berkeley) — Woody Herman.

CONDOR — George Hamilton, Teddy Brown.

EARTHQUAKE MCGOON'S — Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL — Jack Carter.

FORBIDDEN CITY — Sammie Fong, Toy & Wing, Coby Yee.

HUNGRY — Dick Gregory, Vince Guaraldi Trio, Margie McCoy.

JAZZ WORKSHOP — Sonny Rollins.

NEW FACK'S — Buddy Greco, Trustin Howard.

OFF BROADWAY — Sheeky Greene.

PURPLE ONION — "Macaroni Show," SHERATON PALACE — Red Nichols.

SUGAR HILL — Carmen McRae.

SAN JUAN

AMERICANA — Sylvia D'Sales Trio, Nino Silva Trio.

CARIBE HILTON — Michael Louvain, Miguelito Miranda, Luis Benjamin.

CONDADO BEACH — Dorothy Sarnoff, Pepito Torres, O. Lopez Vidal Five.

LA CONCHA — Latin Revue, Noro Morales, Nestor Torres.

SPANISH BALLET, Pepito Arvelo 5, Ruth Natal 5.

EL SAN JUAN — Lounges: Mandy Campo 6, The Corvairs.

Disney

Continued from page 1

stage auditorium. It's to be called "General Electric Progressland."

Ford Motors has a \$17,000,000 Fair project going via Disney.

Pepsi Cola in conjunction with UNICEF (United Nations Children's Fund) also is lined up for a display.

State of Illinois is mulling a tieup with Disney for a Lincolnshire exhibit. Others expectedly will be forthcoming.

As for city planning, Disney has in a tentative state the rehabilitation of the downtown area of St. Louis and new concepts for the layouts of the cities of Monterey, Calif., and Niagara, N. Y.

Disney's rep in Gotham related that the producer has been approached about the possibility of other Disneylands in states other than California and he's adamant against the idea. There's to be only one Disneyland, and right where it is now.

Jay Ward

Continued from page 2

Jay Hall at Columbia U., taking over the entire basement, supplying coonskin coats to the large band, collegiate favors to some 300 guests and have an added treat, a marching band from Manhattan College burst in periodically.

Ward never went to Columbia; his press agent says he's a Harvard man, but Harvard wouldn't lend its basement or anything.

Ward, who has a syndie series called "Fractured Flickers" starting in the fall, once took over the grand ballroom at the Plaza, for a picnic.

Next things he plans, if he can pull it off, is to hire a whole BMT subway and deliver his friends, acquaintances and biz associates to Coney Island for his own "Coney Island Film Festival."

New Acts

JEAN PAUL VIGNON

Songs

24 Mins.

Blue Angel, N.Y.

Jean Paul Vignon, a recent import from France, has come armed with a first-rate act and a knowing way of singing. This arsenal should be sufficient to get him attention on the U.S. nitery circuits. Vignon is a vigorous singer who emanates a lot of charm on the floor. He shows a forte in the rhythm department and he knows how to infuse a grain of humor in his work.

For his Blue Angel bow, Vignon is equipped with an act produced for him by Lyn Duddy & Jerry Bresler who have brightened up the verbiage in several standards to give Vignon's offering added interest. His magnum opus is "That's What Makes Paris, Parer" in which the tune is broken up for several comedy inserts. His scripters have also equipped him with some added interest for "Chicago" and he has a good version of "Lollipop & Roses." In all, Vignon has come in with material that showcases him excellently, and he should make out in the cafe circuit in short order. He's likely fodder for other fields as well. *Jose.*

EDI DOMINGO & THE LUCKY ONES (6)

Revue

50 Mins.

Saddle & Siroloin, Tucson

Edi Domingo, lately of the team of Edi Domingo & Renee Renor, has put together a three-man, three-gal group and the debut at the Saddle & Siroloin indicates big room potential or revue-type lounge stint, a la Dunes "Vive Les Girls." Domingo's group includes Patti Wood, Colleen Busby, Aysha De Festa, choreographer Jeffrey Gyle and Bob Bush.

Net result is a show woven around potent singer-entertaining Domingo, with solid possibility after a bit of tightening up of format and added experience as a team. Domingo has a statuesque-looker in Colleen Busby, late of the San Francisco Opera chorus. Pipes need additional nightclub exposure for confidence.

Patti Wood, from a Vegas Sahara Hotel chorus, is potential comedienne material with additional exposure and material.

She and Bush score on "Hillbilly Fever" and a soubrette-type number, "Stick to Water," with the bucolic efforts of Gyle.

Show-stopper, although not the closer, is Ed and Patti doing a combined and interwoven medley of "Bill Bailey" and "Around the World." Result is a heavy-handed reciprocation which should have closed the show.

Offering is a bit long but tightening up should come with additional exposure. *Alec.*

TERRY MADISON

Songs

35 Mins.

Riverside, Ottawa

If appearance were all, Terry Madison would be ahead of the field. Svelte, tall blond is stacked to slightly overflow the socko gowns she wears, and has enough savvy to make the view count big in the stint. Her pipes are adequate and tune selection, backed by okay arrangements, adds to the impact.

Big lack here is the sparkle that produces distinction and makes a performer rise high. Add that element to Miss Madison and she could move up to the top echelon. As it is, she will bolster any nitery or lounge bill. *Gorm.*

DOLORES LEIGH

Songs

25 Mins.

Black Knight, Toronto

Dolores Leigh, clad in a black lame evening gown, opens with a riotous "Day In, Day Out," which scores with the customers. For change of pace, she switches to "Lonesome Road" and "When Your Lover has Gone." Follows with "Heat Wave," to which she gives a belting style and comedy treatment, plus a rousing "Rock-a-bye" and finishes with a buoyant "Take Me Along."

Dolores Leigh is an established singer and can belt out or lend a caressing touch to her vocal strength. She is svelte in appearance and well-wrapped. Anyone looking for a musically principal can watch out for this gal. *McStay.*

McCALL & BRILL

Comedy

20 Mins.

Playboy Club, Chicago.

After a fairly amusing opening song, "Enthusiasm", in duo with long-faced Charlie Brill, his partner Mitzi McCall does a very funny Mae West bit. Then the pair change pace completely with a schmaltzy effective scene about a kids birthday

Shows Abroad

On the Town

London, May 31.
H. M. Tennent Ltd. with Roger L. Stevens & Oliver Goldsmith (by arrangement with Bernard Delfont) presentation of a musical comedy in two acts (19 scenes, 17 numbers), with music by Leonard Bernstein; book and lyrics by Betty Comden and Adolph Green, from an idea by Jerome Robbins. Staging and choreography by Joe Layton; assistant, Buddy Schwab; decor, Oliver Smith; costumes, Cynthia Tingey; lighting, Joe Davis; musical direction, Lawrence Leonard. Features Elspeth March, Rosamund Greenwood, John Humphry, Elliott Gould, Andrea Jaffe, Don McKay, Carol Arthur, Franklin Kiser, Gillian Lewis. Opened May 26, '63, at the Prince of Wales Theatre, London; \$4.30 top.
Workmen. Howarth Nuttall, Connel Miles Ozie, Elliott Gould, Franklin Kiser, Chip, Don McKay, Louis Godfrey, Andy, Ian Garry, Tom, Carol Arthur, Ann Macdonald, Flossie, Sheila Falconer, Her Friend, David Summers, Bill Poster, Annabelle Adams, Old Lady, Lewis Henry, Announcer, Andrea Jaffe, Ivy Smith, Louis Godfrey, Photographer, Connel Miles, Soldier, Harry Naughton, Sailor, Ian Garry, Ballet Dancer, Tommy Merrifield, Tennis Player, Ken Robson, Uperman, Thomas Kyffin, Hilly, Lewis Henry, Policeman, Howarth Nuttall, Prof. Fignett, Gillian Lewis, Claire, Sylvia Ellis, Pas de Deux, Tommy Merrifield, Elspeth March, Madam Dilly, Elspeth March, Judge Pitkin W. Bridgework, Lucy Schmeier, Rosamund Greenwood, Diana Dream, Meg Walter, Rajah Bimby, David Summers, Dancers: Linda Bywaters, Paula Bell, Sylvia Ellis, Sheila Falconer, Maureen Hill, Alec Jellie, Ann Macdonald, Vicky Udall, Meg Walter, Ian Garry, Louis Godfrey, Connel Miles, David Moffat, Harry Naughton, Ken Robson, Johnny Greenland.
Singers: Annabelle Adams, Canna Kendall, Valerie Lapudis, Joan Ryan, Lewis Henry, Thomas Kyffin, Howarth Nuttall, David Summers.
Numbers: "I Feel Like I'm Not Out of Bed Yet," "New York, New York," "Miss Subways," "Come Up to My Place," "Carried Away," "Lonely Town," "Barre," "I Can Cook Too," "Lucky to Be Me," "Time Square Ballet," "So Long Baby," "I Wish I Was Dead," "You Got Me," "I Understand," "Dream Coney Island," "Some Other Time," "Real Coney Island."

Had "On the Town" come to London hot from Broadway after its presentation in 1944, there is little doubt it would have been among the pacemakers of American musicals. But 20 years have passed and the vigor of the production cannot quite disguise the fact that its content is dated. Nevertheless, the musical, which first brought Broadway recognition to Leonard Bernstein, Jerome Robbins, Betty Comden and Adolph Green, wears remarkably well and will probably find an audience for a reasonable run.

As staged and choreographed by Joe Layton, the musical is loud and lively, with inventive routines and a brash gaiety that retains appeal. Bernstein's music, familiar through the Metro film more than a decade ago, has a distinctive style, but only two or three of his tunes compare to the quality of his more recent work.

Although there are one or two topical asides, such as a reference to Peter O'Toole, it is the Comden-Green book which has weathered the passage of time least successfully. The basic plot of three sailors on a spree in New York on a 24-hour pass was surely never meant to be more than just a peg for the songs, dances and the wide variety of Manhattan backgrounds.

"On the Town" is not the sort of musical that provides major star parts, and, interestingly, the invitations to the opening did not mention a single performer. It is a teamwork show and a good, energetic and talented company been recruited and work efficiently as a unit.

The most unusual casting is Elspeth March as Madam Dilly, the dipsomaniac singing teacher who conceals a bottle of booze in her ample bosom. Miss March, a respected dramatic and classical actress, gives a standout comedy performance. As the three young sailors, Elliott Gould, Franklin Kiser and Don McKay, are an effective trio, singing well and dancing with assurance.

Carol Arthur, who could be a Judy Garland stand-in, makes a vivacious cab driver, Andrea Jaffe reveals considerable charm as Miss Subway and Gillian Lewis seems a little too genteel as the third girl, though she has a charming singing voice.

John Humphry gets a few obvious laughs as anthropologist, understanding fiancée of a nympho anthropologist, as does Rosamund Greenwood as Miss Arthur's nasal

room mate. The remainder of the cast, and the big complement of dancers and singers, combine in the effective teamwork.

Best remembered of the tunes is "New York, New York," which the three sailors sing at the outset, and other distinguished numbers are "Some Other Time," and "Lonely Town," the latter sung by one of the sailors as he prowls the city in search of his girl.

The decor, designed by Oliver Smith, is bright and readily movable. Cynthia Tingey has fashioned gay and colorful costumes, and Joe Davis has done a first-class lighting job. The pit orchestra, batoned by Lawrence Leonard, is loud and vigorous, matching the mood of the show. Myro.

Norman

London, May 21.

Murray Macdonald & John Stevens presentation of a three-act comedy by Frank Harvey. Staged by Macdonald; decor, Ken Calder. Features Bernard Lee, Kathleen Harrison, Frazer Hines, Dilys Laye, David Andrews, George Desmond, John Standing, Venetia Maxwell, Brook Williams. Opened May 20, '63, at the Duchess Theatre, London; \$3.15 top.
Charlie, Kathleen Harrison, Dora, Frazer Hines, Gordon, Dilys Laye, Violet, David Andrews, Dennis, George Desmond, Mr. Peckett, John Standing, Norman, Venetia Maxwell, Vera, Brook Williams, Arthur Gibson.

Frank Harvey, a playwright who has been working on films for some time, makes an inauspicious return to legit with "Norman." The new work seems to have two different ideas, but doesn't effectively handle either. Is the author making fun of lower middleclass families or satirizing the no-longer-new wave dramas by ill-educated writers who lack craftsmanship? It isn't clear, but the effect is unsatisfying.

"Norman" suggests parodies of several of the familiar angry-young-playwright school of drama. The locale is London and the characters include an amiable sports-fan father, a slatternly mother, a pregnant older daughter whose Jamaican lover has left her, a sexpot younger daughter, a slow-witted older son, a brawling younger son and a brash, ill-informed playwright-nephew visitor who serves as catalyst of the unlikely action.

Co-producer Murray Macdonald has provided competent rather than imaginative direction. Bernard Lee gives a strong performance as the father bewildered by his unruly brood and Kathleen Harrison offers another of her accurate but familiar portrayals of a comic Cockney mother. Dilys Laye is credible as a pert Cockney girl and David Andrews underplays capably as the misunderstood older son. John Standing gives an assured characterization of the spurious champion of the lower classes and Frazer Hines seems uncertain as the younger son.

Ken Calder's single setting is suitably drab. Rich.

The Heroes

London, May 22.

Peter Daubeny presentation of a two-part program of dramatic excerpts in Italian, performed by the Teatro Popolare Italiano of Rome. Staged by Vittorio Gassman; sets and costumes, Giulio Coltellacci; music, Fiorenzo Carpi and Bruno Nicolai; commentary, Ghigi de Chiara. Vittorio Gassman, John Francis Lane, Stars Vittorio Gassman, features: mondo, Aldo Andre, Botic, Attilio Cucari, Bianca Galvan, Carlo Montagna, Jamil Zakkai. Opened May 21, '63, at the Aldwych Theatre, London; \$3.50 top.

Following its appearance at the Theatre of Nations international festival in Paris this Italian troupe led by Vittorio Gassman has arrived for six performances in a program of dramatic excerpts at the Aldwych Theatre, the London home of the Royal Shakespeare Co., which is currently on tour. The Italian language performance comprises selections of heroic drama from Aeschylus to Brecht, with a somewhat highflown commentary in English, and the audience is supposed to consider itself an assemblage of workers from Palermo.

The show is somewhat special in appeal, which is fair enough since it's for a brief engagement, but it's a rewarding experience for connoisseurs, and it displays the impressive acting range of Gassman, from the romantic bravura of the

Dumas "Kean" to the dialect comedy of 18th century comedy.

The general theme, vaguely concerned with the changing attitudes toward theatrical greatness, is imperfectly clarified, but the performance is lively, with a suggestion of indebtedness to Jean Vilar's French group and the Berliner Ensemble. Otta.

Night Conspirators

London, May 23.

Sy S. Stewart & Malcolm Fraser presentation (by arrangement with Bernard Delfont) of a two-act drama by Robert Muller. Staged by Willard Stoker; decor, Voytek; lighting, Michael Worthen. Stars Peter Wyngarde, Ralph Michael, John Robinson, Cyril Luckham, Wolfe Morris, Patrick Troughton; features Julian Summers, James Chase, Ronald Leigh-Hunt, Sally Home, Patricia Haines. Opened May 22, '63, at the Saville Theatre, London; \$7.50 top.
Werner Loder, Peter Wyngarde, Marianne, Patricia Haines, General von Schlitz, Ralph Michael, Karl Heins Fessel, Wolfe Morris, Franz von Markheim, John Robinson, Dr. Wolfgang Himmeldann, Cyril Luckham, Latinian Ambassador, Ronald Leigh-Hunt, Carla, Sally Home, Visitors, Patrick Troughton, James Chase, Dr. Uimhorst, Julian Somers, Lieutenant, Mark Moss, Soldier, Peter Rutherford.

Robert Muller, a novelist, journalist, ex-drama critic, is an intelligent, skillful writer with pronounced political views. Since his family suffered under the Nazi regime, he has intense suspicion and dislike of the Germans. His feeling is too obvious expressed in his play, "Night Conspirators," and weakens the impact of his platform. The drama tends to be a political tract which holds interest throughout, but doesn't measure up as stage entertainment.

Originally written for television, "Night Conspirators" has been stretched to the legit theatre's time requirements, but still Muller has not the time to develop his message or his story more than superficially. The message is simply that the Germans must be constantly watched or they'll plunge the world into another basin of war misery. But an essentially interesting play sometimes takes on the same aura of hatred and prejudice that it condemns.

"Night Conspirators" warns how modern, prosperous Germany might react to the knowledge that Hitler was not dead. Set in the Latinian Embassy in Germany in the present time, it shows how an assortment of important Germans at first recoil at the return of the Feuhrer, but gradually come around to a position of trying to use him to lead their country in another attempt at military world conquest.

Willard Stoker's direction should infuse more dramatic movement to avoid the feeling of a political debate. Ralph Michael is the embodiment of Teutonic efficiency as a general, and Peter Wyngarde, as a young, ruthless newspaper publisher who has long been a thorn in the Nazi flesh, is admirable in the early stages, though less convincing in the taut final scenes.

A wooden, but plausible performance by John Robinson as an opportunistic shipbuilder, an expertly oily portrayal by Wolfe Morris as the Minister of National Rehabilitation and a wily, though not very convincingly written study by Cyril Luckham as an archbishop, are other standouts in a good cast.

Sally Home and Patricia Haines cope with negligible feminine roles. Patrick Troughton plays Hitler and has one final scene in which he deteriorates into ranting. The character might have been even more dramatic if kept off-stage as a sinister menace.

Whether there is sufficient audience for "Night Conspirators" is a question, and the ample dimensions of the Saville Theatre is no help. But the author has something vital to say. Rich.

Touring Shows

(Figures cover June 2-16)

Camelot—Philharmonic, L.A. (June 3-8); Opera House, S.F. (June 10-15).
How to Succeed in Business Without Really Trying (2d Co.)—Auditorium, Denver (June 3-8); Curran, S.F. (June 10-15).
Mary, Mary (2d Co.)—Blackstone, Chi (June 3-15).
Mary, Mary (bus-truck)—Forrest, Philly (June 3-15).
Mary, Mary (4th Co.)—Fisher, Det. (June 3-15).
Milk and Honey—Shubert, Chi (June 3-15).
My Fair Lady (bus-truck)—Split-week stands (June 4-15).
Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad—Biltmore, L.A. (June 3-15).
Sound of Music (2d Co.)—Shubert, Philly (June 3-15).
Stop the World—I Want to Get Off (2d Co.)—Geary, S.F. (June 3-15).
Take Her, She's Mine—National, Wash. (June 3-15).

Shubert Alley Shorts

Jack Schlissel, general manager for producer David Merrick, is holidaying this week in San Juan, Puerto Rico. . . . Alexander H. Cohen, who combines Broadway producing with acting as New York representative for the O'Keefe Center, Toronto, is in London this week to scout the West End show crop and confab on production imports he's already set for next fall. He's due back next Wednesday (12).

The N.Y. Times took another drubbing last Sunday (2) for its previous week's unrealistic, inaccurate survey of the Broadway theatre season. Without actually identifying the Times by name, the N.Y. Herald Tribune delivered a two-part refutation of the paper's naively sensationalized financial story by Milton Esterow and the specious column by Howard Taubman in the May 26 drama section.

Walter Kerr, the Trib drama critic, devoted his column last Sunday to a rebuttal of the charge that Broadway is creatively bankrupt, and Stewart Little's statistical summary effectively upped the assertion that the season was economically disastrous. As an amusing dividend, the Trib also featured a dispatch from Moscow, reporting the current Soviet line that Broadway is a sort of horrible example of capitalistic decadence.

The touring "Milk and Honey" drew interesting reviews on the opening last week of its current engagement at the Shubert, Chicago. Glenn Syse wrote a balanced, readable notice in the Sun-Times and Claudia Cassidy had a brilliant piece in which she suggested that Molly Picon is a combination of Fanny Brice and Helen Hayes, with moments of Jimmy Durante. . . . The Washington critics tagged the touring "Take Her, She's Mine" as a stereotype family farce, but praised Tom Ewell as star and indicated the show should do biz.

Having returned from a Coast visit, Harold Prince is staging "She Didn't Say Yes" for a strawhat tryout tour. . . . Round-trip bus service to the American Shakespeare Festival, at Stratford, Conn., is available for matinee Wednesdays, Saturdays and Sundays, and beginning July 1, also Fridays. Departure is from the Astor Hotel, N.Y., at 11:30 a.m. . . . The League of N.Y. Theatres is continuing its telephone information service for ticket availabilities for Broadway shows. The service, started during the newspaper strike last winter, is being plugged with the alphabetical ad lists in the dailies. The number is MU 7-8020.

Walter and Jean Kerr, respectively drama critic for the N.Y. Herald Tribune and author of "Mary, Mary," are expecting another child, their sixth, and they have their fingers crossed in hopes it will be their first daughter. . . . Brooks Atkinson, N.Y. Times columnist and former drama critic, plans to spend the first part of June in Manhattan, but will return to his home at Durham, N.Y., for the rest of the summer. Howard Taubman, currently the Times critic, won't make his usual European tour this summer, but will take a month vacation.

Teresa Wright and Dane Clark will costar in Laurence Feldman's strawhat touring edition of "Tchin-Tchin," playing the dates previously booked for Arlene Francis and Jack Klugman, who did the show for the final weeks of the Broadway run. Miss Francis was injured about 10 days ago in a motor crash in which a woman passenger in the other car was killed. . . . A story in last week's issue, about a new "Passion Play" to be done this summer in Erl, erroneously identified the town as in West Germany. It's actually in Austria.

Broadway producers Ernest H. Martin and Cy Feuer and New York theatrical attorneys Irving Cohen and Edward E. Colton were speakers last week at the ninth annual Institute of Legal Aspects of the Entertainment Industry, at the Univ. of Southern California, Los Angeles. . . . Old drama critics never die: John Beaufort, who was upped last year from drama critic-columnist to be London office chief for the Christian Science Monitor, had a report in the paper last week on a trip to Bergen, Norway, to cover a performance of "Othello," with Broadway actor Earle Hyman playing the title role in Norwegian.

Show on Broadway

Pal Joey

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical comedy in two acts (12 scenes), with music by Richard Rodgers, lyrics, Lorenz Hart; book, John O'Hara, based on his own magazine sketches. Staged by Gus Schirmer Jr.; musical director, conductor, Pembroke Davenport; choreography, George and Ethel Martin; settings, Howard Bay; costumes, Frank Thompson; lighting, Peggy Clark; asst. conductor, Rudolph Bennett. Stars Bob Fosse, Viveca Lindfors, Elaine Dunn, Kay Medford, Jack Durant; features Rita Gardner, John D. Seymour, Art Burnett, George Church, Emory Bass, Betty Hyatt, Linton, Pat Turner, Charles Basile. Opened May 29, '63, at the N. Y. City Center; \$4.65 top.

Art Barnett, Bob Fosse, Pat Turner, Elaine Dunn, Dorothy D'Honau, Mickey, Carol Kroon, Diane, Dorothy Dushock, Dottie, Shelle Farrell, Sandra, Mercedes Ellington, Adele, Pann La Prode, Francine, Marilyn D'Honau, Linda English, Rita Gardner, Vera Simpson, Viveca Lindfors, Valerie, Betty Hyatt, Linton, Ernest, Emory Bass, Vera's Escort, John Coyle, Victor, Charles Basile, Schultz, George Zima, The Tenor, John Lankston, Melba Snyder, Kay Medford, Ludlow Lowell, Jack Durant, Lester Wilson, O'Brien, George Church, Mr. Hoople, John D. Seymour, Dancers: Nancy Baron, Carol Carlin, Sheila Cass, Dorothy D'Honau, Marilyn Ellington, Dorothy Dushock, Mercedes Ellington, Shelle Farrell, Judith Haskell, Carol Kroon, Jann La Prode, Signe Lund, Carmen Morales, Barbara Richman, Patricia Sigris, Babs Warden, Alan Castner, Gerard Brenette, John Coyle, Larry Davids, Hamp Dickens, Jim Hovis, Danny Jasinski, David M. Lober, Paul Reid Roman, Beatley Roton, Roy Smith, George Zima.

The dancing gets top honors in the current N. Y. City Center revival of "Pal Joey." A succession of lively numbers, choreographed by George and Ethel Martin and

brightly executed by a contingent of energetic terps makes enjoyable what otherwise might be just a so-so offering.

Although Richard Rodgers' spirited music and Lorenz Hart's clever lyrics remain plus factors, the same can't be said for John O'Hara's book. If there were a "Late Late Show" for legit, this version of the musical, which premed on Broadway in December, 1940, would qualify for presentation.

A notable weak spot in the current production is the casting of Viveca Lindfors as the wealthy Mrs. Simpson, who keeps the bills for the acquisitive Joey. She's just not right for the part. The actress, in straying from more familiar dramatic terrain, has wandered too far in this branchout into musical comedy.

Not only is her performance a caricature, but her singing is inadequate and, regrettably, one of her songs is the nifty, "Bewitched, Bothered and Bewildered." Bob Fosse, repeating the title role he played in the Center's 1961 workover of the musical, gives a one-note characterization of a selfish, egotistical heel.

Fosse, who's made his mark on Broadway as a dancer, choreographer and director, is fine in his footwork. Also standout in that area is Elaine Dunn as the lead chorus girl who scores personally in her comedy assignment, as well. The "Zip" striptease number is given passable handling by Kay Medford and Jack Durant, in the role he originated 23 years ago, is good as the fast-talking confidence man. Jess.

London Critics Divided on 'Town'; Brush-Off the 1944 Book as Dated

London, June 4. The London critics gave a mixed reception to "On the Town" on its opening at the Prince of Wales last Thursday (30). The adverse comments were largely limited to the fact that it had taken almost two decades for this musical to cross the Atlantic and is therefore dated. That was the main theme of Herbert Kretzmer's review in the Daily Express, suggesting that Leonard Bernstein, who was in the opening night audience, would have done better to have "refused to sanction the exhumation of this example of his tenderfoot days." Despite one or two sad attempts to bring the show up to date, Kretzmer wrote that remains rooted in the mid-40s, the era of Betty Grable and Artie Shaw.

On the same tack was Bernard Levin, the Daily Mail's aislesitter, who began his review, "In two words: too late." He said that the impact of the show is smaller than once it might have been, and in praising Leonard Bernstein, he commented, "The highest must be judged by the highest standards, and on the highest standards 'On the Town' is not memorable." David Nathan, in the Daily Herald, opined that what was the height of sophistication 20 years ago could seem naive today. There was an unqualified rave from Denis Blewett in the Daily Sketch, calling the show, an "ecstatic export," in the same league as "West Side Story," "Oklahoma" and "Carousel." The Daily Mirror's dramatic critic, Arthur Thirkell, called it a big, bright, brash musical, adding, "If you consider spectacular displays of energy entertaining you will love it. It gave me the blues."

The Times review, unsigned as always, reckoned it amazing that this "dazzling, professional piece of work" had taken so long to make the Atlantic crossing. The critic asserted that it proves that the principle of built-in obsolescence did not apply in the field of the American musical. It might have been written yesterday, he declared.

John Higgins was less enthusiastic in the Financial Times, but considered that in a London that was virtually bereft of good American musicals there was room for the brash, noisy old-fashioned product for a few months. He wished, however, that Bernstein had asked

(Continued on page 58)

'Sail Away' in Perky Start for Aussie Tour; Coward Has Busy Sked

Melbourne, June 4. Noel Coward's "Sail Away," which drew generally favorable notices in its recent opening at Her Majesty's Theatre here, is apparently due for a profitable stand. While conceding it's not a great musical, most critics found it entertaining and more like a revue than full-scale musical. Previous bookings elsewhere will limit the run, here and later in Sydney.

Coward himself supervised the last days of rehearsals and in some himself changed the slanting of certain characters to suit the players. After nine years abroad, Melbourne-born Maggie Fitzgibbon, has made a substantial hit in the femme lead, and Kevin Colson, also an Aussie, has clicked as leading man. During the eight days Coward has spent in Melbourne to supervise final rehearsals of the production, he had extensive publicity in the press and radio and tv interviews. On his last day in Melbourne he was visited at his hotel by Robert Menzies, Australian Prime Minister.

The author-actor-producer left here for Singapore for two weeks to work on a book of short stories, thence to Hong Kong and from there to the U.S. for the direction of his new musical, "The Girl Who Came to Supper," based on Terence Rattigan's "The Sleeping Prince."

After that, he'll start the production of the musical version of his play "Blithe Spirit," in which Beatrice Lillie will star. Then he'll go to London to direct a National Theatre revival of his old comedy, "Hay Fever," in period costume.

Man in White

Three-and-a-half years as a druggist in "West Side Story" have apparently qualified Albert M. Offenheimer for doctor roles. Since the closing of the Leonard Bernstein musical in 1961, he's played sawbones parts in a stock production of "The Happy Time" and an off-Broadway presentation of "Call It Virtue."

He's now appearing as a psychoanalyst in a summer theatre package of "Oh, Men Oh, Women."

'Oliver, World' Net 580G So Far

"Oliver" and "Stop the World—I Want to Get Off," the musicals imported from Britain by David Merrick, have thus far earned an estimated combined profit of \$580,000 on a total investment of \$325,000. That represents the take for the tuners after the recovery of capitalization, but prior to the deduction off the top, in each case, of a percentage payable to the original British managements.

"World," a two-company operation with the Broadway production now in its 36th week at the Shubert Theatre, N. Y., and the road edition currently at the Geary, San Francisco, has repaid its \$75,000 investment and earned a profit to date of about \$375,000. Deduction of 25% of the profits to the original British management leaves a balance of around \$281,250 for equal distribution between Merrick and the show's backers. The share to the latter represents a profit of about 186% on their investment.

"Oliver," now in its 22d week at the Imperial Theatre, N. Y., is figured to have earned a profit to date of about \$205,000 on its repaid \$250,000 investment. Deduction of 20% of the profits to the original British management leaves a balance of around \$153,750 for equal distribution between Merrick and the backers.

The latter's share represents a profit of about 30% on their investment. Over \$100,000 in profits was sunk into special advertising for the musical, which costars Clive Revill and Georgia Brown, the latter in the role she originated overseas. Donald Albery, who produced the Lionel Bart adaptation of Charles Dickens' novel, "Oliver Twist," in London, is partnered with Merrick on the Broadway presentation.

The two companies of "World," produced by Merrick, in association with London producer Bernard Delfont, are headed by Anthony Newley and Anna Quayle in New York and Joel Grey and Julie Newmar on the road. Newley and Miss Quayle are repeating the roles they originated in the London production of the musical which has book, music and lyrics by Newley and Leslie Bricusse.

Wardle to London Times; Gascoigne Follows Tynan

London, June 4. Irving Wardle is the new legit critic for the London Times, succeeding the late Anthony Cookman. Wardle has been second-string to Kenneth Tynan on the Observer. Tynan will quit the aisle seat of the Observer when he becomes literary editor for the National Theatre. Bamber Gascoigne, critic of The Spectator, will succeed Tynan in late summer. His successor as legit reviewer for the literary publication isn't set but Gascoigne will continue with book reviews for paper.

Bill Hunt to Northport

Northport, N. Y., May 28. The Red Barn Theatre will open its 11th season today (Tues.) and continue through Sept. 8 in this Long Island resort.

William Hunt is the producer at the 226-seat converted carriage house theatre-in-the-round. The stock season will feature guest stars and an Equity company.

Open Music Stock Tent At New Braunfels, Tex.

New Braunfels, Tex., June 4. A new summer stock theatre venture was launched here last Friday (31) with the opening of the Peninsula Playhouse at Landa Park. The initial show, "The Pajama Game," which will run for 10 performances.

Built with private funds from two university professors, the Playhouse is believed to be one of the first fully professional summer stock theatres in the state, and the sponsors hope to make it an Equity operation. The producers are James Duderstadt, chairman of the fine arts department at the Texas Lutheran College, Seguin, and Dr. Ronald Garrett, an assistant professor of chemistry. The theatre cost about \$30,000 of which about \$17,000 was borrowed.

Duderstadt has worked as an actor and director in New York and Hollywood. Edward Mangum, formerly a director at the Arena Stage in Washington and the Fred Miller Theatre in Milwaukee, is resident stager. Future offerings at the 550-seat showtent will include "South Pacific," "Mister Roberts," and "The King and I."

'Forum,' 'Take Her' Sked B-T Tours

Henry Guettel, represented on the road during the recently-concluded season as producer of the bus-and-truck edition of "The Sound of Music," will follow it in the fall with motorized units of "A Funny Thing Happened on the Way to the Forum" and "Take Her, She's Mine." He'll present the former by arrangement with Harold Prince, the musical's Broadway producer. "Take Her," another Prince production, will be presented by Guettel and Broadway producer Morton Gottlieb.

"Forum" and "Take Her" are two of the five productions scheduled to be sent out this season on the National Performing Arts circuit of split-week stands. The others are "A Man for All Seasons," "A Thousand Clowns" and the holdover, "Mary, Mary." Scratched as a bus-and-truck offering for this season is the "G.B.Sence of Women," a dramatization involving Shaw heroines in highlights from the author's plays.

Dorothy Olney, wife of Julian Olney, tour manager and vice-president of NPA, devised and arranged the Shaw piece with Day Tuttle. She now intends producing it in partnership with Richard Myers and Julius Fleischmann for Broadway production early next year following a road tryout of about 12 weeks.

The bus-and-truck edition of "Seasons" is being produced by NPA by arrangement with Robert Whitehead, Roger L. Stevens and H. M. Tennent Ltd., presentors of the British import on Broadway. "Clowns," in which Eddie Bracken is to star, is being produced by Lawrence Wittell and Kenneth J. Stein, by arrangement with Fred Coe and Arthur Cantor, producers of the New York original.

The bus-and-truck company of "Mary," which moved into Philadelphia recently for a planned summer's run following a tour of split-week stands, is scheduled to resume its travels next September, continuing on the road until mid-December. Other NPA bookings for the 1962-63 season, besides "Mary" and "Sound," were "Carnival" and "A Shot in the Dark." The four productions tallied a combined 124½ playing weeks and covered a total of 90,984 miles.

And Drink Gilbey's Gin Before the Performance

London, June 4. The Open Air Theatre will gamble on the unpredictable British weather with a season of, ominously, 13 weeks, under David Conville's management. The New Shakespeare company opens in London's Regent's Park next Monday (10) with "Much Ado About Nothing," to be followed by "A Midsummer Night's Dream." The venture is backed financially by the Arts Council, the London County Council, the Borough Councils of St. Pancras and Marylebone and W. A. Gilbey Ltd., wine merchants.

B'way Scramble for West End Hits Giving English Mgmnts. Lush Payoffs

By JESSE GROSS

Baldwin Powder Keg?

Negro novelist James Baldwin who became a political figure when he baited U.S. Attorney-General Robert Kennedy at the recent much-publicized segregation confrontation in N.Y. has gone to Puerto Rico to complete his first play. This is "Good Bye Blues For Mr. Charley." Cheryl Crawford will produce with Sidney Poitier starred.

Play is said to include a verbatim transcript of dialogue from an actual Dixie trial.

'Lady' for Japan; Where'll It End?

"My Fair Lady" will be performed in Japan starting this fall through a licensing agreement between CBS and Toho Co., Ltd., Tokyo.

The Japanese production, to be staged in Japanese with all-Japanese cast, will preem Sept. 1 in Tokyo's Takarazuka Theatre. The musical will star Tadao Takashima as Professor Henry Higgins and Chiemi Eri as Eliza Doolittle. The book and lyrics have been translated by Takeshi Kurahashi, professor of English literature at Waseda Univ. and producer is Kazuo Kakuta.

Herman Levin's original Broadway production of the Alan Jay Lerner and Frederick Loewe musicalization of George Bernard Shaw's "Pygmalion" closed last fall, but a second company is still touring by bus and truck. Also, the British edition is in its sixth year at the Drury Lane, London, and additional troupes are playing in various languages in other countries.

CBS, which provided the entire financing for the Broadway production, subsequently acquired all the subsidiary rights. Columbia Records, a division of the company, made the original cast album, which has already sold nearly 4,000,000 copies. It will similarly record the Japanese edition.

The film rights to the musical were sold to Warner Bros. for \$5,500,000, and shooting is due to start soon, with George Cukor directing, Audrey Hepburn as femme lead and Rex Harrison and Stanley Holloway in their respective original roles of Higgins and Doolittle.

The Toho company is a major Japanese legit and film production outfits, and owns numerous theatres.

Philly's Park Playhouse Skeds Several Tryouts

Philadelphia, June 4. The John B. Kelly Playhouse in the Park will be air-conditioned and renovated for its 12th season, opening June 3 and continuing through Aug. 31. Ethelyn R. Thrasher is managing director of the municipal arena strawhat on Belmont Plateau, in West Fairmount Park.

The schedule thus far includes "Dream Girl," June 3-8; "Sunday in New York," June 10-15; "The Billy Barnes Revue—1963," a tryout, June 17-22; "Time of Hope," a tryout, June 24-29; "Come Blow Your Horn," July 1-6; "Romanoff and Juliet," July 8-13; "The Night of the Iguana," July 15-20; "Little Mary Sunshine," July 22-27, and "Lord Pango," July 29-Aug. 3.

Under a new policy, the spot has dropped matinees Saturdays and will give two evening performances, but Wednesday afternoon shows will be continued.

Jeannette Clift Solos

Jeannette Clift will appear at the Gramercy Arts Theatre, N.Y., in a one-woman show tomorrow night (Thurs.) through Saturday night (8). The offering, titled "Gallery," is being presented by the H. E. C. Co.

Robert Tamplin, associate producer for the new Danny Kaye television series, staged the presentation.

Stiff competition among Broadway producers for the rights to British plays and musicals is giving West End managements lush returns on profit-sharing deals. That's illustrated by four of this season's click imports, "Beyond the Fringe," "The School for Scandal," "Oliver" and "Stop the World—I Want to Get Off."

All but "Scandal," which played a limited New York engagement and some out-of-town dates, are currently running on Broadway. "Scandal" and "Fringe" were brought over by Alexander H. Cohen and "Oliver" and "World" were imported by David Merrick.

On "Fringe," which was capitalized at \$100,000 with provision for 20% overall, the producers of the revue in Britain get 33½% of the profits, on top of 1½% of the gross. The balance of the profit is split equally between the Broadway management and the backers. Cohen is presenting the show on the Main Stem by arrangement with the original West End producers, William Donaldson and Donald Albery.

The deal on "Scandal" called for Tennent Productions, which presented the revival in London, to receive 25% of the net profits, in addition to \$1,250 weekly. The sharing arrangement gave Cohen 25% of the profits and the backers 50%. For its overseas transfer, the presentation was capitalized at \$60,000 with provision for 20% overall.

Donald Albery, who produced "Oliver" in London, is partnered with Merrick in the Broadway duplication of the musical and is figured to be getting 20% of the profits, with the balance split equally between Merrick and the Broadway backers. The Lionel Bart adaptation of the Charles Dickens novel, "Oliver Twist," is at the Imperial Theatre, N. Y., with Clive Revill and Georgia Brown costarred.

Bernard Delfont, who produced "World" in London, in association with Tennent and Marigold Music, is associated with Merrick in the Broadway and road editions of the tuner. The West End management of the Anthony Newley-Leslie Bricusse musical is figured to be getting 25% of the profits with Merrick and the Broadway backers

(Continued on page 58)

Her Majesty's Shatters, But Montreal Will Get 2 Replacement Leois

Montreal, June 4. With the final shuttering last week of Her Majesty's Theatre, long Montreal's sole house for touring shows, the city will not be blacked out for legit, but is due to get two theatres as replacements. One will be the Capitol, a 2,400-seat film house, and the other will be the new Place des Arts, due to open in September.

Her Majesty's closed May 27 with a testimonial show for Billy Eckstine, 74-year-old pianist, probably the best known in his line in Canada. The 1,600-seat house had been in continuous operation since its opening Nov. 7, 1898.

According to Phil Maurice, of United Amusements, the Capitol, after a \$100,000 conversion job, will open for legit in October, alternating first-run pictures with the stage musicals and plays. With the new Place des Arts, the city will also have a new 2,000 seat house to use for the more lavish musicals.

Although the Palace des Arts concert hall is designed primarily for concerts, recitals, ballet, etc., it will also be able to handle certain legit productions. Eventually, when the entire Palace des Arts complex is completed, there'll be a special theatre for legit.

The Capitol opened in 1921, costing \$1,000,000 at the time, and was owned for a period by Famous Players. It was resigned to handle stage entertainment, unit shows particularly, as well as films, but later switched to an all-film policy.

Its proscenium arch is 40 feet wide and 36 feet deep, although the stage itself is somewhat shallower than the Her Majesty's.

Shows Abroad

On the Town

London, May 31.
H. M. Tennent Ltd. with Roger L. Stevens & Oliver Goldsmith (by arrangement with Bernard Delfont) presentation of a musical comedy in two acts (19 scenes, 17 numbers), with music by Leonard Bernstein; book and lyrics by Betty Comden and Adolph Green, from an idea by Jerome Robbins. Staging and choreography by Joe Layton; assistant, Buddy Schwab; decor, Oliver Smith; costumes, Cynthia Tingey; lighting, Joe Davis; musical direction, Lawrence Leonard. Features: Elspeth March, Rosamund Greenwood, John Humphry, Elliott Gould, Andrea Jaffe, Don McKay, Carol Arthur, Franklin Kiser, Gillian Lewis. Opened May 30, '63, at the Prince of Wales Theatre, London; \$4.30 top.

Workmen: Howarth Nuttall, Connel Miles, Ozzie, Elliott Gould, Franklin Kiser, Gabey, Don McKay, Andy, Louis Godfrey, Tom, Ian Garry, Flossie, Amie Macdonald, Her Friend, Sheila Falconer, Bill Foster, David Summers, Old Lady, Annabelle Adams, Announcer, Lewis Henry, Ivy Smith, Andrea Jaffe, Photographer, Connel Miles, Soldier, Harry Naughton, Sailor, Ian Garry, Ballet Dancer, Tommy Merrifield, Tennis Player, Ken Robson, Upperman, Thomas Kyffin, Policeman, Lewis Henry, Prof. Fignment, Howarth Nuttall, Claire, Gillian Lewis, Pas de Deux, Sylvia Ellis, Tommy Merrifield, Elspeth March.

Madam Dilly, Judge Pitkin W. Bridgework, John Humphry, Lucy Schmeier, Rosamund Greenwood, Diana Dream, Meg Walter, Rajah Bimby, David Summers, Dancers: Linda Bywaters, Paula Bell, Sylvia Ellis, Sheila Falconer, Maureen Hill, Alec Iellie, Amie Macdonald, Vicky Udall, Meg Walter, Ian Garry, Louis Godfrey, Connel Miles, David Moffat, Harry Naughton, Ken Robson, Johnny Greenland.

Singers: Annabelle Adams, Canna Kendall, Valerie Lapedus, Joan Ryan, Lewis Henry, Thomas Kyffin, Howarth Nuttall, David Summers.

Numbers: "I Feel Like I'm Not Out of Bed Yet," "New York, New York," "Miss Subways," "Come Up to Me," "Carried Away," "Lonely Town," "Barre," "I Can Cook Too," "Lucky to Be Me," "Times Square Ballet," "So Long Baby," "I Wish I Was Dead," "You Got Me," "I Understand," "Dream Coney Island," "Some Other Time," "Real Coney Island."

Had "On the Town" come to London hot from Broadway after its presentation in 1944, there is little doubt it would have been among the pacemakers of American musicals. But 20 years have passed and the vigor of the production cannot quite disguise the fact that its content is dated. Nevertheless, the musical, which first brought Broadway recognition to Leonard Bernstein, Jerome Robbins, Betty Comden and Adolph Green, wears remarkably well and will probably find an audience for a reasonable run.

As staged and choreographed by Joe Layton, the musical is loud and lively, with inventive routines and a brash gaiety that retains appeal. Bernstein's music, familiar through the Metro film more than a decade ago, has a distinctive style, but only two or three of his tunes compare to the quality of his more recent work.

Although there are one or two topical asides, such as a reference to Peter O'Toole, it is the Comden-Green book which has weathered the passage of time least successfully. The basic plot of three sailors on a spree in New York on a 24-hour pass was surely never meant to be more than just a peg for the songs, dances and the wide variety of Manhattan backgrounds.

"On the Town" is not the sort of musical that provides major star parts, and, interestingly, the invitations to the opening did not mention a single performer. It is a teamwork show and a good, energetic and talented company been recruited and work efficiently as a unit.

The most unusual casting is Elspeth March as Madam Dilly, the dipsomaniac singing teacher who conceals a bottle of booze in her ample bosom. Miss March, a respected dramatic and classical actress, gives a standout comedy performance. As the three young sailors, Elliott Gould, Franklin Kiser and Don McKay, are an effective trio, singing well and dancing with assurance.

Carol Arthur, who could be a Judy Garland stand-in, makes a vivacious cab driver, Andrea Jaffe reveals considerable charm as Miss Subway and Gillian Lewis seems a little too genteel as the third girl, though she has a charming singing voice.

John Humphry gets a few obvious laughs as anthropologist, understanding fiancé of a nympho anthropologist, as does Rosamund Greenwood as Miss Arthur's nasal

room mate. The remainder of the cast, and the big complement of dancers and singers, combine in the effective teamwork.

Best remembered of the tunes is "New York, New York," which the three sailors sing at the outset, and other distinguished numbers are "Some Other Time," and "Lonely Town," the latter sung by one of the sailors as he prowls the city in search of his girl.

The decor, designed by Oliver Smith, is bright and readily movable. Cynthia Tingey has fashioned gay and colorful costumes, and Joe Davis has done a first-class lighting job. The pit orchestra, batoned by Lawrence Leonard, is loud and vigorous, matching the mood of the show. Myro.

Norman

London, May 21.

Murray Macdonald & John Stevens presentation of a three-act comedy by Frank Harvey. Staged by Macdonald; decor, Ken Calder. Features: Bernard Lee, Kathleen Harrison, Frazer Hines, Dilys Laye, David Andrews, George Desmond, John Standing, Venetia Maxwell, Brook Williams. Opened May 20, '63, at the Duchess Theatre, London; \$3.15 top.

Charlie, Bernard Lee, Dora, Kathleen Harrison, Gordon, Frazer Hines, Violet, Dilys Laye, Dennis, David Andrews, Mr. Peckitt, George Desmond, Norman, John Standing, Vera, Venetia Maxwell, Arthur Gibson, Brook Williams.

Frank Harvey, a playwright who has been working on films for some time, makes an inauspicious return to legit with "Norman." The new work seems to have two different ideas, but doesn't effectively handle either. Is the author making fun of lower middleclass families or satirizing the no-longer-new wave dramas by ill-educated writers who lack craftsmanship? It isn't clear, but the effect is unsatisfying.

"Norman" suggests parodies of several of the familiar angry-young-playwright school of drama. The locale is London and the characters include an amiable, sports-fan father, a slatternly mother, a pregnant older daughter whose Jamaican lover has left her, a sexpot younger daughter, a slow-witted older son, a brawling younger son and a brash, ill-informed playwright-nephew visitor who serves as catalyst of the unlikely action.

Co-producer Murray Macdonald has provided competent rather than imaginative direction. Bernard Lee gives a strong performance as the father bewildered by his unruly brood and Kathleen Harrison offers another of her accurate but familiar portrayals of a comic Cockney mother. Dilys Laye is credible as a pert Cockney girl and David Andrews underplays capably as the misunderstood older son. John Standing gives an assured characterization of the spurious champion of the lower classes and Frazer Hines seems uncertain as the younger son.

Ken Calder's single setting is suitably drab. Rich.

The Heroes

London, May 22.

Peter Daubeny presentation of a two-part program of dramatic excerpts in Italian, performed by the Teatro Popolare Italiano of Rome. Staged by Vittorio Gassmann; sets and costumes, Giulio Coltellacci; music, Florenzi Carpi and Bruno Nicolai; commentary, Ghigi de Chiara. Vittorio Gassmann, John Standing, Stars: Vittorio Gassmann; features: Edmondo Aldini, Andrea Bosic, Attilio Cucari, Bianca Galvan, Carlo Montagna, Jamil Zakkal. Opened May 21, '63, at the Aldwych Theatre, London; \$3.50 top.

Following its appearance at the Theatre of Nations international festival in Paris this Italian troupe led by Vittorio Gassmann has arrived for six performances in a program of dramatic excerpts at the Aldwych Theatre, the London home of the Royal Shakespeare Co., which is currently on tour. The Italian language performance comprises selections of heroic drama from Aeschylus to Brecht, with a somewhat highflown commentary in English, and the audience is supposed to consider itself an assemblage of workers from Palermo.

The show is somewhat special in appeal, which is fair enough since it's for a brief engagement, but it's a rewarding experience for connoisseurs, and it displays the impressive acting range of Gassmann, from the romantic bravura of the

Dumas "Kean" to the dialect comedy of 19th century comedy.

The general theme, vaguely concerned with the changing attitudes toward theatrical greatness, is imperfectly clarified, but the performance is lively, with a suggestion of indebtedness to Jean Vilar's French group and the Berliner Ensemble.

Night Conspirators

London, May 23.

Sy S. Stewart & Malcolm Fraser presentation (by arrangement with Bernard Delfont) of a two-act drama by Robert Muller. Staged by Willard Stoker; decor, Voytek; lighting, Michael Northern. Stars: Peter Wyngarde, Ralph Michael, John Robinson, Cyril Luckham, Wolfe Morris, Patrick Troughton; features: Julian Summers, James Chase, Ronald Leigh-Hunt, Sally Home, Patricia Haines. Opened May 22, '63, at the Saville Theatre, London; \$3.50 top.

Werner Loder, Peter Wyngarde, Marianne, Patricia Haines, General von Schiltz, Ralph Michael, Karl-Heinz Fessel, Wolfe Morris, Franz von Markheim, John Robinson, Dr. Wolfgang Himmeldann, Cyril Luckham, Latinian Ambassador, Ronald Leigh-Hunt, Carla, Sally Home, Visitors, Patrick Troughton, James Chase, Dr. Ulmhorst, Julian Summers, Lieutenant, Mark Moss, Soldier, Peter Rutherford.

Robert Muller, a novelist, journalist, ex-drama critic, is an intelligent, skillful writer with pronounced political views. Since his family suffered under the Nazi regime, he has intense suspicion and dislike of the Germans. His feeling is too obvious expressed in his play, "Night Conspirators," and weakens the impact of his platform. The drama tends to be a political tract which holds interest throughout, but doesn't measure up as stage entertainment.

Originally written for television, "Night Conspirators" has been stretched to the legit theatre's time requirements, but still Muller has not the time to develop his message or his story more than superficially. The message is simply that the Germans must be constantly watched or they'll plunge the world into another basin of war misery. But an essentially interesting play sometimes takes on the same aura of hatred and prejudice that it condemns.

"Night Conspirators" warns how modern, prosperous Germany might react to the knowledge that Hitler was not dead. Set in the Latinian Embassy in Germany in the present time, it shows how an assortment of important Germans at first recoil at the return of the Feuhrer, but gradually come around to a position of trying to use him to lead their country in another attempt at military world conquest.

Willard Stoker's direction should infuse more dramatic movement to avoid the feeling of a political debate. Ralph Michael is the embodiment of Teutonic efficiency as a general, and Peter Wyngarde, as a young, ruthless newspaper publisher who has long been a thorn in the Nazi flesh, is admirable in the early stages, though less convincing in the taut final scenes.

A wooden, but plausible performance by John Robinson as an opportunistic shipbuilder, an expertly oily portrayal by Wolfe Morris as the Minister of National Rehabilitation and a wily, though not very convincingly written study by Cyril Luckham as an archbishop, are other standouts in a good cast.

Sally Home and Patricia Haines cope with negligible feminine roles. Patrick Troughton plays Hitler and has one final scene in which he deteriorates into ranting. The character might have been even more dramatic if kept off stage as a sinister menace.

Whether there is sufficient audience for "Night Conspirators" is a question, and the ample dimensions of the Saville Theatre is no help. But the author has something vital to say. Rich.

Touring Shows

(Figures cover June 2-16)

Camelot—Philharmonic, L.A. (June 3-8); Opera House, S.F. (June 10-15).
How to Succeed in Business Without Really Trying (Ed Co.)—Auditorium, Denver (June 3-8); Curran, S.F. (June 10-15).
Mary, Mary (Ed Co.)—Blackstone, Chi (June 3-15).
Mary, Mary (bus-truck)—Forrest, Philly (June 3-15).
Mary, Mary (4th Co.)—Fisher, Det. (June 3-15).
Sound of Music (Ed Co.)—Shubert, Philly (June 3-15).
My Fair Lady (bus-truck)—Split-week stands (June 4-15).
Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad—Biltmore, L.A. (June 3-15).
Sound of Music (Ed Co.)—Shubert, Philly (June 3-15).
Stop the World—I Want to Get Off (Ed Co.)—Geary, S.F. (June 3-15).
Take Her, She's Mine—National, Wash. (June 3-15).

Shubert Alley Shorts

Jack Schlissel, general manager for producer David Merrick, is holidaying this week in San Juan, Puerto Rico. . . . Alexander H. Cohen, who combines Broadway producing with acting as New York representative for the O'Keefe Center, Toronto, is in London this week to scout the West End show crop and confab on production imports he's already set for next fall. He's due back next Wednesday (12).

The N.Y. Times took another drubbing last Sunday (2) for its previous week's unrealistic, inaccurate survey of the Broadway theatre season. Without actually identifying the Times by name, the N.Y. Herald Tribune delivered a two-part refutation of the paper's naively sensationalized financial story by Milton Esterow and the specious column by Howard Taubman in the May 26 drama section.

Walter Kerr, the Trib drama critic, devoted his column last Sunday to a rebuttal of the charge that Broadway is creatively bankrupt, and Stewart Little's statistical summary effectively upset the assertion that the season was economically disastrous. As an amusing dividend, the Trib also featured a dispatch from Moscow, reporting the current Soviet line that Broadway is a sort of horrible example of capitalistic decadence.

The touring "Milk and Honey" drew interesting reviews on the opening last week of its current engagement at the Shubert, Chicago. Glenn Syse wrote a balanced, readable notice in the Sun-Times and Claudia Cassidy had a brilliant piece in which she suggested that Molly Picon is a combination of Fanny Brice and Helen Hayes, with moments of Jimmy Durante. . . . The Washington critics tagged the touring "Take Her, She's Mine" as a stereotype family farce, but praised Tom Ewell as star and indicated the show should do biz.

Having returned from a Coast visit, Harold Prince is staging "She Didn't Say Yes" for a strawhat tryout tour. . . . Round-trip bus service to the American Shakespeare Festival, at Stratford, Conn., is available for matinees Wednesdays, Saturdays and Sundays, and beginning July 1, also Fridays. Departure is from the Astor Hotel, N.Y., at 11:30 a.m. . . . The League of N.Y. Theatres is continuing its telephone information service for ticket availabilities for Broadway shows. The service, started during the newspaper strike last winter, is being plugged with the alphabetical ad lists in the dailies. The number is MU 7-8020.

Walter and Jean Kerr, respectively drama critic for the N.Y. Herald Tribune and author of "Mary, Mary," are expecting another child, their sixth, and they have their fingers crossed in hopes it will be their first daughter. . . . Brooks Atkinson, N.Y. Times columnist and former drama critic, plans to spend the first part of June in Manhattan, but will return to his home at Durham, N.Y., for the rest of the summer. . . . Howard Taubman, currently the Times critic, won't make his usual European tour this summer, but will take a month vacation.

Teresa Wright and Dane Clark will costar in Laurence Feldman's strawhat touring edition of "Tchin-Tchin," playing the dates previously booked for Arlene Francis and Jack Klugman, who did the show for the final weeks of the Broadway run. Miss Francis was injured about 10 days ago in a motor crash in which a woman passenger in the other car was killed. . . . A story in last week's issue, about a new "Passion Play" to be done this summer in Erl, erroneously identified the town as in West Germany. It's actually in Austria.

Broadway producers Ernest H. Martin and Cy Feuer and New York theatrical attorneys Irving Cohen and Edward E. Colton were speakers last week at the ninth annual Institute of Legal Aspects of the Entertainment Industry, at the Univ. of Southern California, Los Angeles. . . . Old drama critics never die: John Beaufort, who was upped last year from drama critic-columnist to be London office chief for the Christian Science Monitor, had a report in the paper last week on a trip to Bergen, Norway, to cover a performance of "Othello," with Broadway actor Earle Hyman playing the title role in Norwegian.

Show on Broadway

Pal Joey

N. Y. City Center Light Opera Co. (Jean Dairymple, director) revival of musical comedy in two acts (12 scenes), with music by Richard Rodgers, lyrics, Lorenz Hart; book, John O'Hara, based on his own magazine sketches. Staged by Gus Schirmer Jr.; musical director-conductor, Pembroke Davenport; choreography, George and Ethel Martin; settings, Howard Bay; costumes, Frank Thompson; lighting, Peggy Clark; assistant conductor, Rudolph Bennett. Stars: Bob Fosse, Viveca Lindfors, Elaine Dunn, Kay Medford, Jack Durant, features: Rita Gardner, John D. Seymour, Art Burnett, George Church, Emory Bass, Betty Hyatt, Linton, Pat Turner, Charles Basile. Opened May 29, '63, at the N. Y. City Center; \$4.65 top.

Mike, Art Barnett, Bob Fosse, Pat Turner, Elaine Dunn, Dorothy D'Onofrio, Dorothy Dushock, Shellie Farrell, Mercedes Ellington, Pann La Prode, Marilyn D'Onofrio, Rita Gardner, Viveca Lindfors, Betty Hyatt, Linton, Ernest, Emory Bass, Vera's Escort, John Coyle, Victor, Charles Basile, George Zima, The Tenor, John Lankston, Melba Snyder, Kay Medford, Ludlow Lowell, Jack Durant, Lester, Lester Wilson, O'Brien, George Church, Mr. Hoople, John D. Seymour, Dancers: Nancy Baron, Carol Carlin, Sheila Cass, Dorothy D'Onofrio, Marilyn D'Onofrio, Dorothy Dushock, Mercedes Ellington, Shellie Farrell, Judith Haskell, Carole Kroon, Jann La Prade, Sigyn Lund, Carmen Morales, Barbara Richman, Patricia Sigris, Babs Warden, Alan Castner, Gerard Brentte, John Coyle, Larry Davis, Hamp Dickens, Jim Hovis, Danny Jasinski, David M. Lober, Paul Reid Roman, Beasley Roton, Roy Smith, George Zima.

The dancing gets top honors in the current N. Y. City Center revival of "Pal Joey." A succession of lively numbers, choreographed by George and Ethel Martin and

brightly executed by a contingent of energetic terps makes enjoyable what otherwise might be just a so-so offering.

Although Richard Rodgers' spirited music and Lorenz Hart's clever lyrics remain plus factors, the same can't be said for John O'Hara's book. If there were a "Late Late Show" for legit, this version of the musical, which premeed on Broadway in December, 1940, would qualify for presentation.

A notable weak spot in the current production is the casting of Viveca Lindfors as the wealthy Mrs. Simpson who keeps the bills for the acquisitive Joey. She's just not right for the part. The actress, in straying from more familiar dramatic terrain, has wandered too far in this branchout into musical comedy.

Not only is her performance a caricature, but her singing is inadequate and, regrettably, one of her songs is the nifty, "Bewitched, Bothered and Bewildered." Bob Fosse, repeating the title role he played in the Center's 1961 workover of the musical, gives a one-note characterization of a selfish, egotistical heel.

Fosse, who's made his mark on Broadway as a dancer, choreographer and director, is fine in his footwork. Also standout in that area is Elaine Dunn as the lead chorus girl who scores personally in her comedy assignment, as well. The "Zip" striptease number is given passable handling by Kay Medford and Jack Durant, in the role he originated 23 years ago, is good as the fast-talking confidence man. Jess.

London Critics Divided on 'Town'; Brush-Off the 1944 Book as Dated

London, June 4.

The London critics gave a mixed reception to "On the Town" on its opening at the Prince of Wales last Thursday (30). The adverse comments were largely limited to the fact that it had taken almost two decades for this musical to cross the Atlantic and is therefore dated. That was the main theme of Herbert Kretzmer's review in the Daily Express, suggesting that Leonard Bernstein, who was in the opening night audience, would have done better to have "refused to sanction the exhumation of this example of his tenderfoot days." Despite one or two sad attempts to bring the show up to date, Kretzmer wrote that remains rooted in the mid-40s, the era of Betty Grable and Artie Shaw.

On the same tack was Bernard Levin, the Daily Mail's assiduous reviewer, who began his review, "In two words: too late." He said that the impact of the show is smaller than once it might have been, and in praising Leonard Bernstein, he commented, "The highest must be judged by the highest standards, and on the highest standards, 'On the Town' is not memorable."

David Nathan, in the Daily Herald, opined that what was the height of sophistication 20 years ago could seem naive today. There was an unqualified rave from Denis Blewett in the Daily Sketch, calling the show, an "ecstatic export," in the same league as "West Side Story," "Oklahoma" and "Carousel." The Daily Mirror's drama critic, Arthur Thirkell, called it a big, bright, brash musical, adding, "If you consider spectacular displays of energy entertaining you will love it. It gave me the blues."

The Times review, unsigned as always, reckoned it amazing that this "dazzling, professional piece of work" had taken so long to make the Atlantic crossing. The critic asserted that it proves that the principle of built-in obsolescence did not apply in the field of the American musical. It might have been written yesterday, he declared.

John Higgins was less enthusiastic in the Financial Times, but considered that in a London that was virtually bereft of good American musicals there was room for the brash, noisy old-fashioned product for a few months. He wished, however, that Bernstein had asked

(Continued on page 58)

'Sail Away' in Perky Start for Aussie Tour; Coward Has Busy Sked

Melbourne, June 4.

Noel Coward's "Sail Away," which drew generally favorable notices in its recent opening at Her Majesty's Theatre here, is apparently due for a profitable stand. While conceding it's not a great musical, most critics found it entertaining and more like a revue than full-scale musical. Previous bookings elsewhere will limit the run, here and later in Sydney.

Coward himself supervised the last days of rehearsals and in some himself changed the slanting of certain characters to suit the players. After nine years abroad, Melbourne-born Maggie Fitzgibbon, has made a substantial hit in the femme lead, and Kevin Colson, also an Aussie, has clicked as leading man.

During the eight days Coward has spent in Melbourne to supervise final rehearsals of the production, he had extensive publicity in the press and radio and tv interviews. On his last day in Melbourne he was visited at his hotel by Robert Menzies, Australian Prime Minister.

The author-actor-producer left here for Singapore for two weeks to work on a book of short stories, thence to Hong Kong and from there to the U.S. for the direction of his new musical, "The Girl Who Came to Supper," based on Terence Rattigan's "The Sleeping Prince."

After that, he'll start the production of the musical version of his play "Blithe Spirit," in which Beatrice Lillie will star. Then he'll go to London to direct a National Theatre revival of his old comedy, "Hay Fever," in period costume.

Man in White

Three-and-a-half years as a druggist in "West Side Story" have apparently qualified Albert M. Ottenheimer for doctor roles. Since the closing of the Leonard Bernstein musical in 1961, he's played sawbones parts in a stock production of "The Happy Time" and an off-Broadway presentation of "Call It Virtue."

He's now appearing as a psychoanalyst in a summer theatre package of "Oh, Men Oh, Women."

'Oliver, World' Net 580G So Far

"Oliver" and "Stop the World—I Want to Get Off," the musicals imported from Britain by David Merrick, have thus far earned an estimated combined profit of \$580,000 on a total investment of \$325,000. That represents the take for the tuners after the recovery of capitalization, but prior to the deduction off the top, in each case, of a percentage payable to the original British managements.

"World," a two-company operation with the Broadway production now in its 36th week at the Shubert Theatre, N. Y., and the road edition currently at the Geary, San Francisco, has repaid its \$75,000 investment and earned a profit to date of about \$375,000. Deduction of 25% of the profits to the original British management leaves a balance of around \$281,250 for equal distribution between Merrick and the show's backers. The share to the latter represents a profit of about 186% on their investment.

"Oliver," now in its 22d week at the Imperial Theatre, N. Y., is figured to have earned a profit to date of about \$205,000 on its repaid \$250,000 investment. Deduction of 20% of the profits to the original British management leaves a balance of around \$153,750 for equal distribution between Merrick and the backers.

The latter's share represents a profit of about 30% on their investment. Over \$100,000 in profits was sunk into special advertising for the musical, which costars Clive Revill and Georgia Brown, the latter in the role she originated overseas. Donald Albery, who produced the Lionel Bart adaptation of Charles Dickens' novel, "Oliver Twist," in London, is partnered with Merrick on the Broadway presentation.

The two companies of "World," produced by Merrick, in association with London producer Bernard Delfont, are headed by Anthony Newley and Anna Quayle in New York and Joel Grey and Julie Newmar on the road. Newley and Miss Quayle are repeating the roles they originated in the London production of the musical which has book, music and lyrics by Newley and Leslie Bricusse.

Wardle to London Times; Gascoigne Follows Tynan

London, June 4.

Irving Wardle is the new legit critic for the London Times, succeeding the late Anthony Cookman. Wardle has been second-string to Kenneth Tynan on the Observer.

Tynan will quit the aisle seat of the Observer when he becomes literary editor for the National Theatre. Bamber Gascoigne, critic of The Spectator, will succeed Tynan in late summer. His successor as legit reviewer for the literary publication isn't set but Gascoigne will continue with book reviews for paper.

Bill Hunt to Northport

Northport, N.Y., May 28.

The Red Barn Theatre will open its 11th season today (Tues.) and continue through Sept. 8 in this Long Island resort.

William Hunt is the producer at the 226-seat converted carriage house theatre-in-the-round. The stock season will feature guest stars and an Equity company.

Open Music Stock Tent At New Braunfels, Tex.

New Braunfels, Tex., June 4.

A new summer stock theatre venture was launched here last Friday (31) with the opening of the Peninsula Playhouse at Landa Park. The initial show, "The Pajama Game," which will run for 10 performances.

Built with private funds from two university professors, the Playhouse is believed to be one of the first fully professional summer stock theatres in the state, and the sponsors hope to make it an Equity operation. The producers are James Duderstadt, chairman of the fine arts department at the Texas Lutheran College, Seguin, and Dr. Ronald Garrett, an assistant professor of chemistry. The theatre cost about \$30,000 of which about \$17,000 was borrowed.

Duderstadt has worked as an actor and director in New York and Hollywood. Edward Mangum, formerly a director at the Arena Stage in Washington and the Fred Miller Theatre in Milwaukee, is resident stager. Future offerings at the 550-seat showtent will include "South Pacific," "Mister Roberts," and "The King and I."

'Forum,' 'Take Her' Sked B-T Tours

Henry Guettel, represented on the road during the recently-concluded season as producer of the bus-and-truck edition of "The Sound of Music," will follow it in the fall with motorized units of "A Funny Thing Happened on the Way to the Forum" and "Take Her, She's Mine." He'll present the former by arrangement with Harold Prince, the musical's Broadway producer. "Take Her," another Prince production, will be presented by Guettel and Broadway producer Morton Gottlieb.

"Forum" and "Take Her" are two of the five productions scheduled to be sent out this season on the National Performing Arts circuit of split-week stands. The others are "A Man for All Seasons," "A Thousand Clowns" and the holdover, "Mary, Mary." Scratched as a bus-and-truck offering for this season is the "G.B. eSense of Women," a dramatization involving Shaw heroines in highlights from the author's plays.

Dorothy Olney, wife of Julian Olney, tour manager and vice-president of NPA, devised and arranged the Shaw piece with Day Tuttle. She now intends producing it in partnership with Richard Myers and Julius Fleischmann for Broadway production early next year following a road tryout of about 12 weeks.

The bus-and-truck edition of "Seasons" is being produced by NPA by arrangement with Robert Whitehead, Roger L. Stevens and H. M. Tennent Ltd., presentors of the British import on Broadway. "Clowns," in which Eddie Bracken is to star, is being produced by Lawrence Wittich and Kenneth J. Stein, by arrangement with Fred Coe and Arthur Cantor, producers of the New York original.

The bus-and-truck company of "Mary," which moved into Philadelphia recently for a planned summer's run following a tour of split-week stands, is scheduled to resume its travels next September, continuing on the road until mid-December. Other NPA bookings for the 1962-63 season, besides "Mary" and "Sound," were "Carnival" and "A Shot in the Dark." The four productions tallied a combined 124½ playing weeks and covered a total of 90,984 miles.

And Drink Gilbey's Gin Before the Performance

London, June 4.

The Open Air Theatre will gamble on the unpredictable British weather with a season of, ominously, 13 weeks, under David Conville's management. The New Shakespeare company opens in London's Regent's Park next Monday (10) with "Much Ado About Nothing," to be followed by "A Midsummer Night's Dream."

The venture is backed financially by the Arts Council, the London County Council, the Borough Councils of St. Pancras and Marylebone and W. A. Gilbey Ltd., wine merchants.

B'way Scramble for West End Hits Giving English Mgmnts. Lush Payoffs

By JESSE GROSS

Baldwin Powder Keg?

Negro novelist James Baldwin who became a political figure when he baited U.S. Attorney-General Robert Kennedy at the recent much-publicized segregation confrontation in N.Y. has gone to Puerto Rico to complete his first play. This is "Good Bye Blues For Mr. Charley." Cheryl Crawford will produce with Sidney Poitier starred.

'Lady' for Japan; Where'll It End?

"My Fair Lady" will be performed in Japan starting this fall through a licensing agreement between CBS and Toho Co., Ltd., Tokyo.

The Japanese production, to be staged in Japanese with all-Japanese cast, will preem Sept. 1 in Tokyo's Takarazuka Theatre. The musical will star Tadao Takashima as Professor Henry Higgins and Chiemi Eri as Eliza Doolittle. The book and lyrics have been translated by Takeshi Kurahashi, professor of English literature at Waseda Univ. and producer is Kazuo Kakuta.

Herman Levin's original Broadway production of the Alan Jay Lerner and Frederick Loewe musicalization of George Bernard Shaw's "Pygmalion" closed last fall, but a second company is still touring by bus and truck. Also, the British edition is in its sixth year at the Drury Lane, London, and additional troupes are playing in various languages in other countries.

CBS, which provided the entire financing for the Broadway production, subsequently acquired all the subsidiary rights. Columbia Records, a division of the company, made the original cast album, which has already sold nearly 4,000,000 copies. It will similarly record the Japanese edition.

The film rights to the musical were sold to Warner Bros. for \$5,500,000, and shooting is due to start soon, with George Cukor directing, Audrey Hepburn as femme lead and Rex Harrison and Stanley Holloway in their respective original roles of Higgins and Doolittle.

The Toho company is a major Japanese legit and film production outfits, and owns numerous theatres.

Philly's Park Playhouse Skeds Several Tryouts

Philadelphia, June 4.

The John B. Kelly Playhouse in the Park will be air-conditioned and renovated for its 12th season, opening June 3 and continuing through Aug. 31. Ethelyn R. Thrasher is managing director of the municipal arena strawhat on Belmont Plateau, in West Fairmount Park.

The scheduled thus far includes "Dream Girl," June 3-8; "Sunday in New York," June 10-15; "The Billy Barnes Revue—1963," a tryout, June 17-22; "Time of Hope," a tryout, June 24-29; "Come Blow Your Horn," July 1-6; "Romanoff and Juliet," July 8-13; "The Night of the Iguana," July 15-20; "Little Mary Sunshine," July 22-27, and "Lord Pengo," July 29-Aug. 3.

Under a new policy, the spot has dropped matinees Saturdays and will give two evening performances, but Wednesday afternoon shows will be continued.

Jeannette Clift Solos

Jeannette Clift will appear at the Gramercy Arts Theatre, N.Y., in a one-woman show tomorrow night (Thurs.) through Saturday night (8). The offering, titled "Gallery," is being presented by the H. E. C. Co.

Robert Tamplin, associate producer for the new Danny Kaye television series, staged the presentation.

Stiff competition among Broadway producers for the rights to British plays and musicals is giving West End managements lush returns on profit-sharing deals. That's illustrated by four of this season's click imports, "Beyond the Fringe," "The School for Scandal," "Oliver" and "Stop the World—I Want to Get Off."

All but "Scandal," which played a limited New York engagement and some out-of-town dates, are currently running on Broadway. "Scandal" and "Fringe" were brought over by Alexander H. Cohen and "Oliver" and "World" were imported by David Merrick.

On "Fringe," which was capitalized at \$100,000 with provision for 20% overall, the producers of the revue in Britain get 33½% of the profits, on top of 11½% of the gross. The balance of the profit is split equally between the Broadway management and the backers. Cohen is presenting the show on the Main Stem by arrangement with the original West End producers, William Donaldson and Donald Albery.

The deal on "Scandal" called for Tennent Productions, which presented the revival in London, to receive 25% of the net profits, in addition to \$1,250 weekly. The sharing arrangement gave Cohen 25% of the profits and the backers 50%. For its overseas transfer, the presentation was capitalized at \$60,000 with provision for 20% overall.

Donald Albery, who produced "Oliver" in London, is partnered with Merrick in the Broadway duplication of the musical and is figured to be getting 20% of the profits, with the balance split equally between Merrick and the Broadway backers. The Lionel Bart adaptation of the Charles Dickens novel, "Oliver Twist," is at the Imperial Theatre, N. Y., with Clive Revill and Georgia Brown costarred.

Bernard Delfont, who produced "World" in London, in association with Tennent and Marigold Music, is associated with Merrick in the Broadway and road editions of the tuner. The West End management of the Anthony Newley-Leslie Bricusse musical is figured to be getting 25% of the profits with Merrick and the Broadway backers

(Continued on page 58)

Her Majesty's Shutters, But Montreal Will Get 2 Replacement Leivits

Montreal, June 4.

With the final shuttering last week of Her Majesty's Theatre, long Montreal's sole house for touring shows, the city will not be blacked out for legit, but is due to get two theatres as replacements. One will be the Capitol, a 2,400-seat film house, and the other will be the new Place des Arts, due to open in September.

Her Majesty's closed May 27 with a testimonial show for Billy Eckstein, 74-year-old pianist, probably the best known in his line in Canada. The 1,600-seat house had been in continuous operation since its opening Nov. 7, 1898.

According to Phil Maurice, of United Amusements, the Capitol, after a \$100,000 conversion job, will open for legit in October, alternating first-run pictures with the stage musicals and plays. With the new Place des Arts, the city will also have a new 2,900 seat house to use for the more lavish musicals.

Although the Palace des Arts concert hall is designed primarily for concerts, recitals, ballet, etc., it will also be able to handle certain legit productions. Eventually, when the entire Palace des Arts complex is completed, there'll be a special theatre for legit.

The Capitol opened in 1921, costing \$1,000,000 at the time, and was owned for a period by Famous Players. It was resigned to handle stage entertainment, unit shows particularly, as well as films, but later switched to an all-film policy.

Its proscenium arch is 40 feet wide and 36 feet deep, although the stage itself is somewhat shallower than the Her Majesty's.

B'way Off, But 'Fringe' SRO \$34,822, 'Woolf' 41½G, 'Stop' 37½G, 'Tops' 20G; 'Loves Me' \$38,144, 'Tovarich' \$35,833

Broadway generally dropped last week. After a slow start, business picked up over the weekend, but the climb wasn't as great as had been anticipated, and the improvement failed to make up for the early doldrums. Increased gross was registered by "Beyond the Fringe," putting it back in the capacity groove with "How to Succeed in Business Without Really Trying" and "Never Too Late."

"Oliver," which sold out the previous stanza, eased back below capacity last week. "She Loves Me," which has been having difficulty catching on despite generally good notices, sagged last week, as did a few other musicals, notably "Tovarich" and "A Funny Thing Happened on the Way to the Forum." Despite the decline, business for "Forum" was still strong.

"Tovarich," on the other hand, is in the marginal category with "Little Me," which also took a b.o. slide. Suffering the biggest drop in the straight play category was "Rattle of a Simple Man," which has failed to benefit from generally favorable notices. Nice increases were registered by "Who's Afraid of Virginia Woolf?" and "Stop the World—I Want to Get Off" among others.

The City Center revival of "Pal Joey" didn't fare too well the opening week of its fortnight stand, and "Pajama Tops," on a two-for-one policy, registered improvement over the previous week's preview take.

There were two closings last week, the hit "A Man for All Seasons" and the unsuccessful "Too True to Be Good." "Mr. President" is slated to fold next Saturday (8) and "The Sound of Music" the following Saturday (15).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (32d wk; 253 p) (\$7.50; 773; \$34,073). Previous week, \$31,562. Last week, \$34,822.

Dear Me, the Sky Is Falling, Music Box (C) (14th wk; 102 p) (\$6.90-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$30,578 with parties. Last week, \$29,456 with parties.

Enter Laughing, Miller's (C) (12th wk; 93 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$26,242. Last week, \$23,239.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (56th wk; 447 p) (\$8.60-\$9.40; 1,334; \$85,096) (Zero Mostel). Previous week, \$58,879. Last week, \$53,014.

How to Succeed in Business Without Really Trying, 46th St. (MC) (86th wk; 631) (\$9.60; 1,342; \$66,615). Previous week, \$67,500. Last week, \$63,163.

Little Me, Lunt-Fontanne (MC) (29th wk; 225 p) (\$9.90; 1,407; \$75,801) (Sid Caesar). Previous week, \$39,562. Last week, \$37,147.

Mary, Mary, Hayes (C) (117th wk; 832 p) (\$6.90-\$7.50; 1,339; \$43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$25,458. Last week, \$23,985.

Mr. President, St. James (MC) (33d wk; 257 p) (\$9.60; 1,615; \$76,958) (Robert Ryan, Nanette Fabray). Previous week, \$42,675 with parties. Last week, \$39,779 with parties. Closes next Saturday (8).

Never Too Late, Playhouse (C) (27th wk; 215 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,342. Last week, \$37,235.

No Strings, Broadhurst (MC) (64th wk; 508 p) (\$9.20; 1,214; \$62,037). Previous week, \$34,947. Last week, \$32,766. Exits Aug. 3 to tour.

Oliver, Imperial (MD) (21st wk; 169 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$68,413. Last week, \$66,857.

Pajama Tops, Winter Garden (C) (1st wk; 4 p) (\$7.50; 1,404; \$36,000) (June Wilkinson, Richard Vath). Previous week, \$16,842 for previews. Last week, \$20,151 for four performances and four previews.

Photo Finish, Atkinson (C) (16th wk; 127 p) (\$6.90-\$7.50; 1,090; \$45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$21,000. Last week, \$19,825.

Rattle of a Simple Man, Booth (C) (7th wk; 54 p) (\$6.90-\$7.50; 807; \$34,600) (Tammy Grimes, Edward Woodward). Previous week, \$16,492 with Play of the Month Guild patronage at two performances. Last week, \$11,454.

She Loves Me, O'Neill (MC) (6th wk; 47 p) (\$9.60; 1,047; \$57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$43,976. Last week, \$38,144.

Sound of Music, Hellinger (MC) (179th wk; 1,427 p) (\$9.90; 1,567; \$81,500) (Nancy Dussault). Previous week, \$34,229. Last week, \$38,232. Closes June 15.

Stop the World—I Want to Get Off, Shubert (MC) (35th wk; 277 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$34,913. Last week, \$37,536.

Strange Interlude, Beck (D) (12th wk; 83 p) (\$6.90-\$7.50; 1,280; \$39,654). Previous week, \$23,133 for six performances at the Hudson Theatre. Last week, \$23,245 for six performances. Closes July 13.

Tovarich, Broadway (MC) (11th wk; 88 p) (\$3.20; 1,900; \$85,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$43,562. Last week, \$35,833. Moves next Monday (10) to the Majestic Theatre.

Who's Afraid of Virginia Woolf? Rose (D) (34th wk; 264 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, \$39,423. Last week, \$41,585.

Miscellaneous

Pal Joey, City Center (MC) (1st wk; 7 p) (\$4.65; 2,935; \$83,767) (Bob Fosse, Viveca Lindfors, Elaine Dunn, Kay Medford, Jack Durant). Last week, \$36,645 for seven performances and one preview. Ends two-week engagement next Sunday (9).

Closed Last Week

Man for All Seasons, ANTA (D) (80th wk; 637 p) (\$6.90-\$7.50; 1,214; \$49,600) (William Roderick, Thomas Gomez, George Rose). Previous week, \$16,097. Last week, \$20,431. Closed Saturday (1) at an estimated \$400,000 profit on a \$60,000 investment. Production is scheduled to begin touring July 22 at the Greek Theatre, Los Angeles.

Too True to Be Good, 54th St. (C) (12th wk; 94 p) (\$7.50; 1,434; \$56,830) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, \$20,700. Last week, \$20,802. Closed Saturday (1) at an estimated \$82,000 loss on a \$110,000 investment.

Other Theatres

Ambassador, Barrymore, Belasco, Biltmore, Cort, Hudson, Longacre, Lyceum, Majestic, Morosco, Plymouth, Royale, Ziegfeld.

Broadway Scramble

Continued from page 57

splitting the balance. The Main Stem production of the tuner is at the Shubert Theatre, with Newley and Anna Quayle repeating their original West End leads. Es-saying the same parts in the touring facsimile are Joel Grey and Julie Newmar.

On "Fringe," which is at the Golden Theatre, Cohen gets 1½% of the weekly gross as a management fee. Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore were originally contracted for a collective author royalty of 6% and, as performers, a salary of \$1,000 each against 2½% of the weekly gross.

On the U. S. engagements of "Scandal," which included an eight-week stand at the Majestic Theatre, N. Y., Cohen got 1% of the weekly gross as a management fee. Eight performers were starred above the title in the production and Cohen's deal with Tennent called for the London firm to negotiate contracts with the entire company on the basis of an aggregate of not more than \$15,000 weekly to be paid, plus 10% of the gross in excess of \$40,000.

"Scandal" starred Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen and Richard Easton. Gielgud, who also directed, got 2½% of the weekly gross for that chore.

'Town' in London

Continued from page 57

someone to revive "Candide" instead.

W. A. Darlington, the veteran Daily Telegraph critic, said that apart from Bernstein's music, which kept on doing subtler and unexpected and delightful things, his impression of the show was of mad speed, noise and violence. He was sure, however, that it would keep the Prince of Wales full for months and months.

In The Guardian, Gerard Fry thought the book and lyrics are drowned for long periods by the sheer noise. There is more music than singing, more choreography than dancing and a lot of sound, but, unlike "West Side Story," no disturbing fury. "I suppose it all adds up in the end," he observed, "but not for me, buddy."

The Evening Standard review was headed, "Bernstein's music defies the years, but the rest..." indicating that critic Milton Shulman was also adopting the "too late" theme. "It reveals its age in the utter inconsequence of the book, in the relentless aggressiveness of its frivolity and in the embarrassing obviousness of its gags," he wrote.

Felix Barker, in the Evening News, compared the stage production with the film and he felt that Metro had done a better job. The stage version, he felt, is tremendously bright and high spirited, but crude.

Inflationary Note

A top ticket to the current revival of "Pal Joey" at the N.Y. Center—by present-day standards a low-priced operation—costs more than was charged for its equivalent by the Broadway original at the Barrymore Theatre during the 1940-41 season. The peak price then was \$4.40. The top at the Center is \$4.65, an increase of 30c over the \$4.35 high for the series of winter musicals presented at the municipally-owned house earlier this year.

When "Joey," a failure in its initial Broadway outing, was successfully revived on the Main Stem in 1952 at the Broadhurst Theatre, N. Y., the top was \$6.60. Tickets to a Center edition of the musical in 1961 were scaled to a high of \$3.95.

Old Times Am Not Forgotten

Somebody at the N. Y. Times appears to have been forgetful during the preparation of that recent Page One story about 1962-63 being Broadway's "most disastrous season in memory." According to the paper's own figures (which producers and managers generally question), the loss on flop shows was less than for the similar category in the 1959-60 season.

The recent Times piece set the "grand total loss" for 1962-63 at \$5,574,944, including outright Broadway flops, tryout folds and partial failures. In a story published in June, 1960, the paper set the total loss for such shows at \$6,286,000 for the 1959-60 season. According to various legit professionals, the recent article contained glaring examples of unrealistic figuring and several outright errors.

The 1960 story, it was noted in the text, was based on data supplied by the League of N. Y. Theatres (then engaged with Actors Equity in the dispute that closed all Broadway theatres for 10 days), plus figures obtained from individual producers and, it was said, from VARIETY. On that basis, maybe VARIETY gets a share of the rap for any inaccuracies in the 1960 tabulation. The Times alone is stuck with the recent spread, however.

For what it may be worth, the total loss on the 1961-62 season was \$8,370,250 as of last June, according to VARIETY estimates at that time. That was subject to deduction of \$740,000 profit on the hits, the latter figure having since increased substantially, of course.

'Camelot' \$84,378, 'Dad' \$35,364, L.A.; 'Carousel' 65G, S.F., 'Mary' 34½G, Det.; 'Milk' \$45,998, Chi; 'Take' \$31,985, D.C.

Business on the road ranged from so-so to smash last week.

Los Angeles continued strong with "Camelot" and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad." In Frisco, "Carousel" climbed to near-capacity and "How to Succeed in Business Without Really Trying" did well in Denver.

"Milk and Honey" got its Chicago engagement off to an okay start. "Take Her, She's Mine" did nicely in the first week of a Washington booking and business was healthy for "Mary, Mary" in its initial Detroit stanza. Another "Mary" company in Philadelphia registered an improvement in receipts. The Chicago edition of the comedy is scheduled to close June 15.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Mary, Mary, Blackstone (C-RS) (39th wk) \$4.95-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$22,737. Last week, \$18,620. Closes here June 15.

Milk and Honey, Shubert (MC-RS) (1st wk) (5.95-\$6.60; 2,100; \$72,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, about \$56,000. Hanna, Cleveland.

Opened here May 27 to two moderately affirmative notices (Cassidy, Tribune; Dettmer, American); one so-so (Syse, Sun-Times) and one negative (Harris, Daily News). Last week, \$45,998 with Theatre Guild-American Theatre Society subscription.

Threepenny Opera, Civic (MD) (\$5-\$6; 906; \$28,000) (Robert Rounseville). Previous week, around \$19,200. Last week, about \$19,500.

DENVER

How to Succeed in Business Without Really Trying, Auditorium (MC-RS) (1st wk). Previous week, \$92,006. Fisher, Detroit. Last week, \$63,904 for nine performances with TG-ATS subscription.

DETROIT

Mary, Mary, Fisher (C-RS) (1st wk) (\$4.85-\$5.40; 1,606; \$42,500) (Pippa Scott, Biff McGuire, Michael Evans). Previous week, \$32,113 with TG-ATS subscription, Pabst, Milwaukee. Last week, \$34,473 with Fisher Playgoer subscription.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (7th wk) (\$6.25-\$7; 2,670; \$85,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$84,179 with Civic Light Opera Assn. subscription.

Last week, \$84,378 with CLO subscription.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad, Biltmore (C-RS) (2d wk) (\$5-\$5.50; 1,636; \$51,000) (Hermione Gingold). Previous week, \$30,561 with TG-ATS subscription. Last week, \$35,364 with TG-ATS subscription.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (2d wk) (\$4.80-\$5.40; 1,760; \$47,000) (Patricia Smith, Jeffrey Lynn, John Lassell). Previous week, \$12,662. Last week, \$15,567.

Sound of Music, Shubert (MD-RS) (6th wk) (\$6.60-\$7.50; 1,878; \$74,245) (Barbara Meister, John Myhers). Previous week, \$60,006. Last week, \$58,732.

ST. LOUIS

Stop the World—I Want to Get Off, American (MC-RS) (\$6.50; 1,863; \$65,000) (Joel Grey, Julie Newmar). Previous week, \$45,299 with TG-ATS subscription, Orpheum, Minneapolis. Last week, \$32,070.

SAN FRANCISCO

Carousel, Curran (MD) (6th wk) (\$6.50-\$7.25; 1,758; \$65,600) (John Raitt, Jan Clayton). Previous week, \$63,871 with CLO subscription. Last week, \$65,069 with CLO subscription.

TORONTO

Spring Thaw, '63, Royal Alexandra (R) (9th wk) (\$3.50; 1,525; \$27,694). Previous week, \$11,770. Last week, \$11,761.

WASHINGTON

Take Her, She's Mine, National (C-RS) (1st wk) (\$4.50-\$5.75; 1,673; \$48,434) (Tom Ewell). Previous week, \$33,215 for seven performances with TG-ATS subscription, Auditorium, Denver.

Opened here May 28 to two affirmative notices (Carmody, Star; Coe, Post) and one so-so (Donnelly, News). Last week, \$31,985 with TG-ATS subscription.

SPLIT WEEK

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, \$35,456 for seven-performance split. Last week, \$34,817 for seven-performance split.

Gottlieb to London

Morton Gottlieb, producer of the Broadway comedy, "Enter Laughing," leaves next Friday (7) for London to confer with Gilbert Miller on their planned co-production of a West End edition of the Joseph Stein adaptation of Carl Reiner's book. Gottlieb will also visit Paris and Madrid to discuss productions of the play in those cities.

He's slated to remain overseas about two-and-a-half weeks.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Hundred and Ten in Shade" (MC), producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: character woman, fat, must sing; character man, big, warm type, great vigor, must sing well; male, 18-19, tall, skinny dancer-singer, tenor. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Best Foot Forward." (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y., BU 8-2500). Male and female teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers

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also looking for future replacement for the role of Gale Joy. Audition today (Wed.) for character man for immediate replacement.

"Once in a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.; RI 9-4056). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking. Mail photos and resumes c/o above address. Do not phone or visit. Interviews will be held late in June.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N.Y.; PL 2-5640). Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U.S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews will be held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"This Was Burlesque" (MC). Producer, Michael F. Iannucci (c/o Casino East Theatre, 189 2nd Ave., N.Y.; YU 2-6611). This production stars Sally Rand. Auditions for AGVA femme dancers who sing and are experienced in jazz, ballet and tap, and a blonde, chubby chorus girl with good sense of comedy, every Wed. at 5 p.m., at the Casino East Theatre, c/o above address.

"West Side Story" (MD). Producer, Ben Segal (c/o Lenny Debin, 140 W. 58th St., N.Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhats, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address. Auditions for Equity dancers June 13: men at 10 a.m. and femmes at 12 noon; open call dancers: men at 2 p.m. and femmes at 4 p.m.—All at Showcase Studio, 950 Eighth Ave., N.Y.).

STOCK

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North Shore Music Theatre.
Managing director, Stephen Slane (c/o theatre, Box 62, Beverly,

Publishing Stocks

(As of June 4, closing)

Allen & Bacon	23	—	1/4
American Book (AS)	46 1/4	—	1/8
Amer. Book Strat. (AS)	5 1/2	—	1/8
American Heritage (OC)	5 1/4	—	1/4
Book of Month (N.Y.)	21 1/2	+	1/8
Conde Nast (N.Y.)	10	+	3/8
Cowles (OC)	12 1/2	—	1/8
Crowell Collier (N.Y.)	17		
Curtis Pub. Co. (N.Y.)	7		
Ginn & Co. (N.Y.)	29 1/4	+	1
Grosset (OC)	49	+	1
Grosset & Dunlap (OC)	12 1/2	+	3/8
Harcourt Brace (N.Y.)	33 1/4	+	1/4
Hayden Pub. (OC)	4 1/2	+	1/8
Hearst (OC)	25		
Holt R&W (N.Y.)	30 3/4	+	1/2
L.A. Times-Mirror (OC)	36 1/2	+	1/2
Macfadden Bartell (AS)	3 1/4	—	1/4
McCall (N.Y.)	27 1/2	+	3/8
McGraw-Hill (N.Y.)	27 1/2	—	1/4
Meredith Pub. Co. (OC)	23 1/4	+	1 1/4
Nat'l Per. Pub. (OC)	9 1/2	—	1/8
New Yorker (OC)	99		
Pocket Books (OC)	6 1/4	+	5/8
Prentice Hall (AS)	30 3/8	—	3/8
Ran'm House (N.Y.)	10 1/4	+	1/4
Scott Foresman (OC)	25 3/4	+	1/2
H. W. Sams (OC)	31 1/2		
Time Inc. (OC)	84 3/4	+	1 1/2
Universal Pub. (OC)	5 1/4		
Western Pub. (OC)	23	+	1/4
World Pub.	12 1/4		

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 8500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic straw-hat season. Send photos and resumes to above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Films

"Headlong" (D). Producer-director, Stan Russell (245 W. 55th St., N.Y.; JU 6-6250). Available parts: man, about 35, tall, lean, virile; Mail photos and resumes c/o above address.

"World of Henry Orient" (C). Producers, Jerome Hellman and George Roy Hill (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1030). Available parts: boy, 13-14, dark, quiet, introvert; girl, 13-14, attractive, extrovert; femme, mid 40s, warm, beautiful, femme, 40-45, good-looking, sense of humor; male, late 40s, gentle, attractive, well-bred; femme, mid 30s, classy, sexy; femme, young, good comedic actress; male, early 30s, good looking, overly tailored; boy, 14-15, nice kid, shy; femme, young, sexy, a bit tough. Mail photos and resumes c/o above address. Do not phone or visit.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N.Y.; UN 6-0797). Available parts in new revue: ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Literati

Eros Case Trial June 10

Eros, the sex quarterly seeking at \$10 a copy, and its publisher-editor, Ralph Ginsburg, go to trial in Philadelphia next Monday (10), charged with mailing obscene material. Case may make hot news copy as it is based in part on recent issue which showed a mixed racial couple together in the nude. This has provoked strong pressures, according to the publisher, from Dixie Congressmen.

Action against Eros came about originally because of some 25,000 letters of complaint to the Post Office. These were reactions not to the magazine but to the comeon mailings, so that there are oddities involved. Is the periodical obscene, or its promotion? Ginsburg defense is that if 25,000 complained to the Post Office, 150,000 subscribed. So on a democratic reckoning its six-to-one for the "joy of love" book.

Sidney Dickstein and David I. Shapiro are Ginsburg's attorneys.

Norman Mailer, Boy Lecturer

Norman Mailer, author of "The Naked and The Dead" and other novels, has been making various motions toward versatility, like proposing himself for mayor of New York. His quest for new or supplemental career may only be a more elaborate than usual pencil-sharpening stall by a writer who refuses to write, an impression conveyed Friday evening last (31) when Mailer presented "An Evening With Mailer" at Carnegie Hall. An evening, as his present lecturing talents stand, is much too much.

Not that he lacks a certain stage presence and a magnificent self-confidence that his published essays in Esquire and the Village Voice are worthy of reading aloud to people who ostensibly can't read and paid \$4.50 top (not too many, granted). The point about Mailer's strange, rambling, sometimes unintelligible performance is that he apparently never held a mike rehearsal in advance and scorns to coach. In short he's a promising amateur at best who comes to a big hall with a fist-full of tear sheets from his own works, and calls that a lecture. There may be some campus bookings for such an act, but that's about all.

Mailer babbles a lot about "existential politics" but never explained what he meant up until intermission. There were some cute and possibly acute jabs at President Kennedy, a good deal of Greenwich Village-type humor about the FBI and J. Edgar Hoover and rather long if occasionally eloquent reflections on the hydrogen bomb threat of mass annihilation. Mailer's followers in the balconies trooped down, uninvited, to fill the vast empties of the main floor. And though he leaked listeners like a sieve a surprising number stayed and applauded on occasion, despite Mailer's wretched platform style. There was a hint that he is almost, not quite, a cult. Land.

More and Better

As another innovation in the series of changes under the cultural editorship of Joseph Hertzberg, the N.Y. Times is now reviewing three books each day on its literary page. In addition to the alternate-day notices by Orville Prescott and Charles E. Poore, there are two capsule reviews by other members of the staff, each with a signature. Two of the short pieces have been by Hertzberg's assistant, Arthur Gelb.

The notable thing is not only that coverage is now being given to three times as many books in the weekday editions, but that the quality of the reviewing seems to have improved, for both the major reviews and the capsules. In short, brevity appears to be the soul of good writing.

CHATTER

Henrietta Jelm, Doubleday's Coast rep, enroute to England (4) to interview Daphne du Maurier and other authors on the Continent. New book out, via Coward-McCann, called "Freedom Bridge." About refugees escaping from Communist China and into Hong Kong.

Edinburgh Evening News, one of the most successful evening publications in the U.K., celebrated its 90th birthday with dinner and other celebrations. Sheet was

launched on May 27, 1873, by three brothers, Hugh, James and John Wilson.

Alma Overholt has compiled collection of fairy tales "The Caravan" with Catalina Island background, due via Collier's next Spring.

Sir William Carr, chairman of the board "News of the World" British publication with 17 million circulation, gifted Hedda Hopper with Rolls Royce in tribute to success of her book, "The Whole Truth." Sales of tome has topped 100,000 mark.

Graphic History of the Jewish Heritage Corp. has been authorized to publish and distribute books, magazines, etc. pertaining to religious and secular subjects, with offices in New York. Address is c/o Joseph Schlang, Breitbart & Breitbart were filing attorneys at Albany.

Off-Broadway Shows

(Figures denote opening dates)

Along Came Spider, Mermel (5-27-63).
Albee plays, Cherry Lane (5-28-63).
B. Fenstermaker, Sher. Sq. (9-17-62).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Daisy Miller, Phoenix (5-27-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad. Ave. (2-25-63).
Month in Country, Maidman (5-28-63).
Pinter Plays, Provincetown (11-28-62).
Premise, Premiere (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).
Yerby Plays, Pocket (5-8-63).

CLOSED

Milky Way, Gramercy Arts (3-14-63); closed last Sunday (2) after 94 performances.

Put It in Writing, de Lys (5-13-63); closed last Sunday (2) after 24 performances.

SCHEDULED OPENINGS

Chioresuro, Gate (6-5-63).
Cages, York (6-10-63).
Tour de Four, Writer's Stage (6-12-63).
Antony & Cleo, Delacorte (6-20-63).

Scheduled B'way Preems

King and I, City Center (6-12-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Here's Love, Shubert (10-3-63).
Jennie, Winter Garden (10-17-63).
Barfoot in Park, Biltmore (10-23-63).
Hundred Ten, Broadhurst (10-24-63).
Man and Boy, Atkinson (wk. 11-11-63).
Girl to Remember, Hellinger (11-23-63).



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Inside Stuff—Legit

Roland Petit has filed legal papers against the Theatre des Champs Elysees in Paris, Serge Golovine, etc., to "protect" his choreography of "Les Forains," which Golovine and his recently formed ballet company have announced for the theatre. House which is currently celebrating its 50th anniversary, originally asked Petit to dance the ballet, which he created there a dozen or so years ago, but Petit turned it down, having previous engagements. So theatre asked Golovine to "re-create" it, and Golovine accepted. Petit yelled "Foul!" and ran for the lawyers.

New element is that Boris Kochno, who wrote the book for the ballet, has entered the argument against Petit. Kochno sent a communique to the press, saying, in essence, "A choreographer is only an individual who hires a hall. A writer creates the work. He rents it to dancers, choreographers, producers, or whoever. Will the dancing by Golovine be the same as the dancing by Petit? I doubt it very much. They are different individuals. I wrote the thing, so it is mine, to rent out to whomever I wish. I have decided to rent it to Golovine. I am the landlord. I am sure that Golovine will be a good tenant. Petit moved out long ago—does he want me to keep the property vacant forever after?"

Jean Anouilh has written to all the State-owned, State-operated or State subsidized theatres, withdrawing any or all his plays. Most immediately affected is his new adaptation of "Richard III" by Shakespeare, which he was also to stage for the Comedie Francaise. He says he'll produce and direct it himself, elsewhere. Also immediately affected are two of his plays on the Jean-Louis Barrault repertory. No explanation of the playwright's sudden action, but friends say that he (Anouilh) disagrees with the De Gaulle policies and therefore wants no part of any government involvement, even if remote.

An ad in last week's VARIETY for "The Mikado" inadvertently omitted the city, in which the producer, Ted Loupus, is located. He is with the Delaware Valley Music Carnival at 1418 Walnut St., Philadelphia.

Legit Bits

Earl Holliman makes his legit musical bow as Curley in "Oklahoma" at the Sacramento Music Circus, July 22-28.

Critic's Choice Artists, Inc., has been authorized at Albany to conduct a theatrical and performer management business in New York. Capital stock consists of 200 shares, no par value.

Laurence Naismith will play the Stana Claus role in the Meredith Willson musical, "Here's Love," opening on Broadway in the fall. "Tour de Four," a new review, will be presented June 18 by Richard Everett Upton in association with Susan Eden at the Writers Stage, after several previews.

Greene-Heron Productions, Inc. has been chartered at Albany to produce and deal in plays, with offices in New York. Capital stock is \$20,000, at \$1 par value per share.

Frank Geraci and Dolores Ferraro will be stage managers of the Williamstown (Mass.) Summer Theatre, for their third and second seasons, respectively. It will be that strawhat's ninth season in the

Williams College Adams Memorial Theatre, running from July 5 through Aug. 31, under the executive direction of Nikos Psacharopoulos.

Don Walker will do the orchestrations and Peter Howard the dance music arrangements for "Here's Love."

Phil Foster and Jane Withers will open in "Do Re Mi" tonight (Wed.) at the Meadowbrook Dinner Theatre, Cedar Grove, N.J.

Stephen Douglass will appear with Inga Swenson in "A Hundred and Ten in the Shade."

Jay Wolf has joined the talent department of Frank Cooper Associates Agency Inc.

William Bendix will star in the touring company of "Never Too Late," opening Aug. 3 in Central City, Colo.

Betty Lou Holland will appear on the Continent during July as Desdemona in the Ensemble Dramatique Populaire's presentation of "Othello."

Stefan Gierasch has succeeded John C. Becher in the off-Broadway presentation of "The Dumbwaiter."

Donald R. Seawell, a partner in Bonard Productions, has been appointed counsel for the American National Theatre & Academy.

Hugh Sturdy has succeeded Grant Walden in the off-Broadway revival of "Best Foot Forward."

Bits of London

London, June 4.

With the closing recently of "Steven D," producer Peter Bridge has gone to the Riviera for a holiday with his wife and three sons.

Peter Hall's staging of "A Midsummer Night's Dream" will be transferred by the Royal Shakespeare Co. from Stratford-on-Avon to the Aldwych Theatre, London, opening June 13 following its current tour of the provinces. It will alternate with the group's revival of "The Beggar's Opera," opening July 16 with Dorothy Tutin as Polly Peachum.

The Royal Shakespeare Co. production, staged by Peter Brook, of Friedrich Schlegel's "The Physicists," currently touring in repertory with "Midsummer Night's Dream," will play an eight-performance return stand at the Aldwych beginning June 21, and the same company's "The Hollow Crown" will be put on for two performances June 10-11 at the same house.

Jan Sterling has arrived from Hollywood to play the role of a woman magician in "Who? Where? What?" The melodrama will be presented by U.S. producer Andre Gouldston.

A plaque is being erected in the lobby of the Scala Theatre in memory of Frederick Lloyd, manager of the house for many years.

Anthony Mervyn is the new drama critic for the Liverpool Daily Post.

Sarah Miles will be in "Kelly's Eye," due June 12 at the Royal Court.

Off-Broadway Reviews

A Month in the Country

David Ross, in association with Edith Maiman, revival of a comedy-drama in three acts (five scenes), by Ivan Turgenev, adapted by Carmel Ross from a translation by Constance Garnett. Staged by David Ross; sets, Peter Wingate; costumes, Patton Campbell; lighting, Lincoln John Stulik. Stars Celeste Holm; features Wesley Addy, David Hurst. Opened May 26, '63, at the Maiman Playhouse, N.Y.; \$4.90 top.

Cast: Celeste Holm, Wesley Addy, David Hurst, Nancy Acly, Dino Narizzano, Sam Greene, Joseph Hamer, Kathleen Roland, Sanford Seeger, Michael Severeid, Carla Shearer, Helen Stanborg, Christopher Martin.

Although Celeste Holm has fine moments in the leading role, David Ross' revival of "A Month in the Country" is only sporadically effective. The emphasis throughout is on pathos, and the production does not plumb the subtleties and comic ironies of the Turgenev play.

As the Russian woman who falls in love with her son's tutor, Miss Holm performs with skill and authority. When she has a wry line to deliver, she is delightful, and her big scene with her young rival is excellent. She is perhaps not ideally cast as the bored, questioning Natalia Petrovna, but brings warmth and talent to the part with considerable success.

Wesley Addy is capable as her ex-lover and confidant, and Nancy Acly is charming, though a bit breathy, as her ward, Helen Stanborg and Carla Shearer are good in smaller roles. But Dino Narizzano is somewhat monotonous as the tutor, and David Burns is excessively broad as the local doctor. As Miss Holm's husband and mother-in-law, Sam Greene and Kathleen Roland are sub-par.

The first act is slow, and Ross' staging tends to be repetitious. There are many good things in the production, including Peter Wingate's attractive setting and Peter Campbell's colorful, obviously expensive costumes. But it's not a very exciting "Month in the Country."

Kenn.

The American Dream

Theatre 1964 (Richard Barr & Clinton Wilder) revival of two one-act plays by Edward Albee. Opened May 26, '63, at the Cherry Lane, N.Y.; \$3.50 top week-nights, \$4 weekends.

Cast for "American Dream": Sudie Bond, Jane Hoffman, David Hooks, Jered Barclay, Alice Drummond.

Cast for "Zoo Story": Jered Barclay, David Hooks.

In the last four years, Edward Albee's "American Dream" and "Zoo Story" have achieved the status of minor classics. The fine revival of both plays at the Cherry Lane proves again that their reputations are merited.

Recreating their original roles in the seething, acidly hilarious "American Dream" are Sudie Bond and Jane Hoffman. The former is superb, making Grandma touching as well as amusing. As Mommy, Miss Hogman is the perfect jewel-hung monster. David Hooks is good as the impotent Daddy, and Alice Drummond is fine as the woman from the adoption agency.

As the titular American Dream, Jered Barclay is too sentimental, since the role is that of a man who can feel no emotion. But he more than redeems himself as Jerry in "The Zoo Story," a role he played previously in Los Angeles. He is brilliant in the second play, giving a portrayal of seething intensity and power. With David Hooks subdued but effective in the other part, "Zoo Story" comes electrically to life.

Those who have not seen these plays before, but have had their interest piqued by "Who's Afraid of Virginia Woolf?" may find these revivals rewarding. Those already familiar with "The American Dream" and "The Zoo Story" won't be disappointed on a return visit.

Kenn.

The Summer of Daisy Miller

Stewart Chaney & Theatre 12 presentation of a drama in two acts by Bertram Greene, based on a novel by Henry James. Staged by Denis Vaughan; scenery, lighting and costumes by Stewart Chaney. Opened May 27, '63, at the Phoenix Theatre, N.Y.; \$4.95 top.

Cast: Bryarly Lee, George Neighbors, David Matson, Nancy Reardon, Carla Rieb, David Feldman, Myra Greene, Charles Hudson.

"The Summer of Daisy Miller" will provoke groans from devotees of Henry James and yawns from other theatregoers. Bertram Greene's dramatization of the James novella is dismal, and

neither the staging nor the acting redeems it.

Many of the lines in the play are taken from the James work, but the mood and effectiveness of the novel are shattered by putting into the characters' mouths words that they might think but would never utter, and by plucking sentences out of context. Greene's addition of several passionate embraces and double entendres is un-Jamesian, and some of the original dialog is cringe-producing.

As Daisy Miller, the American girl who shocks Rome society by flouting its conventions, Bryarly Lee is a bundle of affectations. Her trilling giggle is overdone to the point of absurdity, and she barks her "ohs" and "ahs" like an angry poodle. Toward the end of the play, in a scene set in the Roman Colosseum, she is briefly believable, but the sequence comes too late.

Daisy's mother is played by Myra Greene like a Bronx housewife, and the other actors are also caricatures rather than people. An exception is George Neighbors, who gives a competent performance in the male lead. Denis Vaughan's staging is stiff and pretentious, and he must share with the playwright the responsibility for an ill-conceived, unfortunate presentation.

Kenn.

Eileen Brennan to Star In "Two Guitars" as Next

Eileen Brennan, who opens at the N.Y. City Center next week as the femme lead in "The King and I," will costar with Mary McCarthy in a tryout July 22-Aug. 3 of Alfred Palca's "Annette and Two Guitars" at the Bucks County Playhouse, New Hope, Pa.

Michael Ellis, operator of the Playhouse, intends presenting the comedy on Broadway next fall, in partnership with Alexander H. Cohen.

London Shows

(Figures denote opening dates)

All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-25-63).
Bed Sitting, Duke York's (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Day of Prince, R. Court (5-14-63).
Doctor's Dilemma, Haymarket (5-23-63).
Fiesta Flamenco, Piccadilly (5-7-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Leicester Sq., Prince Chas. (4-29-63).
Late night show.
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-28-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Next Time, Criterion (1-23-63).
Norman, Duchess (5-20-63).
Oh, What a Lovely, Royal E. (3-19-63).
Oliver, New (6-30-60).
On the Town, Prince Wales (5-30-63).
One for the Pot, Whitehall (6-2-63).
Out of Bounds, Wyndhams (11-8-62).
Peter Maxwell, New Arts (5-29-63); late night show.
Private, Public, Globe (5-10-62).
Rattle of Man, Garrick (9-18-62).
Repertory, Aldwych (12-15-60).
Shot in the Dark, Lyric (5-16-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Virtue in Danger, Strand (4-10-63); transferred last Monday (3) from the Mermaid.

CLOSED

Eye British Rubbish, Comedy (1-24-63); closed May 25 after 148 performances.
Hot Tiaras, St. Martin's (5-28-63); closed last Saturday (1) after seven performances.
Looking Action, Prince Chas. (4-23-63); closed last Saturday (1) after 60 performances.
Luv, New Arts (4-24-63); closed May 19 after a limited engagement of 31 performances.
Night Conspirators, Saville (5-22-63); closed last Saturday (1) after 12 performances.
Umbrella, Comedy (5-27-63); closed last Saturday (1) after eight performances.

SCHEDULED OPENINGS

Angels Fear to Tread, Arts (6-4-63).
Dr. M. Banks, Prince Charles (6-7-63).
Much Ado, Regent's Park (6-10-63).
Domino, Lyric, H'mith (6-11-63).
Kelly's Eye, Royal Court (6-12-63).
Six Characters, May Fair (6-17-63).
Alfie, Mermaid (6-19-63).
Lovely War, Wyndham's (6-20-63).

Australian Shows

(Week Ended June 1)
(Figures denote opening dates)

ADELAIDE
Woman in Gown, Her Maj. (5-21-63).
MELBOURNE
Cat Tin Roof, Emerald Hill (5-8-63).
King and I, Princess (12-22-62).
Look After Lulu, St. Martin's (5-15-63).
Man to Dinner, Russell St. (3-8-63).
Sail Away, Her Majesty's (5-24-63).
Shew Boat, Tivoli (5-15-63).
Come A'Waite, Comedy (5-22-63).
NEWCASTLE
Sound of Music, Victoria (5-22-63).
SYDNEY
Double-bill, Old Tote (4-17-63).
Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Orpheus Underworld, Tivoli (5-14-63).
Season Sarsaparilla, Royal (5-22-63).
Visit, Independent (5-1-63).
Victor Borge, Her Majesty's (5-20-63).



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Oakland Tribune

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Broadway

Broadway theatre manager Al Jones off to Europe last week for a look at the shows. He's due back July 10.

Sidney Mills, general recording manager for Mills Music, in Sinal Hospital, Baltimore, recovering from surgery.

James Baldwin, now a political figure, off to Puerto Rico to finishing that stage play, the novelist's first.

Publicist Marvin Frank is now serving as television-radio press-agent consultant to book-publishers McGraw-Hill, Lancer and others.

Beverly Maureen Miller, who is a ballet dancer, engaged to the world's top champ, Gary Gubner, will tie it during present June.

Favorable comment on one aspect of the Philharmonic pop series: moderate prices and carefully selected native wines made available.

Corsican-born Micheline Muselli Pozzi di Borgo (Mrs. Alan Jay Lerner) was sworn in recently as an American citizen in Federal District Court, N.Y.

Bruno Walter Memorial Foundation has been organized as a non-profit membership corporation, with offices in New York. Galer & Jacobs were filing attorneys at Albany.

Friars, en masse, attended a one-ayem shindig for Marty Allen & Steve Rossi at Joe Kipness' Hawaii Kai, to mark the comics' concluding performance at the Persian Room of the Plaza.

Gertrude Berg and Mitch Miller will present the diplomas at the Professional Children's School Commencement next Saturday morning in the Assembly Hall of Hunter College, N.Y.

Peter Ebert set via Thea Dispeker for stagings at Glyndebourne Festival in rural England in June and July with his "Figaro" later to be telecast by BBC. He recently staged "Magic Flute" in L.A.

Ira Gershwin, in from Coast, attended first night of the Philharmonic "Promenades." Other creators taking bows for Andre Kostelanetz on the podium were arrangers William Schuman and Herbie Kay.

Playwright Jerome Lawrence will be commencement speaker next Friday (7) at Ohio State U. and Harold Clurman, director, legit critic and author, will be commencement speaker Monday (10) at Carnegie Tech.

Caramoor Festival's 18th annual music festival opens June 15 on estate in Katonah, Westchester. This is the Walter and Lucie Rosen Foundation of which Michael Sweeley of the Sol Hurok office is exec director. Walter Hendly is the musical director.

Rhoda Levine, having completed her first season on the staging staff of the N.Y. City Center Opera, returns to Spoleto, Italy, this summer to choreograph "La Traviata" which is to be directed by Luchino Visconti for presentation at the Festival of Two Worlds.

Sylvia and Joe Cohen (Jose of VARIETY) being hosted with a 26th anniversary bash at publicist Kurt Hoffmann's East 73d St. digs on Sunday, June 9. That weekend also, Stephen Cohen, their barrister-son, off-to-Chi with his new bride and new sheepskin to a new job with an oldline Chi lawfirm.

Re-elected to office at the recent annual meeting of the Actors Fund of America, which expended \$403,914 on aid to 10,348 needy members of the theatrical profession during the fiscal year ended last April 30, were Vinton Freedley, president; Gilbert Miller, first vice-president; Katharine Cornell, second veepee; Herman Bernstein, treasurer, and Warren P. Munsell, secretary-general manager.

The Hamptons

By Dorothy Ross
(EA. 4-1888)

Connie Anderson, ex-showbiz song and dance personality now a licensed real estate broker in East Hampton.

Carlos Baumgartner now host at "The Oaks" after death of owner Bill Ely, long a scribe with the Paris Tribune.

Personal manager Helen Keane relaxing in the Hampton sun after launching pianist Bill Evans' Verve record "55 Days At Peking."

Jazzman Bob Alexander has again opened his doors to the Dixieland sounds in the Three Mile Harbor area of East Hampton.

Zachary Scott looking very na-

tive in Bohack's supermarket in East Hampton in dungarees but that one gold earring flipped the Bohackers.

The Juan Trippe back in East Hampton after flying to the 10th anniversary celebration of the Dudley Roberts at Maxim's in Paris. Hope they flew Pan-Am.

The Friday Long Island deluxe all-Pullman to the Hamptons so plush it even serves hors d'oeuvres and furnishes an observation car to overlook the potato and duck farms.

Peppi Morrealis, Carol Channing's musical director, snared by drummer Dick Ridgely for his Southampton watering spa. Peppi, opening June 25th, will play with a trio and also belt out his songs a la Louis Prima while Carol is emoting in G.B.S.'s "The Millionaire."

Hugh Fordin supplying the bulk of entertainment at East Hampton's Guild Hall's John Drew Theatre with four package deals, opening with "Fintan's Rainbow" on June 29, and including "Irma La Douce," "Carnival" and "Brigadoon." Extra plus of culture added with Viveca Lindfors and Luther Adler in "Brecht on Brecht."

Paris

By Gene Moskowitz
(80 Ave Neuilly; SAB 0712)

Yves Montand doing a one-nighter at the big Palais De Chaillot, strictly for students.

Rouben Mamoulian in for a brief stay after his jury chores at the recent Cannes Film Fest.

Actress Denise Clair stabbed by a servant she was trying to fire but reported to be out of danger.

Marcel Marceau doing a one-man legit show on his home grounds for the first time in years at the Ambigu.

Television airing of the Cannes fest prizewinning Rumanian-French pic, "Codine," was put off so as not to offend filmies who are against new pix getting tv time.

Raoul Levy says Horst Buchholz may play "Marco Polo" which he intends to finally finish, after over two years of financial problems, in Yugoslavia. Meanwhile, the Italo "Marco Polo" has opened here.

Olympia Music Hall running a three-day contest for about 100 rock-n-roll guitar groups with 16 to get Golden Guitar Awards and future Olympia bookings. This again points up how popular rock-n-roll is here.

Luis Bunuel's "Tristana," a pic project he had in Spain, has been nixed by the Hispano censors. Bunuel says he never intends to make a pic there again and will do one in France next September, "The Diary of a Chambermaid."

Francoise Sagan's hit play, "The Mauve Robe of Valentine," rolls as a pic in August with Jean-Gabriel Albicocco directing. However, the legit producer is complaining it may interfere with the play's run, which is expected to run all next season. Film is due for release next December. Pic producers, however, are going ahead.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316)
Anthony Quinn to Paris after rapid Rome o.o.

Anita Ekberg off to US and "Four For Texas."

Brett Halsey to Spain for Riccardo Freda's "Magnificent Adventurer."

"Black Nativity" group skied to Athens after series of local shows at Sistina Theatre.

Patio Andaluz opens for summer with Mercedes Moreno and Benito Doniz initial talent.

Harold Robbins here to beat drums for "Carpenter's" and "Where Love Has Gone."

Marlene Dietrich expected here for some tele taping sessions, plus recording stint at RCA Studios.

Jack Rose may settle along Italian Riviera for an indefinite stay devoted to writing projects.

Hank Kaufman and Gene Lerner threw housewarming party at their new villa outside Rome.

Sophia Loren and entire "Fall of the Roman Empire" production to Rome for interiors at Cinecitta Studios.

Brigitte Bardot and "Ghost at Noon" troupe back from Capri locations. Pic winds here in couple of weeks.

In-and-out: Peter Dane to Milan for tele stint; Kay Thompson back after U.S. visit; Michelangelo Antonioni to Paris for talks on new pic.

London

(HYde Park 4561/2/3)

The Mermaid Theatre celebrated its fourth anni yesterday (Tues.).

Juliette Greco bowed at Savoy Hotel for three week run on Monday (3).

Jerry Stiller and Ann Meara opened a cabaret season at the Establishment, satire nitery.

Metro's "Tom and Jerry" cartoons will, as of now, be shown at every performance at the Empire and Ritz theatres.

Columbia Pictures tossed a luncheon for Jerry Bresler, in reference to the Royal charity preem of his "Diamond Head."

How far can the avant grade theatre go? The Royal Court is to stage a play by Keith Johnstone which is set in the stomach of a giant.

Paramount threw a midday get-together for the press to meet Patricia Neal, following the scribes' showing of "Hud," in which she has femme lead.

Around town George Raft, Igor Stavinsky, Jayne Morgan, Del Shannon, Allen Prescott, Herman Starr, Conrad Hilton, Irving Schneider, Robert Trout, Gerald Moore and Frank Dunn.

Cassius ("Gabby") Clay, the Yank yackity fighter, is over here to pound mitts with Henry Cooper, British and Empire heavyweight champ. Clay got himself great press coverage with a thesp all-talkie performance that would have stoned the slickest script-writer.

Chicago

(DElaware 7-4984)

Dorchester Music Hall in south suburban Dolton bows as a theatre restaurant June 11 with Don Ameche in "Silk Stockings."

Michael Todd Jr. skied in from his Dobbs Ferry, N.Y., base for press opening of "55 Days At Peking" at his Todd Theatre.

(Jack) Eagle & (Frank) Man in town for club dates before journeying to Springfield, Ill., for an engagement at the Lake Club.

Third annual Drury Lane Theatre scholarship to the Goodman Memorial Theater School of Drama went to 21-year-old Richard Ooms.

Many-chaptered Chi Living Room is having another go at entertainment. Milt Tremier tees off the new policy, with Steve DaKosta bonifacings.

Violinist Manuel Evon Piculas takes over as conductor of neighborhood Edgebrook Civic Orchestra for coming season. Players will be auditioned throughout summer.

Julius Monk has the revue at his Chi namesake cabaret theatre going to his satisfaction and wings back to Gotham. Production supervisor Don Lamb will be in charge of the "Struts and Frets" show here.

Executive re-shuffle at Marienthal Enterprises (Mister Kelly's, Happy-Medium and London House) has g.m. Paul Stillman upped to veepee. New general manager is Walter Kellin, ex-Gaslight Clubs veepee. Adpubber Arlyne Rothberg is promoted to talent co-ordinator.

B'way Jr.

By Walter Winchell

Comic Dick Gregory's chums say R. F. Kennedy put the idea in his head about running for Congress from Gregory's district in Chi.

Madeleine Sherwood, a white woman, who joined the demonstrators in the deep South is usually seen on Bway in Tenn. Williams' plays. Her stage accent is very Southern.

Jayne Mansfield's new fella, singer Nelson Sardelli, is also an ex-boxer.

Hugh O'Brian, starring in "Mr. Roberts" at Westbury, L.I. will tour with it for seven wks.

"Never Too Late" is this comical. Every time we step in to enjoy it we find the ushers laughing as loud as the crowd.

Playboy Club doing top biz despite all the groans elsewhere.

Things are tough all over? Not at the Aqueduct racetrack where on the rainiest days they attract over 25,000 people.

Innkeepers back from Miami Beach report "it will never be the same."

DeMille Theatre doesn't fool around. If the picture doesn't do biz first two days they dig up a good oldie. Many yankings there. You'd be surprised at the

"names" who accept less than \$320 to appear as guests on tv. So desperate are they for rent money, etc.

A great comic, who once headlined at the Palace Theatre for 10 straight weeks, played the Friars Club in Beverly Hills for 10 straight years. Back for a stroll along Broadway he sighed: "You have no idea what a sad thing it is to return to a street where you once were a star and have nobody recognize you."

Roger Maris, the Yanks' homer-hitter, plotting a showbiz stint? Why was he closeted with talent booker J. Glaser for three hours the other morn?

Joey Bishop was very amusing emceeing the Emmys. But so was that long list of credits for his quipwriters.

Boston

By Guy Livingston

(508 Little Bldg.; 338-7560)

Sam Richmond now heading up Second National Pictures, Inc.

Nelson Noble, prexy of WILD, sold it to Dynamic Broadcasting, Inc., to become a newspaper publisher.

Julian Rifkin, of Rifkin Drivein Theatres, putting two of his ozoners under full art policy with "Balcony."

Phil Engel returned to exploitation for Samuel Bronston's "55 Days At Peking," and brought in Charlton Heston for interview.

Joseph E. Levine in for opening of new Cinema, Kenmore Square, showing his Embassy release, "Long Day's Journey Into Night."

Two downtown intimers, Tic Toc and Gilded Cage, on jazz kick with names, Gene Krupa, Jack Teagarden, Eddie Condon, Wild Bill Davidson.

George Frazier's new column in the Boston Herald, dealing with everything from show biz to politics, biggest hit this city as seen in this field.

World preem of new Cheryl Crawford musical, "Jennie," with Mary Martin, set for Colonial Theatre July 29, earliest opening of legit in Hub in years.

Twin-daughters of Joe Wolf, branch manager Embassy Pictures, both graduated from Chamberlayne Junior College, immediately joined hospitals as medical secs.

Brandeis U. set for strawhat season with four productions skedded, "Skin of Our Teeth," "Death of Salesman," "All God's Children" and "All King's Men."

Boston's third annual International Film Fest opens at Donnelly Memorial Theatre June 9; arrangements underway with AT&T to beam portions over Telstar II to British Isles.

Mary X. Sullivan, former film drama editor Sunday Advertiser, who freelanced in film publicity for a year, back to newspapers on rewrite and general assignment with Record American.

Cape Cod

By Evelyn Lawson

The striped bass are running. Oberlin Gilbert & Sullivan Players at Falmouth's Highfield Theatre for rehearsals. Open 11th season in three weeks.

Openings: The Steel Band of St. Thomas opened at The Governor Prentice in N. Truro. Cranberry Cinema opened at Onset.

Biggest holiday casualty: A 61-foot whale rode the tide onto the beach at Brewster. Coast Guard towed the body out to sea.

Peter Hunt, artist and decorator of The Cape, now located in Orleans, has written "Winter Is Best," extolling wonders of Cape Cod life off-season.

David Holtzman, Hyannis Melody Tent prexy, named director-choreographer Gene Bayliss as production head of The Tent for the season. Kickoff show has Dorothey Loudon in "The Unsinkable Molly Brown."

New and better deals for Cape visitors this summer: Package plan now in effect allows one car and two passengers on steamers from Woods Hole to Martha's Vineyard and Nantucket for \$12.50. Daily service has started.

Shirley Booth, after picking up the Emmy last week, opened her summer home in Chatham. Long-time summer resident, her last pro appearance on the Cape was at Cape Cod Playhouse, Dennis, in 1955 when she starred in "Time of the Cuckoo."

Hollywood

Dick Berg elected veepee of Revue Productions.

Karl Malden set as official U.S. juror at Berlin Film Fest, June 21-July 2.

Chuck Meyer new pub-promotion director for Decca Records, L.A.

Jack Gilardi appointed veepee of General Artists Corp.'s motion picture dept.

Audrey Meadows on 12-day European tour to bally 20th-Fox "Take Her, She's Mine."

Jay Bernstein ankled Jim Mahoney & Associates to open own pub relations office.

Steve McQueen set up college scholarship fund for graduating student of Boys Republic, Chino, Cal.

King Vidor will guest and lecture at special film festival in his honor Aug. 3-10 at Glen Arbor, Mich.

Nate Golder new assistant to John W. Lehnert, biz rep of Motion Picture Film Editors, Local 776, IATSE.

Emanuel Barling, former Hert-Lion veepee, acquired Cinema-Video International for indie distribution.

Mary Pickford and Buddy Rogers presented with Medallion Awards by USO-Los Angeles Area Headquarters.

Frank W. Jones left brokerage house of Mitchum, Jones & Templeton to become assistant to National General prexy Eugene V. Klein.

Paul Carroll & Associates organized new flackery tabbed COMPAC (Cooperative Management Promoting Artists' Careers) for low-retainer pub campaigns.

Red Doff after fling in stocks-and-bonds, returns to film production as assistant to producer for Sinatra Enterprises' tentatively-tagged, "A Young Man's Fancy."

Dick McKay, ad-pub director for Walt Disney Productions, takes over as chairman of Studio Publicity Directors committee of Assn. of Motion Picture Producers for one-year term.

Singapore

By Ooi Taw Chiew

(5 La Salle St.; Tel. 43505)
Yvonne Michel and Erick Apache dancers, now at Cathay Restaurant.

"Black Gold," second Chinese pic shot in Malaya, now playing principal Malayan towns.

Singapore tele, started Feb. 15, proving popular with locals. Some 20,000 sets now operating here.

The Lion City Revue, now giving two hours nightly of Malaysian dances, is prepping a world tour that will embrace the U.S. if negotiations underway with Yank show agents go through.

Las Vegas

By Forrest Duke
(DUDley 4-4141)

Liberace's Riviera gig has been extended he'll now play July 2 through Aug. 4.

Dave Apollon, the Desert Inn lounge mandolin star, is on first vacation in five years.

Milt Feiber, who toured for 50 years with his late partner Bob Fisher as "The Barbary Coast Boys," now 88'ing at the Showboat. Mokihana, who portrays "Bloody Mary" in the Thunderbird's version of "South Pacific," took a week off to attend funeral of her mother in Hawaii.

First edition of Frederic Apcar's "Vive Les Girls" which was a big click in the Dunes lounge, booked into the Nevada Lodge at Lake Tahoe for the summer.

Portland, Ore.

By Ray Feves

Ocky Harris booked two belly dancers for his Three Star Restaurant in the hope of hyping a dwindling biz. He has been doing turnover trade every night under new setup.

Jimmy Rodgers and the Fairmount Singers packing Frontier Room in Vancouver, Wash., across the Columbia River from Portland. Rodgers also will be topper at the 1963 Oregon State Fair in Salem, starting Labor Day.

Frank Fontaine will head the 1963 Rose Festival variety show in the Memorial Coliseum, June 11-15. Shari Lewis will co-star, with the layout including Homer & Jethro, Francis Brun and supporting acts Tommy O'Loughlin is producing this show rated most expensive fest show to date.

OBITUARIES

SKINNAY ENNIS

Skinnay Ennis, 56, bandleader who for past five years presided at Statler-Hilton, L.A., died of suffocation when food clogged windpipe while dining Sunday (2). He vocalized and drummed with late Hal Kemp's school band when both were students at U of North Carolina, after graduation in 1927 remained with Kemp until 1938 when he left to join Bob Hope's Pepsodent Radio show as vocalist and batoneer.

During World War II, Ennis led army ordnance band, and after hostilities ended re-formed his band, cut much wax and chiefly played hotels with occasional guest forays into radio.

Son, Christopher, 13, two sisters, mother survive.

SHARON LYNN

Sharon Lynn, 53, leading lady of the '30s, died in Hollywood May 26. Prior to being signed to a contract by Fox Films she was a film extra, appearing with Harold Lloyd and other comedians, and during her career played the femme lead in 14 pix, among them "The Big Broadcast" opposite Bing Crosby. Her last pic appearance

East Tennessee and at the Barter Theatre at Abington, Va.

He is survived by his wife and two daughters.

GREGORIO SCALZO

Gregorio Scalzo, 88, musician, died in Bellefonte, Pa., on May 28. Scalzo played with symphonies and society orchestras for over 50 years in Pitt and had his own band most of that time. He came here in 1909 to play with the Pittsburgh Orchestra, which later became the Pittsburgh Symphony.

When the Orchestra folded, he played with the Alvin Theatre house band. Scalzo's orchestra was featured on the first musical broadcast ever heard over KDKA, Pittsburgh. He played for all the local radio stations and for many functions held then by society leaders.

Survived by his wife, and a sister.

JAMES H. NASH

James H. Nash, 63, theatre owner, died in Pittsburgh on May 26. He was the owner of the Gerard Theatre in that city and was co-owner of the Wexford Starlite

to Sarasota in 1950. Zacchini died in 1948.

She was the mother of 16 children who entered the circus world. Two daughters and seven sons survive.

LEWIS L. SILBERMAN

Lewis L. Silberman, 69, veteran broadcaster, died in Pittsburgh on May 26. For 22 years he produced and sponsored the Wilkens Amateur Hour on both radio and tv. Survived by his wife, Dorothy and two sons, James and Allen.

Details in Radio-TV Section.

ART HOWARD

Art Howard, 71, vet screen actor and formerly on Broadway, died of coronary thrombosis in Hollywood May 28.

Widow, Naomi, survives.

Verne H. Ford, 68, manager and organizer for the Stoner Piano Co., Des Moines, Ia., died of a heart attack May 25. He was organizer at the Des Moines and Paramount theatres in Des Moines for more than 12 years during the stage presentations era. Wife and one brother survive.

Eire O'Reilly, 51, mezzo soprano, died in Banwell, Somerset, May 24. She topped vaude bill for many seasons at Queen's Theatre, Dublin, and toured England and Scotland. She was frequently principal boy for Dublin pantomimes. Her husband, survives.

Glen Schnarr, 66, retired operator of the Daisy Theatre, Indianapolis, died May 21 in that city. His wife, daughter and three sisters survive.

Nick Nesterson, 52, miniature propmaker at Columbia Pictures, died in Hollywood May 23. Widow, two sons, four brothers and four sisters survive.

Marcia Matthews, 72, former editor of the American Mercury magazine and longtime radio commentator, died May 22 in McAllen, Tex. Her husband survives.

Eugene MacCarthy, 57, died May 26 in Wexford, Ireland. He was business manager of Wexford Festival of Music. Survived by widow, son and daughter.

Arthur Rogers, 21, guitarist, was killed in automobile accident at Grantham, Eng., May 27. He was member of The Roulettes group.

Mrs. Ellen Tallman, 73, retired stage actress and vaudeville performer, in Northfield, N.J., after short illness. Survived by husband.

Michael Foster, 25, drama critic of The Sunderland Echo, died in hospital recently at Sunderland, Eng.

Jesse Gay Hiscock, 75, who was active in theatrical work in Boston at one time, died at a nursing home in Turner, Me., May 24.

Alf Johnson, 68, vet Scot comedian, died recently at Glasgow, Scotland.

Father, 72, of ABC newscaster Alex Drier, May 23, in Ross, Calif.

Old Pix

Continued from page 1

newal deals trail, United Artists Associated, which has the most extensive pre-'48 Hollywood library, has found that in a 700 pre-pix '48 library, about 250 have the resilience of longevity and the remaining 350 face retirement.

Tipoff to the Metro TV approach is that Dick Harper's unit—in accordance to the court consent decree—has priced every pix in its pre-'48 library for resale on a market-to-market basis. Top 150 pix in the list of some 700 pre-'48's is said to carry "substantial rental" tags for the reruns. These price tags are geared to the prices secured for post-'48 product. The secondary titles, of course, are much cheaper for their resale ride.

It is the contention, proven out by ratings in many cases, that pix such as "Boom Town," "San Francisco," "Treasures of Sierra Madre," have an endless life on tv. Witness, too, CBS-TV's annual renewal for the Christmas holiday telecast of "Wizard of Oz."

The pre-'48s headed for retirement fall into the bottom of the double feature bill classification or the dated musicals of the '30s and '40s. These are the pix popula-

ted by the contract players and titles hardly recalled. Some of these pix can be salvaged for future use by thematic packaging, horror or science fiction groupings. "Dracula and his cape never ages," was the way one distrib put it.

As to prices of post-'48 product "they are not getting cheaper. That's for sure," was the wry comment of one major station buyer. All distribs selling post-'48 product are singing the song of healthy biz and a ready market. Outfits such as Metro TV, Seven Arts Association, and UAA are preparing new packages.

International films varying from "Room at the Top" to "Divorce, Italian Style" are winning a wider station acceptance, in terms both of placement and price. Embassy Pictures, for example, reports sale of its package in such markets as Greenville, S.C.; Knoxville, Tenn.; and Wichita, Kan.

Cleo

Continued from page 1

edly was a hassle between Prelinger and the theatre as to whom all that advance coin belonged, and to whom was the deposit interest on the money to go, while waiting for the tickets to come due. (problem was settled when the "Exodus" advance was put into non-interest bearing bonds.)

Not Telling

So far 20th, and the "Cleo" exhibits, are being coy about what the picture has brought in to date in way of ticket sales. According to one source, the advance sale at the Rivoli in New York, where the pic prems June 12, is in the neighborhood of \$500,000, and at the Pantages, Los Angeles, more than \$130,000. If true, the tickets sales at just these two houses would have added another \$461,000 to the 20th purse—refundable, of course.

Another rather staggering "Cleo" statistic involves the 70m Todd-AO prints. Twentieth is believed to be setting another precedent by opening its hardticket spec in so many domestic locations so quickly. Beginning with Rivoli preem June 12, pic will have opened in 38 of its presently dated 44 U.S.-Canadian engagements by June 26, with the remaining six to follow in a matter of weeks.

Figuring that each of the four-hour, 70m color prints will cost in the neighborhood of \$11,000, the initial print cost on the film will be close to \$500,000, which sum should be easily covered by 20th's portion of the advance ticket sale as outlined above.

(Incidentally, one "Cleo" exhib declined to give out his advance ticket sale total on the grounds that he didn't want to be held responsible for "touting" the picture and thus, perhaps, persuading some other exhibitor to go along for even stiffer terms on the film.)

Reissues

Continued from page 1

taining full potential return from theatrical showings."

He continued that damage resulting from such tv exposure is "enormous" and that the situation "demands closer cooperation between all segments of our industry to avoid this practice of self-destruction." He also noted that "the TOA survey is being conducted under careful supervision and control. Its conclusions should re-awaken everyone in the motion picture industry to the potential gold mine that exists in theatrical reissue and return engagements and the obvious that the industry is not digging deep enough to reach real payday."

JFK

Continued from page 1

employees is "not contemplated nor desired."

Kennedy asked the Federal Toppers to "publicize" the present building program and "urge" employee contributions to the "financial support needed to make the Center a reality." He advised designating a collection agency in each installation or major segment of a Federal department.

John Gleason, Administrator of the Veterans Administration, will serve as Federal Campaign Chairman.

MARRIAGES

Penelope Galt to John Osborne, Hailsham, Eng., May 25. She is film critic of the Observer; he is the playwright.

Patricia Blogg to Jimmy Ray, at Dundee, Scotland. He's teenage actor in tv.

Frances Walters to Jesse Baca, Albuquerque, May 11. He is advertising manager of Albuquerque Theatres Inc.

Sharrie Story to Lee Zuckerman, Beverly Hills, June 1. Bride's an actress; groom is former office boy on Daily VARIETY and more recently in production at Metro and CBS.

Ferrina Polansky to Ronald Niedermier, Hollywood, June 1. Bride is a Vegas stripper; he's a tv producer.

Laurie Wilson to Charles A. Ware, Phoenix, Ariz., May 29. Bride is daughter of Lou Wilson, vet talent agency exec, and now with Bob Banner Associates.

Patricia Kenny to John Piddock, at Blackpool, Eng., June 1. Both are stage thespians.

Elinor Wright to Tom Jones, June 1, in Livermore Falls, Me. She's an associate producer in the Allen-Hodgdon theatrical agency in New York; he's the author-composer of the off-Broadway show, "The Fantasticks."

BIRTHS

Mr. and Mrs. Bobby Troup, twin sons, Van Nuys, Cal., May 28. Mother is singer Julie London; father is the orch leader.

Mr. and Mrs. John Crawford, son, Glendale, Cal., May 22. Mother is actress Anne Wakefield; father's an actor.

Mr. and Mrs. John Griffin, son, May 25, New York. Father and mother (Alice Griffin) are drama critics-commentators for radio station WNCN-FM, New York.

Scot Comic

Continued from page 1

fusal to appear was not intended as a "snub to the Queen." "No," he said, "it's a snub to the people who think they can treat us like dirt—and think that any act from down south is better than the Scots can put on."

According to McLean, to call the show "Royal Scottish Command Performance" (Correct title, actually, is Royal Performance, since there are no longer any "Command" performances) is "so much rubbish." "This show, as it has been presented to me, is an insult to any person who has ever entertained the Scottish public," added McLean. "It's a front for English acts... like Bob Moat-house and Yana."

Reply came from the producer of the show, ace London megger Dick Hurren, who said: "As far as I'm concerned, this is a gala performance of the 'Five-Past Eight' show, using its scenery, artistes and music. There isn't time to rehearse a completely different show. Extra artistes can only be slotted in."

Scot artistes who have already accepted an invite to appear include leading tenor Kenneth McKellar, Jack Radcliffe, Jimmy Logan, Fay Lenore, Gracie Clark, and Johnnie Beattie.

Beer Blurbs

Continued from page 1

said Allan Grossman, chief commissioner of the LCB. "We have found that they have come up with pretty good ideas such as how the beer is made—its purity, for example. In brand preference advertising, you are permitted to say that, if you are going to drink, beer is a superior beer rather than beer is the thing to drink."

Grossman said that the problem concerning the use of young persons in beer advertising and offending commercials had applied primarily to tv messages. He had sounded a warning last March that the breweries and advertising agencies had to change their next season's style. Under Ontario liquor laws, all advertising must be approved by the LCB and a four-man committee of senior officials were checking all ads to make sure they weren't slanted too heavily at young people.

Alfred A. Porgie

The staff, officers and directors of Broadcast Music, Inc., express deep sorrow over the untimely passing of their devoted friend and associate. To his family we extend our heartfelt sympathy.

was with Laurel and Hardy in "Way Out West," in 1937.

Surviving are her widower, John Sershen, Beverly Hills businessman; her mother and two brothers. She once was married to the late Benjamin (Barney) Glazer.

LYLE Z. WRIGHT

Lyle Zealand Wright, 64, president and manager of the Minneapolis Arena, died of cancer May 23 in Minneapolis. He was known as the "godfather" of the Shipstads & Johnson "Ice Follies," which plays three-week engagements every year at the Arena.

Wright was credited with having given former Minnesotans Roy and Eddie Shipstad and Oscar Johnson the idea for starting their ice show. A onetime hockey star himself, Wright was said to have staged the first pro skating show.

In 1928, Wright brought Sonja Henie to Minneapolis for extended appearances. He also had an important role in boosting another noted skater, Evelyn Chandler, to

and El Rancho Drive-In theatres. For many years he was with United Artists and Gaumont British Pictures. He was past president of the Tri-State Drive-In Theatre Assn., a director of the Pittsburgh National Bank and was very active in the Variety Club where he served as a director.

Survived by his wife, a son, four brothers, and three grandchildren.

ISIDOR S. (ZAC) BECKER

Isidor S. (Zac) Becker, 66, since 1952 vicepresident of business affairs at CBS-radio, died June 3 in Mahopac, New York. He joined CBS in 1934 as business manager and assistant director of Columbia Artists, Inc.

Wife, son and daughter survive.

DINAH GRACE

Dinah Grace, former German dancer and actress, wife of German filmstar Willy Fritsch, died May 12 of cancer in Hamburg. Dinah Grace, whose real name was Ilse Schmidt, also appeared in

Robert B. Marks

The staff, officers and directors of Broadcast Music, Inc., express deep sympathy and profound sorrow over the untimely passing of an esteemed friend and colleague. To the bereaved family our heartfelt condolences.

national prominence. Wright and producer Al Sheehan started the annual "Aqua Follies" swimming show, which every summer is a top feature of the Minneapolis Aquatennial and Seattle Sea Fair.

His wife, two sons and two daughters survive.

MALCOLM E. MILLER

Malcolm E. Miller, drama and music critic for the Knoxville Journal for 40 years and a promoter of many top name shows for East Tennessee, was killed May 21 in a two-car collision at Maryville, Tenn.

He directed and took roles himself in theatre productions in Knoxville. He was director of the Tennessee Players at the University of Tennessee for several years and was president of the old Knoxville Civic Music Assn. Later he engaged in theatre management, having charge of the Park, Tennessee and Bijou theatres. His column continued throughout all of his other activities.

His last promotion in Knoxville was Lawrence Tibbett in 1931. He regularly covered plays throughout

several German pix but gave up her career when she married Fritsch in 1936.

She is survived by Fritsch, who still appears in movies, and two sons of whom one, Thomas, gave his screen debut in Rolf Thiele's "The Black-White-Red Four Poster."

NICK CARTER

W. W. (Nick) Carter, 62, a former radio announcer in several cities in New England and New York, died at his home in Gilford, N.H., May 26.

A native of Worcester, Mass., he had been associated with WTAG in that city and later was with WSYR in Syracuse, WNBX in Springfield, Vt., and WTRY in Troy, N.Y. In recent years, he had been associated with a New Hampshire advertising firm.

MADELINE ZACCHINI

Mrs. Ildebrado Zacchini, widow of the inventor of the human cannonball act and mother of the circus Zacchinis, died May 30 at a nursing home in Sarasota, Fla. Born in Venice, Italy, she moved

THANK YOU NEW YORK FOR FOUR GREAT WEEKS



Nick Lapole, *Journal-American*
"O'CONNOR IS SUPERB...he does just about
everything a performer can do—and does it just a
bit better than nearly anyone you could name...this
is a must show for every night life devotee."

Hy Gardner, *Herald Tribune*
"...the Americana will never have a more
Versatiled entertainer than Donald O'Connor
in the Royal Box."

Louis Sobol, *Journal-American*
"In all truth, O'Connor, one of the top
song and dance men still remaining,
is offering the most entertaining act
since the Royal Box opened."

Earl Wilson, *New York Post*
"It was staggering."

DONALD O'CONNOR

Just Concluded, ROYAL BOX, Americana Hotel, New York

- June 25 - July 22—SAHARA, Las Vegas
- August 2 - August 8—FREEDOMLAND, New York
- August 11 - August 17—STEEL PIER, Atlantic City
- October 17 - October 31—HARRAH'S CLUB, Lake Tahoe
- November 6 - November 27—COCOANUT GROVE, Los Angeles

Personal Managment: JESSE STOOL

Press Relations: McFADDEN & EDDY (Hollywood) • Michael Maslansky, JOE WOLHANDLER ASSOC. (New York)

FILMS

VIDEO

TV FILMS

RADIO

MUSIC

STAGE

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72 PAGES

NEW H'WOOD PIX PREEM ON TV

'Diamond Jubilee' LP of Chevalier's First Paris Personal in 7 Years

By ABEL GREEN

Paris, June 11. When he does his one-man show at the Theatre des Champs-Elysees here in September, it will be a capping climax to his career, says Maurice Chevalier, and because of that he may acquiesce to Barclay Records' dishing the whole program as a "diamond jubilee" milestone. Chevalier's click at the Ziegfeld, New York, in February, and a month later in London, again with a one-man show (only a pianist for support; no other acts) decided him to do a personal in his native Paris.

"I decided seven years ago to let the young comedians and singers take over the Paris stage," says Chevalier, "but I am pleased that on my 75th birthday—well,"

(Continued on page 71)

N.Y. Atty. General Probe May Alter Legit Financing

Broadway producers have a new hurdle to surmount in financing their upcoming productions. Besides having to sell potential backers on risking capital in a field where the odds on a show making a profit are around one out of five, they'll now presumably have to convince them that the operation is above board.

That seems likely in view of the disclosure last week that N.Y. State Attorney General Louis J. Lefkowitz is investigating financing practices both on and off Broadway. The probe, being conducted by the Attorney General's Real Estate Bureau for Syndications and Cooperatives, was launched following a preliminary

(Continued on page 66)

Tuning-Up Jukeboxes With 3-Minute Films Accenting Musicality

Musical films are moving into the jukebox field. They'll be seen via the Cinebox machine, which will be merchandised in the U.S. by Estey Electronics, firm based in Hicksville, N.Y.

Stanley Green, Estey president, left for England Sunday (9) to negotiate for the co-production of more than 50 musical films for exhibition in the Cinebox. He'll also set up working arrangements with Cinebox film producers in Italy and France.

Estey, through its subsidiary, Cinevision Corp. of America, is the U.S. importer and distributor

(Continued on page 54)

NBC-MCA 'A'S TO CINEMAS 2D

By GEORGE ROSEN

Robert Kintner and Lew Wasserman, presidents of NBC and MCA respectively, have just shaken hands on the biggest and perhaps most significant deal in tv annals. In its wake, the leisure time habits of the American public and the multi-billion dollar economics of the television and motion picture industries are likely to be fundamentally altered.

After two years of "think big" maneuvering, Kintner has finally persuaded Wasserman to make a

(Continued on page 44)

OLD TIMERS TO ATTEND OLD VIC'S SAT. FINALE

London, June 11.

The final performance at the Old Vic will take place next Saturday (15), and in the fall it will reopen as Britain's National Theatre. Princess Marina will attend the closing show, Michael Elliott's production of "Measure for Measure." There will be a short ceremony on stage, including a speech by Sybil Thorndike, and

(Continued on page 70)

Sen. Javits Warns AGVA Convention To Clean Out 'Undesirable Elements'

FILM U.S.-USSR CO-PROD. ON STANFORD CAMPUS

San Francisco, June 11.

Most U.S. location scenes for first Russ-U.S. co-op film, "Meeting at a Far Meridian," will be shot in San Francisco and on the Stanford University campus, just south of here in Palo Alto, it was revealed with producer Lester Cowan and Mosfilm chief Vladimir Surin's visit here.

Surin saw the city and the cam-

(Continued on page 70)

The American Guild of Variety Artists' convention was told by Sen. Jacob Javits (R-N.Y.) that it would have to establish locals in all the cities now designated as branches. Javits, a member of the Senate Subcommittee on Permanent Investigations headed by Sen. McClellan (D-Ark.), told the delegates that this would be one of the recommendations of the McClellan committee.

Sen. Javits was one of the speakers on the opening day of the meeting which started Monday (10) at the Hotel Americana, N.Y. He told the union delegates that the McClellan report would not make pleasant reading and he urged AGVA to rid itself of "undesirable elements." However, he praised the union for its passage of a reso-

(Continued on page 71)

AFTRA, Industry United Action On Anti-Bias Stand

A joint statement against "discrimination in the employment of talent" was issued last week by American Federation of Television & Radio Artists and the employers, networks, stations, ad agencies, packagers, transcription companies, record manufacturers, agents, managers and impresarios.

They said they would continue to strengthen their policies in stopping discrimination against any performer for his race, creed, color or national origin. The decision was reached after a series of meetings between the union and various employment groups.

A joint AFTRA-industry committee is being established to administer the policies and procedures of the block against discriminatory practices in radio-tv and records.

'B'-As-in-Naughty For 'Cleopatra' and 'Irma'; Egypt Garb Immodest

The Legion of Decency has taken a particularly sharp crack at 20th-Fox's "Cleopatra" in giving the picture a B-rating (morally unacceptable in part for all).

Roman Catholic reviewing group calls "Cleo" a "pretentious historical spectacle" and says it is "seriously offensive to decency because of its continual emphasis upon immodest costuming throughout its four-hour running time. Boldly suggestive posturing, dancing and situations compound the offense."

Legion adds that the Production

(Continued on page 70)

EDDIE FISHER

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 AT THE
americana
 OF NEW YORK


Show Biz Magic in Kennedy Image Lures Disk, Pic, Literati & Legit Angles

Hollywood, June 11.

John F. Kennedy and big money have been firmly linked in a wide variety of areas, particularly those in which vast sums have been made on the President's image by enterprising businessmen in the entertainment or affiliated fields.

Among the chief "users" of our nation's first executive are press agents. This week the newest — and perhaps most flagrant — example of hopping on the Kennedy bandwagon hit the local spotlight when publicist Fred Kasin took advantage of the President's Hollywood visit to tie in with an upcoming presentation, by producer-director Eugene Blau, of the Paul Shyre-John Dos Passos dramatic vehicle, "U.S.A."

Kasin, apparently of the old school of riproaring press agency that does anything to get a line of copy into print, placed ads in local outlets with the catch copy — "Vaughn, Please send royalty checks to Washington not Hyannis Port, (signed) Jack."

When VARIETY inquired about the unidentified blurb, apparently just what Kasin wanted, the tie-in with "U.S.A." became obvious. The show is a kaleidoscopic collection of events in the country's history involving a top public relations exec who becomes advisor to the president of the United States.

Whether Kasin will achieve any particular value in his efforts to link with the Kennedy image is still a moot question. But it is (Continued on page 20)

Carol Channing Scores Hit Even in Translation At D.C. Party for Mex Prexy

Washington, June 11.

You know Carol Channing's comedy bit about Cecilia Sisson, the silent screen star who went out with talkies because she whistled every time she pronounced the "S" sound?

It has been good for a lot of laughs in many exposures, but never as much as when Miss Channing had to be translated in Spanish in the home of Vice President and Mrs. Lyndon B. Johnson Thursday (6).

Miss Channing came down from N.Y. to perform at a luncheon Mrs. Johnson gave in honor of Senora Adolfo Lopez Mateos, wife of Mexico's president. Miss Channing didn't realize in advance that Senora Lopez Mateos understands no English. She took advantage of the required translation with full comedy impact.

Miss Channing would do a couple of lines and then wait exhibiting a multitude of comic cutie-pie expressions while a translator filled in the Mexican First Lady, struggling nervously to remember where to whistle. The big problem is that different Spanish (Continued on page 70)

Non-Deductible Edibles

Washington, June 11.

An exuberantly posh and international eatery will open next month on Capitol Hill with a "Who's Afraid of the Big, Bad Expense Account Laws?" theme party. The Rotunda, seating 300, will be decorated on a Renaissance theme.

Restaurant ballyhoos, claiming to be undaunted by the new expense account regulations, hope for a big political gathering at the opening party.

Unusual 'Cleo' Press Coverage

When "Cleopatra" has its world premiere tonight (Wed.) at the Rivoli Theatre on Broadway more than 100 accredited reporters and lensmen will be present, some of them especially in New York from London, Paris, Sydney, Rome, Bonn and Buenos Aires. The first of many charity benefits the opener at \$100 a ducat is for the Will Rogers Sanatorium, show business' own, at Saranac Lake, N.Y. A \$70,000 net is assured.

Times Square, of course, is accustomed to gala turnouts, many in times past at the Rivoli itself, the Capitol, former Roxy, Met Opera and so on. But anticipations run high for "Cleopatra," possibly the most-ballyhoosed picture ever made, (Continued on page 20)

LENNY BRUCE HEARS L.A. COURT PUNCHLINE

Los Angeles, June 11.

Lenny Bruce, mitered comic whose brushes with the law have netted him more space than reviews of his appearances, is due to return to Superior Court here today (Tues.) for either sentencing on a narcotics possession conviction or confinement in a narcotics rehabilitation center.

Bruce, found guilty of narcotics possession by a jury May 16, appeared June 4 before Judge Benjamin Landis for sentencing, but was referred instead to the Los Angeles County psychiatric dept. to determine whether he is addicted to narcotics. Results of county doctors' findings in matter will be presented to court today, at which time Judge Landis will make his decision as to fate of comedian.

Bruce is also slated to come up for trial in Municipal Court June 25 on an "indecent show" charge, following arrest during his current stand at LeGrand Theatre here.



HERB KELLY

Columnist, Miami News, says: "PAUL ANKA has matured. He acts like a man, he sings like a man, and his songs are for those of all ages. His audience was made up of teenagers, the middle aged and those in the autumn of life. He pleased them all. His voice is strong, phrasing excellent."

40 Nations Enter Berlin Film Fest

Berlin, June 11.

A total of at least 40 countries will participate in the upcoming 13th Berlin International Film Fest (June 21-July 2). Lineup of nations includes Columbia which will be in the local festival for the first time. Other South American nations repped in Berlin will be Argentina, Brazil, Uruguay and Venezuela. Particularly strong will be the participation of African and Asiatic countries including Indonesia, Iran, Iraq, Japan, Korea, Malaya, Morocco, Nigeria, Pakistan, Philippines, Senegal, South African Union, Syria, Tunisia, United Arab Republic and Vietnam.

For the first time, Portugal will be entered in the Berlin Fest with a feature film, "Retalhos da vida de um medico" (The Country Doctor). France's official entry will be the new Alain Robbe-Grillet feature, "L'Immortelle." Spain is coming along with Juan Antonio Bardem's "Los Inocentes."

Israel has submitted "Hamartef" (The Cellar). Greece has "Mikres Aphrodites" (Little Aphrodites) while Finland is sending "Yksitysalue" (Open Secret).

With regard to visiting personalities, the Berlin Fest looks like becoming a festival of film directors. The guest list shows the names of Italy's Michelangelo Antonioni, Spain's Juan Antonio Bardem, America's John Huston, Argentina's Leopoldo Torre Nilsson, France's Alain Robbe-Grillet, Sweden's Vilgot Sjoman and Greece's Nikos Koundouros.

Stars expected include Joan Crawford, Karl Malden and Gregory Peck of the U.S., Sweden's (Continued on page 20)

DANCING IN THE STREETS

Anyway, It Got Nureyev In The Headlines, Also Gail

Toronto, June 11.

Rudolf Nureyev, here with the Royal Ballet, took a kick at a cop at three in the morning, missed and was handcuffed, taken to a Toronto police station and released an hour later—with no charge laid.

The Russian, who defected from the Leningrad-Kirov Ballet at a Paris airport two years ago, was arrested—alone—for doing his dance steps and pirouettes at a central intersection and caused a traffic tieup before dumbfounded cabbies. The copper called it jaywalking.

Michael Wood, manager of the touring Royal Ballet, was roused from bed and took a now subdued and apologetic Nureyev back to the hotel room. Surrounded by a corps de ballet of cops, longhaired Nureyev had discovered that the boys in blue weren't ballet buffs.

NBC's 46 Veepees

NBC now has one president, five executive vicepresidents and 46 vicepresidents.

The network board last Friday (7) elected NBC Radio program chief Bob Wogan its 46th veep. He reports to Bill McDaniel, exec veep over the radio web.

'Cleopatra' Casts Her Shadow On Congressional Committee Dialog

Washington, June 11.

"Cleopatra" has become the latest obsession of Congressional Budget budget-cutters.

U.S. Information Agency chief Edward R. Murrow and the Agency's motion picture topper George Stevens Jr. were testifying before a House Appropriations subcommittee on USIA's budget. The testimony, only released today, shows some Congressmen are following "Cleopatra's" costs as closely as those of the U.S. Government.

Stevens was defending a request for a \$3,091,395 increase in the motion picture division's annual appropriation. Like so many other State Dept. and USIA officials who have tried before him, Stevens was having trouble impressing subcommittee chairman Rep. John Rooney of Brooklyn of the need for the hike.

"As I sit here," Rooney said, "it occurs to me that we ought to look at this motion picture production business pretty carefully after reading of the cost of making 'Cleopatra,' the only difference being that in the end 'Cleopatra' might make money at the box-office, but we don't have any box-office do we?"

Later Murrow was explaining USIA policy on distributing films in this country and the booking to date for the USIA film of First Lady Jacqueline Kennedy's trip to India and Pakistan.

Noting a possible 1900 bookings (Continued on page 17)

Walkie-Talkie Shoppers

Minneapolis, June 11.

A local couple has introduced walkie-talkie radio use into shopping centre purchasing expeditions.

When, for example, the wife prefers to remain outside in the couple's car while hubby is exploring the aisles of a large grocery chain store, he keeps describing to her via the walkie-talkie radio employed by them what's on sale or otherwise available.

'Playboy' Pinch On Jayne's Nudies

Chicago, June 11.

The corporation counsel of the city of Chicago has decided that nude and semi-nude pictures of Jayne Mansfield in the June issue of Playboy magazine were obscene per a Chi statute which has yet to be tested in higher courts. Playboy publisher Hugh M. Hefner was arrested in the late evening hours in his plush apartment by four policemen from the Prostitution & Obscene Matter unit of the Vice Control Division and was taken to police headquarters, where he was photographed, fingerprinted and released on \$400 bond for a June 25 court appearance.

Manuel L. Port, assistant corporation counsel who will prosecute the case, said that he based his complaint on two pictures and captions which he said were particularly obscene. In the pictures, the actress is lying naked on a bed with a clothed man sitting on the edge of the bed. The photographs were shot for Playboy on the set of "Promises, Promises!" while it was in production in Hollywood.

The issue created considerable comment when it went on sale (Continued on page 71)

EXCLUDE TEENS ALONE FROM LEWISTON OZONER

Lewiston, Me., June 11.

Teenagers who are not accompanied by adults may be barred from drive-in film theatres in this area. County Atty. Laurier T. Raymond Jr., said he had not been approached on the matter, but believed it would be a good idea to make some changes to improve the situation.

Persons disturbed by the large number of unaccompanied teenagers in parked cars at the outdoor movies were reported to be planning to request Raymond to confer with outdoor theatre operators to see what can be done about the problem.

Markova Made Dame Of British Empire; Secombe, Coco Also Win Honors

London, June 11.

Many show biz personalities, among them hallerina Alicia Markova, comedian Harry Secombe, Peter Hall, of the Royal Shakespeare Theatre, and Coco, the clown, are honored in the Queen's Birthday Honor List, issued last Saturday (8).

Miss Markova, who already holds the CBE, is made a Dame of the British Empire, the highest honor that can be conferred upon a woman. Both Hall and Secombe are given the CBE (Commander of the British Empire), the latter for the services to the Army Benevolent Fund. Coco (real name Nikolai Polakovs)—received the OBE (Order of the British Empire) for services to road safety among children.

Other honors were handed out as follows: Joan Hammond, the singer (CBE); Gabriel Ernest Edwin White, director of the Arts Council (CBE); Ian Robert Atkins, BBC-TV controller of program services (CBE); Jan Choyce, program clearance officer at the Independent (Continued on page 70)

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CINERAMA CUTS TO NEW EPOCH

Dimension 150 & Todd-AO Unite

Dimension 150, new wide-angle photographic and projecting system developed by Dr. R. Vetter and Professor Carl Williams, faculty members of U. of California (L.A.), has been acquired by Todd-AO Corp. and will be used in conjunction with company's own Todd-AO process, per Todd-AO prexy George P. Skouras.

Skouras said that Todd-AO and Dimension 150 have combined forces "to furnish motion picture producers with all of the finest features of wide screen motion picture processes."

New project is described as a process that requires the use of only one camera and can be projected with a single projector on all screens, including the most deeply curved screen, without distortion. The Dimension 150 system includes the use of numerous wide angle lenses to 150-degree bug-eye lens, which will give producers the widest camera range ever developed in the history of motion picture making, it was said.

In addition, it's reported, pix produced in Todd-AO or Dimension 150, will offer producers and exhibitors the facility and flexibility of presentation without incurring conversion costs in theatres currently equipped for 70m projection on deeply curved screens in several existing processes.

Patents on new process are pending.

Skouras also reported that deal has been finalized with Louis de Rochemont for production of three pix in Dimension 150, one of which will be "All the World's a Stage."

Film Shares Judged Individually, Not on 'Industrial Spurt' Basis

By GENE ARNEEL

Recent activity of motion picture securities on the New York Stock Exchange has made it abundantly clear that film companies just don't move as a group, as other industries frequently do, but instead behave on the basis of individual trading-value merits and demerits.

Wall Street's pundits stated this week that there can be no grouping of the producer-distributors because each of them seems to take turns in being attractive. Thus it is that when there's a rallying overall market, perhaps based on something out of the White House, such as uplifting economic news, this could have no bearing at all on the buying and selling of the Hollywood outfits.

One analyst added the additional thought that there's often no way of divine-rodding why a certain company's stock should all of a sudden become active. This is echoed within the industry itself. A v.p. of a major company a few days ago got a call from the exec v.p. who wanted to know why the corporation's stock had risen \$2 per share. On the strength of what? The v.p. didn't know, and neither did the president.

The spurt in 20th-Fox shares has some observers not just a little bewildered. (See Wall Street chart on page 4 for highs, lows and closings for yesterday (Tues.).)

The immediate answer, as glibly stated, is "Cleopatra," with its unprecedented advance sale. Still, this is a company that lost \$39,000,000 last year and, too, dear "Cleopatra" has not yet opened.

Paramount was in the red last year and in the last couple of months this company's issue went up \$10 per share. One commission house encouraged investors by its upbeat appraisals of four pictures. This is regarded as curious because it means Wall St. more and more.

(Continued on page 20)

Paramount-Levine Set Fifth Co-Prod.

A fifth coproduction deal between Joseph E. Levine's Embassy Pictures and Paramount is in the works. It will be the filmization of an as-yet-undisclosed novel. Embassy hasn't finalized the deal for the property yet but anticipates no complications. Agreement has already been made with Par, however, to coproduce it.

The two companies are already involved in \$16,500,000 worth of coproductions, according to budget estimates on four projects, one of which is now lensing, another about to start and the other two a little way off. In the four cases, Paramount is putting up almost all the coin.

For the filmization of "Carpetbaggers," which goes into production tomorrow (Thurs.) on a budget

(Continued on page 22)

ONE-CAMERA FOR UA'S 'MAD WORLD'

By WHITNEY WILLIAMS

Hollywood, June 11.

Cinerama's new single-lens projection system, demonstrated here last week for the press and industry figures, not only eliminates the lines and separation of Cinerama's three-panel system but will represent great savings for exhibitors and producers.

Assertedly 12 years in the experimental stage, new process first will be used for world preem here of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." Approximately 20 minutes of footage from the picture, filmed in Ultra Panavision and optically adapted to the new Cinerama projection process, were screened at the Forum Theatre (6). Old showcase, scene of some of the brightest film preems of silent days, is technical headquarters of company where most of the experiments under supervision of Tom Conroy, veepee in charge of Cinerama production, were completed.

Results on the large expanse of screen—146 degrees horizontally, 55 degrees vertically—in the past standard for Cinerama and to continue to be the same proportions for the new single-lens system, augur well for the future of the one-lens projector. Considerable further technical development appears necessary, however, based upon the demonstration footage. Despite fact it was panted out that footage was from a work print and thus not ready for release, it was apparent the new system cannot accommodate certain speed photography, a serious deterrent to enjoyment.

Background action was so blurred as to be hard on the eyes, and even in a eight-foot camera pan—from Ethel Merman in a phone booth to Milton Berle standing nearby—the effect was bleary and constituted eye strain. Aerial footage which looked down on a speed-

(Continued on page 17)

Universal's Quarterly 25c

Board of directors of Universal Pictures Co. last Friday (7) declared a quarterly dividend of 25c per share on the common stock of the company.

Divvy is payable to stockholders of record at the close of business on June 17, 1963.

Mammon Vs. Apollo

A stockholder at Paramount's annual meeting in New York last week complained from the floor that he had just seen "Gunfight at OK Corral" and found it the worst picture in his memory.

This brought a smile to presiding officer Barney Balaban who offered this rejoinder: "It happened to be one of Paramount's most profitable pictures."

Hartford's Toll Uses Lecturers

RKO General Phonovision, now going with a run of subscription tv in Hartford, has signed writer-commentator Emily Kimbrough and columnist Art Buchwald each for a single "live" appearance at the Channel 18 studios.

Also inked for an appearance is singer-actor Ray Middleton. All set for this month.

Seems It's Easier To Pry Risk Capital In East. Since Perrys' 'David & Lisa'

Although there has been in recent years considerable U.S. independent film production in the N.Y. area and there probably will always be, it is generally acknowledged at present that Frank Perry's "David & Lisa" has had a marked effect on the availability of financing and talent for upcoming Atlantic Coast projects of a low budget nature.

In conversation, Perry tends to minimize the effect of his project, but he does allow that "Lisa" has buoyed the confidence of some previously-skeptical easterners. "There'd still have been many made without it though," he adds.

In any case, the film has contributed handsomely to his career and that of his wife, scripter Eleanor Perry who wrote the film. The director has a two-picture deal with United Artists and also has a film to make for 20th Century-Fox. His next project is "Ladybug, Ladybug," for which Mrs. P will do the script and he'll produce and direct. UA will release. Budgeted at \$320,000, it will be shot in Gradyville, Pa., entirely on location which is the only way to make a picture to get the right feeling and atmosphere, he feels. Pic rolls June 17 with Nancy Marchand,

William Daniels and Marilyn Rogers in the cast.

Like "Lisa," this one will be done on a profit-sharing basis, with he, his wife, cameraman Lenny Hershfield (who lit "D&L") and editor Armond Liebowitz all sharing in profits, if any. This is the only sensible way to make a film, he contends, with the principals, including actors, sharing both the risks and the profits rather than exacting stiff guarantees and personal profit, often to the detriment of the picture itself.

As far as the budgets themselves are concerned, Perry doesn't plan high budget pix for his future. "Each picture dictates its own budget," he feels, "but I want to avoid getting into the size film in which the control is lost. When it becomes so enormous that it is no longer the director's film, then I pass. The control of the director is the most important factor."

Indicative of his willingness to leave the sub-\$500,000 range if things are right is another project Perry has lined up. It's Eleanor's film adaptation of Sylvia Ashton Warner's book "Incense to Idols," which he plans to produce and direct. This film will be budgeted in the \$1,000,000 range. It's all the same to him as long as the director still can control.

Nothing Drastic But Minority Voices Figure, First Time, at MCA Meeting; Options and Malibu Raise Queries

By MORRY ROTH

Chicago, June 11.

The voice of the minority stockholders was heard for the first time at the sixth annual shareholders' meeting of MCA in Chicago last Tuesday (4), but it was more in the nature of clarification questions than it was any serious challenge to the tightly-controlled majority interests. What is indicated by the scattered (and generally unsophisticated) questions at the meeting is that the formerly monolithic corporation will have to pay at least token heed to the increasing number of small investors who will question handed-down decisions.

As such meetings go, this was a dull one. The company's quarterly report had been published several weeks earlier and two issues up for vote were routine. All six directors were re-elected by massive proxy majorities: Jules C. Stein, board chairman; Lew R. Wasserman, prez and chief exec officer; Milton Rackmil, MCA vice-chairman and Decca-U prexy; Charles Miller, veepee; Albert A. Garthwaite, Decca and Universal director; Walter M. Heyman and Leigh M. Battson. It was the first holdover year for Rackmil and for Garthwaite, a director of the Central-Penn National Bank of Philadelphia.

Old-Style Showmen
Producer Robert Rossen, shooting "Lilith" on location in Great Falls, Va., was set to lens a picnic scene last week when unexpectedly it began to rain.

Rather than lose the day, Rossen and co-scripter Robert Allan Aurthur quickly did a little rewrite with showers over the picnic grounds included.

Night Racing As Slaughter of B.O.

Hollywood, June 11.

Southern Calif. Theatre Owners Assn. is waging battle against two bills introduced in Calif. state legislature which would permit nighttime horse racing. In addition to telegrams to Gov. Pat Brown and members of two assembly committees which will consider measures, it has sent bulletins to all theatre exhibitors, urging them to protest passage of bills through personal appeals to members of state senate and assembly, as well as newspapers and civic groups which might wield influence in opposition of bills.

Theatre organization contends such passage would adversely affect every business in state and particularly small businessman.

Pozner Implies Moscow Fest Might Still Unreel Zanuck's 'Longest Day'

Paris, June 11.

When Vladimir (Lee) Pozner, exec secretary of the Moscow Film Festival, mentioned as "only my personal opinion" that Darryl F. Zanuck's "The Longest Day" might "not have the same success in Russia as in Europe or in the U.S.," this was not to be construed as "official" refusal to accept the 20th-Fox film as a noncompetitive entry at the July festival in the

(Continued on page 17)

Options Plan

The flurry of questions revolved primarily around a proxy statement proposal to grant Rackmil 15,000 shares of common stock under an Employee Stock Option Plan. He already owns 11,173 shares of voting convertible preferred stock and 3,904 of common and holds an option, until Feb. 6, 1968 to buy 35,000 units (each consisting of one share preferred and one-third share of common) at \$31.60 per unit.

The apparently neophyte investors didn't question Rackmil's right to the additional compensation, but one said that he felt the options discriminated against

(Continued on page 22)

Rental Forecasts For Disney Three

Walt Disney is continuing to grab a fancy share of the domestic market, this on the basis of three pictures which have gone to exhibition in recent months.

"Castaways," the Christmas release, is now figured at a minimum of \$5,600,000 in domestic rentals. This is plenty tall coin for a picture which didn't set off any sky-rockets with the pro reviewers in the consumer press.

"Son of Flubber," which went out in February, "can't miss" \$8,000,000 in domestic rentals. This is the followup to "Absent-Minded Professor," which wound up with a total of \$9,200,000.

"White Stallions," the Easter release, has taken in \$2,486,000 in theatre gross so far and is headed for about \$3,000,000 in domestic rentals.

The Disney product seems to go well, as distributed by the Buena Vista subsidiary, regardless of the pundits' appraisals. The v.p. of a rival company, undertaking to sell a family-type picture, said he could do far better if only he could place on the marquee, "Walt Disney presents..."

The point, of course, is that the family trade can pay to see a Disney picture without trepidation. The general filmmaking trend toward "adult" product has been a boon to the creator of Mickey Mouse. While many producers have come of age with so-called mature celluloidia, and this has been widely applauded, the fact remains that millions of customers prefer not to see sin.

This is the element that feels safe with Disney.

UA 'Pyramiding Assets'; '63 Qtr. Net Dips to 578G; Annual Meeting Told Circuits Spurn 'Showcase'

By EDDIE KALISH

United Artists first quarter earnings for 1963 dipped considerably under the take the previous year. After provision for \$506,000 for income taxes, the company had net earnings of \$578,000 in the first quarter of the present year, compared with \$916,000 for the same period of 1962.

Reporting the figures at the company's annual stockholders meeting at the Astor Theatre, N.Y., yesterday (Tues.), UA board chairman Robert S. Benjamin also noted that gross world-wide income for the '63 first quarter was \$26,944,000, against \$32,065,000 grossed the first quarter of '62. Quarterly net represents earnings of 32c per share on the 1,803,542 outstanding shares on March 30, 1963. This compares with net earnings of 51c per share for the first quarter of the previous year, after adjusting the shares then outstanding to the number outstanding on March 30, 1963.

Discussing this situation, UA prez Arthur B. Krim noted that he also expected the same conditions which resulted in the slackening in earnings to carry over into the second quarter as well, thereby causing lower tallies for this period as in the first quarter. The conditions he blamed for the difference in figures were "a certain disappointment with the grosses of several pictures released during the first six months of the year" and the fact that last year's first quarter tally was swelled by the take from sale of a big bundle of the company's features to network tv which, naturally, is not a recurring factor.

He noted that the potential for improving the second six month's earnings looked rosier. But both he and Benjamin repeatedly looked to 1964 to be a blockbuster year for the company. In this area, Krim went through the releases for the next few semesters, pointing to "Irma La Douce," "Dr. No," "Call Me Bwana" and "The Caretakers" as anticipated to produce solid results during the next six months. He also noted releases coming up after this period, paying particular attention to the November, 1963, release of Stanley Kramers "It's a Mad, Mad, Mad, Mad World" single-lens Cinerama pic and George Stevens' "Greatest Story Ever Told" for late '64. He listed many others in the process, ending with the comment that UA's inventory and potential health "is in very good shape."

Krim also commented on the company's Premiere Showcase multiple-break releasing pattern being used primarily in New York. This came up a few times during the course of the hour-and-three-quarter meeting. The prez said that the company is "extremely satisfied with the pattern. It has proved itself out in every test." He noted that the N.Y. exchange has had "substantially better" biz in the past few months than any other exchange and that the company's U.S. and Canada percentages, as reflected in Gotham, are higher than the rest of the country. Benjamin, later in the meeting in answer to a question from the floor about the theatres used in the showcase, said "there are some other theatres available that are better but they don't want to join Premiere Showcase." As far as why there is no major circuit participation, the chairman said that RKO and Loew's made a "business judgment" not to participate. (Paramount execs George Weltner and Charles Boasberg downbeat the UA "Showcase" last week.)

As far as production for tv is concerned, Krim traced the company's history as having begun with the syndication field and then, when that began to falter, moving into the area of production for web slotting. He noted that last year UA sold one hour to tv—"Stoney Burke" on ABC—and that this year will have 4½ hours on the webs, representing six series. Of these, 2½ hours will be on ABC, one on CBS and another on NBC, all starting in the fall.

With all of these factors considered, the prez said he was very

high on 1964 as being a top year, although he was cautious about the prospects for '63, saying that he felt it would be "satisfactory."

Discussion also came up about the company's \$1,000,000 guarantee of a \$3,500,000 debt of Gibbs Shipyards and an option to buy 80% of the capital stock of Gibbs for \$1,318,000. Benjamin said that the guarantee was considered a safe deal and that UA was presently studying the shipbuilding biz to determine the relative merits of exercising the option.

Queried as to why UA stock hadn't shown the rises on the stock market that several other film company issues had over recent months and whether the company should operate under a more stringent policy, Benjamin said that he considered the operating policies stringent enough and that the company was running on a steady confidence level. Asked why last year's gross went up but the net didn't rise at the same rate, the chairman said that some of the gross revenue was based on tv which was in a transition state at UA (what with the plans for increased production for this year) and therefore not reflected in the net as strongly.

The question of the Malibu three-studio plan arose and Benjamin commented that "we let each producer make his pictures as he sees fit" and it wouldn't be in the best interests of UA to get involved with studio space rental.

He characterized the outlook for the coming year as "a pyramiding of assets" and said he was confident of a big year in 1964. Elected at the meeting were incumbent directors Benjamin, Seward I. Benjamin, v.p. and secretary; Robert F. Blumofe, v.p.; Robert W. Dowling, prez of City Investing Co.; Joseph Ende, v.p., controller, assistant treasurer; Leon Goldberg, v.p. and treasurer; William J. Heineman, v.p.; Krim and Arnold M. Picker, exec veep.

7-Arts' 55% Gain Over Fiscal 1961

Consolidated net earnings for the fiscal year ended Jan. 31, 1963 of Seven Arts Productions Ltd. rose 55% to \$1,705,793 over the \$1,100,555 earned in 1961. Earnings were equivalent to \$1.08 per share on 1,576,998 shares outstanding as contrasted with 85c on 1,292,384 shares outstanding the previous fiscal year.

Income for 1962 amounted to \$19,407,905, a rise of 21% over the previous year's take of \$15,990,874. Expenses also rose in '62 to \$6,461,918 from \$5,597,734 in 1961. Amortization of pix was \$10,049,194 in 1962, up over the \$8,337,585 figure of the year previous. Earnings on income before taxes in '62 were \$2,896,793, rising sharply over the \$2,055,555 earned in 1961.

Company's annual report will be mailed in July. Commenting on the financial statement, Eliot Hyman, Seven Arts prez, noted that the past year has been most encouraging to the company with record sales and earnings in all areas. The outfit has been moving steadily through the year in all areas, including production and tv distribution. In the latter category, 7A has been mentioned as very close to tying up Universal's package of 215 post-'48 feature films and is also in the running for Paramount's pix package of the same vintage, the only two such film bundles still unclaimed. Outfit also recently announced plans to enter theatrical distribution field.

U.S. to Europe

Leslie Barrie
Carl Dudley
Frank M. Folsom
Max Gordon
Barry Gray
Frank Kane
Ninon Tallon-Karlweis
Dudley Field Malone
George Rosen
Jack S. Seidman
John Skouras
Judith Tarlo

Nat'l Film Finance Corp. Believed Running Out Of Reserve Capital

London, June 11.

The National Film Finance Corp., the state-owned films bank set up by the first post-war Labor government, is believed to be running out of reserve capital. And it is expected that the corporation's annual report, due later this month or in July, will reveal that new loans can only be advanced as and when repayments are made by producers.

According to an unofficial estimate made by the Federation of British Film Makers, the NFFC needs at least another \$5,000,000 if it is to do its job effectively. Meantime, the present acute financial situation has resulted in a slackening in the volume of production. Although the summer months are normally the peak period, most of the major studios are said to have vacant stages.

Indirectly connected with the NFFC's financial difficulties are the delays experienced by independent producers in securing dates on either of the two outlets—Rank and Associated British. The longer they have to wait for playing time, the greater the delay in repaying loans to the NFFC.

Though detailed figures are not available, it has been reported to the Federation of British Film Makers that in some extreme cases indie producers, particularly where an "X" film is involved, may have to wait over a year for a booking. And this at a time when indie exhibitors are complaining about product shortages.

It is likely that these dual problems will be brought into public focus on then publication of the NFFC report, and that official action, either by the Board of Trade or through Parliament, will follow. Meantime, the FBFM is making further investigation.

MCA SEEKS ARBITRATION

Says Some Former Writers Ignore Their Owed Percentages

MCA last week filed two arbitration claims against former writer-clients Robert Hilliard and Joseph Stefano with Writers Guild of America West. Company is seeking commissions allegedly earned by MCA on contracts negotiated by the agency prior to dissolution of its talent percentery biz last July.

Since the bulk of former clients have made and are now making payments to the company, MCA doesn't plan to file many such claims, according to a company spokesman. But difficulties are turning up with some of the ex-MCA writers "who are not responding in good faith to their obligations to pay for past services actually rendered to them by MCA," the spokesman alleged.

"As to those, we have no choice but to proceed in this way. We had hoped we could avoid this course of action but it appears that in some instances there is no other alternative open to us," he commented.

N.Y. to L.A.

Dave Franklin
Clifford Jones
Abe Mandel
Monte Proser
Joe Wells
Bud Yorkin

L.A. to N.Y.

Edward Binns
Jerry Bresler
Frank Cooper
William Dozier
William J. Fadiman
John E. Fitzgerald
Frank Gilroy
Norman Lear
Robert Loggia
Roddy McDowell
Burt Metcalfe
Andre Previn
Mark Richman
Paul Schreiber
Forrest Tucker
John Vrba

Europe to U.S.

Paul Anka
Hal Chester
Alexander H. Cohen
Milton Goldstein
Abel Green
Harry Mandel
Jo Mielziner
Joe Schoenfeld

Amusement Stock Quotations

Week Ended Tues (11)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
ABC Vending	145 1/4	12 1/4	355	14 1/4	13 3/4	14	— 1/4
Am Br-Par Th	38 1/4	29 1/2	485	30 1/2	29	29 1/4	— 3/8
Ampex	20 1/4	14 1/2	1437	20 1/4	19 1/2	20 1/4	+ 3/4
CBS	57	42 1/2	520	58 1/2	55 1/2	57	+ 1 1/4
Chris Craft	18 1/4	12 1/4	257	15 1/2	14 1/4	14 3/4	— 5/8
Col Pix	29 1/2	22 1/4	140	27 1/4	26 1/2	27 1/4	— 1/8
Decca	46	45 1/2	15	45 3/4	45 1/2	45 1/2	— 1/8
Disney	36 1/4	27 1/4	124	36 3/4	34 1/2	36	+ 1 1/2
Eastman Kdk.	122 3/4	106 1/2	318	114 1/2	110 1/4	111	— 3
EMI	6 1/2	5 1/2	136	5 1/2	5 1/2	5 1/2	— 1/8
Glen Alden	15 1/4	9 1/2	577	15 1/2	14 1/2	15 1/2	+ 1 1/4
Loew's Thea.	23 1/4	17 1/2	269	19 1/4	18 1/2	18 1/2	+ 1/4
MCA Inc.	58	45 1/2	106	59 1/2	56 3/4	57 1/4	— 1/8
Metromedia	30 1/4	15	260	28 1/2	26 1/2	27 1/4	— 5/8
MGM	34 1/4	28	294	37	34 1/2	34 1/2	— 1/8
Nat. G'l Corp.	12 3/4	7 1/2	107	11 1/2	10 1/2	10 3/4	— 1/4
Outlet	23 1/2	21 1/2	320	23 1/2	23 1/4	23 1/2	— 1/2
Paramount	48 1/4	35 1/4	155	44 1/2	41 1/2	43 1/2	— 1/4
Polaroid	148 1/2	120 1/2	1593	171 1/2	155 1/2	166 1/4	+ 6 3/4
RCA	69 1/2	56	1330	72 1/4	68 1/2	71 1/4	— 1/4
Republic	10 1/4	6 1/4	115	10 1/4	9 3/4	10 1/4	+ 1/4
Rep. pfd.	16 1/2	14	8	16 1/2	16 1/4	16 1/2	+ 1/4
Stanley War	24 1/2	20 1/2	58	24 1/2	22 1/2	22 1/2	— 1 1/2
Storer	41 1/4	31	58	42 3/4	40 1/2	42	— 1/8
Taft Bdest.	28 1/4	17 1/2	58	28 1/2	25 1/2	25 1/2	— 1/4
20th-Fox	37	20	870	36 3/4	33 1/2	35	— 1 1/2
United Artists	32	27 1/4	57	29 1/4	26 1/4	26 1/2	— 1 1/2
Warner Bros.	15 1/4	12 1/2	272	15 1/2	14 1/2	15	+ 3/8
Zenith	67 1/2	51	2213	67 1/2	62 3/4	66 1/2	+ 1 1/2

American Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
Allied Artists	37 1/2	2 1/2	49	33 1/2	2 1/2	33 1/2	+ 1 1/2
Bal'mnt GAC	8 1/2	5	17	7 1/2	7	7 1/2	+ 1/8
Cam-Pkway	12 1/4	7 1/2	26	8 1/2	8	8 1/4	+ 1/4
Cap. Cit. Bdc.	24 1/2	16 1/2	52	23 1/4	22 3/4	22 3/4	+ 1/4
Cinerama Inc.	17 1/4	13 1/2	1062	16 1/4	15 1/4	15 1/4	+ 1/8
Desilu Prods.	8 1/4	6 1/2	27	6 1/2	6 1/4	6 1/2	+ 1/8
Filmways	7	4 1/4	58	7 1/4	6 1/2	7 1/4	+ 1/4
MPO Vid.	9 1/4	5 1/4	4	8	7 3/4	7 3/4	— 1/4
Movielab	11 1/4	9	11	10 1/2	10 1/4	10 1/4	— 1
Nat'l Telefilm	15 1/16	5 1/2	27	11 1/16	9 1/16	5 1/2	— 1/2
Reeves Bdest.	3 1/2	2 1/4	33	3 1/2	3 1/2	3 1/2	— 1/8
Reeves Snd.	3 1/2	3 1/4	73	3 1/2	2 3/4	2 3/4	— 1/4
Rollins Bdest.	17 1/4	13 1/4	5	17 1/4	16 1/2	17 1/4	+ 3/4
Screen Gems	25 1/2	16 1/4	49	23 1/2	22 1/2	22 1/2	— 5/8
Technicolor	12 1/4	8 1/2	317	11 1/4	11 1/4	11 1/2	— 1/8
Teleprompter	6 1/4	4 1/4	40	6	4 1/2	6	+ 1 1/2
Tele-Indus	2 1/4	1 1/2	108	1 1/2	1 1/2	1 1/2	+ 1/4
Trans-Lux	13 1/2	12	48	12 1/2	11 3/4	11 3/4	— 1/4

* Week Ended Mon. (10).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask
Commonwealth Theatres of Puerto Rico	6 1/4	7 1/2
Four Star Television	9 1/2	10 1/4
Gen. Aniline & Film	330	357
General Drive-In	10 1/4	11 1/4
Magna Pictures	3 1/2	3 1/2
Medallion Pictures	9	10
Music Fair Enterprises	6 1/2	6 1/2
Pickwick International	4	4 1/2
Premier Albums	8 1/4	8 3/4
Rust Craft Greeting Cards	15 1/2	17
Seven Arts Productions	8 1/4	8 1/2
Transcontinent Television	18 1/2	19 1/4
U. A. Theatres	8 1/2	9 1/2
Universal Pictures	6 1/2	6 1/2
Walter Reade-Sterling Inc.	2 1/2	2 1/2
Wometco Enterprises	24 1/2	26 1/2
Wrather Corp.	5 1/2	6

(Source: National Assn. of Securities Dealers Inc.)

American Int'l Budgets \$20,000,000 For 24 Films; 9 Assured Hollywood

Hollywood, June 11.

American International Pictures has set a 12-month production schedule calling for an expenditure of \$20,000,000 on 24 films. Company, additionally, has enlarged its star roster and contract production talent. A minimum of nine pictures on the slate will be made in Hollywood, according to company toppers James H. Nicholson and Samuel Z. Arkoff, who said they will add more to the U. S. schedule before the year is up.

Elsa Lanchester and Ray Milland have been contracted for two or more pix during the coming year, joining Vincent Price, Peter Lorre, Boris Karloff, Frankie Avalon and Eva Six on the roster.

William Asher and Daniel Haller have been added to the directors roster. Asher is completing "Beach Party" currently. Richard Matheson, Charles Beaumont and Ray Russell also have been signed to multi-picture writing assignments, joining Robert Dillon, who just signed an exclusive writer-producer-director pact.

Company has extended Roger Corman's producer-director pact, with Corman first to do Edgar Allan Poe's "Masque of the Red Death."

In setting up financing of the expanded slate, company will offer television licensing on certain of its American Releasing Corp. pix. Execs said this transaction will not conflict with the company's recent announcement of a five-year tv ban on all new productions.

Hollywood pix skedded are "It's Alive," starring Peter Lorre and Elsa Lanchester, with Daniel Haller directing from a Robert Dillon screenplay; "Comedy of Terror," to star Vincent Price, Peter Lorre and Boris Karloff from a Richard Matheson script; "Muscle Beach," teenage musical to be directed by William Asher; "Under 21," "The Dunwich Horror," "Bikini Beach," "War of the Planets," "Something in the Walls" and "Genghis Khan." Latter have had exteriors filmed abroad.

Nicholson and Arkoff recently finalized European coproductions on "The Magnificent Leonardo," to star Ray Milland; H. G. Wells' "When the Sleeper Wakes," starring Vincent Price; "Sins of Babylon," and "Masque of Red Death."

Upcoming releases include "The Young Racers," "Dementia #13," "Erik the Conqueror," "The Terror," "Beach Party," "The Haunted Palace," "X," "Nightmare," "The Duel," and "Black Christmas."

ETHICS! SHALL I TELL MY GUILD?

New York Sound Track

Twentieth-Fox exec veep Seymour Poe back from his swing through Australia and New Zealand for tonight's (Wed.) preem at the Rivoli. Also expected to be on hand, repping the picture, are Rex Harrison, Joseph L. Mankiewicz, and, of course, Walter Wanger, (whose lawyers last week announced their intention of seeking an injunction against the pic's public showing until WW had a chance to view and approve the film).

Those busy little minds at Solters, O'Rourke & Sabinson never sleep. They enlivened last week (on behalf of their client, Hume Cronyn) by sending out their suggested version of the famous "Cleopatra" painting which first featured just Liz and Dick, then, as an afterthought, Remy. The S, O'R & S version has Cronyn (Sosisgenes) standing behind the couch on the right, looking on. Cracked one VARIETY staffer, "Now, if they just paint in Roddy McDowell, Cesare Danova, Kenneth Haigh and Pamela Brown, it will look like an autopsy."

WB v.p. Richard Lederer discussing film publicity: "Our biggest single staple is the still photo. It's the whole basis of what we have to work with. People like to see a picture; they don't believe in illustrations."

With Dudley Wilkinson heading Metro's eastern talent department, there's to be a closer alert to off-Broadway and stock theatre, in addition to Broadway and television, for screen material. . . . Philip Solomon joined Lennen & Newell and the Paramount account, switching from Blaine Thompson and Warners. . . . Max Gordon, Broadway producer and Columbia Pictures consultant, off to lecture sessions in Ireland and Great Britain universities on the American Theatre.

Rights to film the life of British "model" Christine Keeler, 21, are held by Nicholas Luard (partner with "Beyond the Fringe's" Peter Cook in the London Establishment club), according to Toronto Star. Keeler woman, currently involved in a sensational London court case, brought down British War Secretary John Profumo (husband of actress Valerie Hobson) when forced to admit he lied about it in House of Commons, where lying is still bad form.

Harry Mandel, RKO prez, and Mrs. Mandel are returning to Gotham this Saturday (15) after visiting the Cannes Film Fest, Rome and Paris. While abroad Mandel stopped off at the various studios and screened several pix looking for possibilities for his circuit. . . . Ernest Pintoff's new animated pic, "The Old Man and the Flower," will have its U.S. preem at Cinema I, N.Y., along with "Mouse on the Moon" (UA), and is being distributed by Union Films. Pintoff's recent "The Critic" is currently in its fourth week at the Sutton, N.Y., as well as an invited entry at the International Fest which began last week in Annecy, France. . . . New Russian film, "My Name Is Ivan," which copped a trio Golden Lion Awards at the 1962 Venice Film Fest, acquired for distribution by Sig Shore. . . . Cliff Robertson and George Chakiris signed for starring roles in "633 Squadron," which rolls for Mirisch Films and UA release July 15. . . . Franklin Schaffner inked to direct "Best Man" filmization of Gore Vidal's Broadway click to star Henry Fonda and Cliff Robertson. Shooting begins in August for UA release.

Hollywood director Lewis Allen and Oscar-winning cinematographer Hal Rosson are in Mackinac (Mich.) working on the new Moral Re-Armament film, "Music at Midnight." Players include Martin Landau, Nora Swinburne, Walter Fitzgerald and Torin Thatcher. . . . J. Lee Thompson will produce and direct "Return from the Ashes" for the Mirisch Co. and UA. It's a psychological melodrama based on a novel by Hubert Montellhet.

Although the Russians have not shown any particular eagerness to show Darryl F. Zanuck's "The Longest Day" at the upcoming Moscow film fest, in neighboring Finland, the Finnish Film Journalists, an association of critics and writers just gave it a citation as "an exceptional war picture." . . . Argentine director Leopoldo Torre-Nilsson left here Saturday (8) for Europe and the Berlin fest where his "The Terrace" is the official Argentine entry.

Thomas Brandon, prez of Brandon Films, has been named by the Independent Film Importers & Distributors of America as its rep on the board of COMPO. Dick Brandt, prexy of Trans-Lux, will be alternate. . . . Audubon Films is prepping an English version of its French import, "Daniella By Night," starring Elke Sommer, currently getting a big Hollywood buildup. Miss Sommer will do her own dubbing.

Boris Kaplan, who was talent head for Paramount in New York for 20 years, has just opened his own offices as a casting director and consultant here. . . . In Tokyo, the Japanese Education Dept.'s Film Review Board has given U's "To Kill a Mockingbird" a "superior" rating. . . . 20th hosted special screening of "Marilyn" for Actors' Studio people at the homeoffice Monday (10) night.

Edward Morey, Allied Artists v.p., on the Coast for the company's board of directors meeting earlier this week. . . . Archie Moore, former ring champ, inked for the role of Jedediah, Creole butler to tycoon Jonas Cord Sr. in "Carpenter's" . . . Also signed for the Embassy-Paramount filmization of Harold Robbins' tome is Arthur Franz. . . . Herman Cohen, whose latest is "Zoo Story" for Allied Artists, in Europe for promo activity on the film. . . . Marcello Mastroianni, Italo thesp whose latest is Federico Fellini's "8½," is thumb-nailed in the June issue of "Current Biography," standard reference work published by H. W. Wilson.

Lewis Rachmil will be exec producer and Walter Grauman director for "633 Squadron" for Mirisch Films, due to roll July 15 for UA release. . . . Universal's "Gathering of Eagles" Rock Hudson starrer has its world preem June 21 at the Roosevelt Theatre, Chicago. . . . company's "Tammy and the Doctor" will follow "55 Days at Peking" as the next attraction at the RKO Palace Theatre, N.Y.

Carmel Myers, silent screen vamp, will judge a look-alike contest the object of which will be to select the contestant who most resembles Rudolph Valentino. Winner gets a \$100 bond from Times Film in whose "Mondo Cane" there's a scene in Castellaneta, Italy, from whence Valentino came and where his relatives still live, many bearing a close resemblance to the actor. Miss Myers was Valentino's leading lady in two pix. . . . Jerry Fairbanks Productions currently lensing "World Medicine for World Peace" for the U. S. Air Force and Parke-Davis Co., with lensing in 12 foreign countries and the States. Robert Scrivner has also been named v.p. in charge of industrial and commercial productions for the Coast firm which is also presently doing assignments for AT&T, Oldsmobile, Toni, Marathon Oil and Helene Curtis.

Rock Hudson due in Gotham next Monday (17) for three days of promotional activity on behalf of "Gathering of Eagles." . . . Marie Windsor back before the camera after a year's retirement in Universal's "King of the Mountain." . . . Lopert Pictures will stage a premiere showing of its "Mouse on the Moon" at the Cape Colony Inn, Cape Canaveral, this Friday (14) to be participated in by members of NASA, the Armed Forces and various scientists, technicians and execs involved with the U. S. space program, in addition to Margaret Rutherford and Walter Shenson, pic's star and producer, respectively.

Joseph E. Levine's release of Gualtiero Jacopetti's "Women of the World" will have its Yank preem in New York in July. . . . Marcel Dalio

(Continued on page 17)

FILM COLONY POSING 'CODE'

By THOMAS M. PRYOR

Hollywood, June 11.

The final countdown has begun to determine whether or not the motion picture business will adopt a formal Code of Ethics, after weeks of discussion among representatives of the various guilds as well as the Assn. of Motion Picture Producers. Lawyers for the groups also took a hand in drafting the document, details of which have yet to be made public. The proposal was advanced by Samuel Goldwyn on his 80th birthday last Aug. 27.

Assn. of Motion Picture Producers at a meeting Thurs. (6) voted "unanimously to endorse and approve the code of ethics and to support it," according to chairman, Y. Frank Freeman. He added that the board of directors recognized, however, that the proposed code could not be effective "unless all elements become a part of it." Speaking personally, Freeman then asserted "I hope everybody will see fit to give their support."

Earlier, the Writers Guild of America and the Screen Producers Guild pledged their interest and support in communications to Goldwyn. The Screen Publicists Guild, although not a party to the discussions about the content of the code, also had volunteered support.

At present the Screen Actors Guild, the Directors Guild of America and the Artists Managers Guild (agents) have signified that they don't want any part of the proposed code. They will be approached again and asked to reconsider. It was learned that certain members of each of the opposition guilds are not happy with the original decision and would urge that it be re-examined in light of the formal support that now has been committed.

When asked to comment on the Association's vote of approval, Goldwyn said:

"I am most pleased that the Association of Motion Picture Producers has expressed support of an industry Code of Ethics, which has already been approved by the Writers Guild, the Screen Producers Guild and the Screen Publicists Guild. This is a most constructive step forward which can mean a great deal for the motion picture business."

(Continued on page 19)

Wanger Sues Fox, Zanuck, Skouras; Includes Earl Wilson on 'Fired' Item

Broccoli-Saltzman Prime First Eon Banner Tuner, Mead's Guide to 'Women'

London, June 11.

Albert R. Broccoli and Harry Saltzman via their Eon Productions have secured film rights to the Shepherd Mead work, "How to Succeed With Women Without Really Trying." It will be next before the cameras after producers complete their current James Bond melodrama, "From Russia With Love."

Terry Southern, who did recent screenplay for Stanley Kubrick's "Dr. Strangelove," is doing script for "Women" while Lionel Bart will prepare a special musical score. "Women" will be first tuner under Eon banner created in 1961 to shoot James Bond tales.

Broccoli-Saltzman are now projected through 1964 and three productions running in the multi-million budget category. Next in the Bond sequence itself will be "Goldfinger."

Irv Kahn Sells 40,000 Shares Of TelePrompter Co.

TelePrompter prez and board chairman Irving Kahn has sold 40,000 of his personal common shares in the company to BSF Co., an investment firm, for \$6 per share or \$240,000. Also, at a meeting last Friday (7), Victor Muscat, Robert L. Huffines Jr. and Edward Crock, chairman, prez and treasurer respectively of BSF, were elected to the nine-man board of directors.

Kahn still personally holds 15,000 shares of TelePrompter's common and has an option to repurchase the 40,000 he just unloaded. He can do so over a five-year period for a price ranging from \$6.50 to \$10 per share. There are presently 762,146 common TelePrompter shares outstanding of which Western Union holds 91,026

(Continued on page 11)

Producer Walter Wanger last Wednesday (5) filed suit in New York Federal Court against 20th-Fox, prexy Darryl F. Zanuck and chairman (and former prexy) Spyros P. Skouras, asking a total of \$2,660,303 in damages for the company's alleged failure to carry out terms of Wanger's contract. At the same time, Wanger's attorneys declared their intention to seek an injunction against the public showing of "Cleopatra," skeddled to preem here tonight (Wed.), until he has a chance to view and approve the picture.

It is not known when the injunction against the film's showing will be filed, but there seemed little likelihood at presstime (Tues.) that the pic's opening will be delayed. 20th has 21 days in which to answer the producer's complaints.

Named as a defendant in the suit, along with 20th, Zanuck and Skouras, is the New York Post's syndicated columnist Earl Wilson. Wanger charges that Skouras and other 20th officers caused Wilson to publish on June 11, 1962, a statement that Wanger had been "fired" as producer of "Cleo" and that the alleged firing was part of a "war on waste" being conducted by 20th.

Suit seeks \$1,410,253 from 20th; \$250,000 from 20th and Wilson, and \$1,000,000 from 20th, Skouras and Zanuck.

Wanger charges that 20th "willfully and maliciously breached its contract with him and that 20th execs had 'interfered with the discharge' of his duties by 'undermining his authority . . . with respect to the budgeting, casting, shooting, cutting and editing' of the film. The company, the suit continues, 'willfully and maliciously sought to saddle (Wanger) with the responsibility for the mismanagement of its own officers and directors.'"

Suit cites an agreement made between 20th and Wanger in October, 1958, under which Walter Wanger Pictures Inc. was to produce films for 20th distribution. Specifically mentioned in the agreement was "Cleopatra."

The producer says the contract obligated 20th to use his services, but in the production of "Cleo," company breached the agreement by undercutting his control. As a result, cost of the film "skyrocketed to an extent without parallel in the annals of motion picture industry. These costs, says Wanger, were 'in excess of \$30,000,000 last Dec. 28 and on information and belief, the total costs of production now approximate \$40,000,000.'"

As a result of the notoriety of such "runaway" costs, Wanger says, his worldwide professional reputation as a film exec and producer has been "seriously and irreparably" injured. He also says that since June 2, 1962, 20th has failed to pay him his \$2,000 weekly, due under the 1958 contract.

British Pic for Berlin Fest Lacks Distrib

London, June 11.

The "Caretaker," officially chosen to represent the British film industry at the Berlin Film Fest later this month, is believed to be the first-ever official selection for an international fest which does not have a distribution deal.

The film was produced by Lord Birkett for Caretaker Films. It is angled by a number of show business personalities, among them Elizabeth Taylor, Richard Burton and Noel Coward, who each invested \$14,000. The producer, director Clive Donner, scripter Harold Pinter and the three members of the cast, Donald Pleasance, Alan Bates and Robert Shaw, were all on deferment.

The film will be screened in Berlin, June 27. It is expected that Lord Birkett, Donner, Pinter, Bates and Shaw will attend.

National Boxoffice Survey

Biz Tapers Post-Holiday; 'West' First, 'Peking' 2d, 'Hud' 3d, 'Arabia' 4th, 'List' 5th, 'Dr. No' 6th

There's the usual tapering off in most key cities covered by VARIETY this week since the booming holiday period has been supplanted by some hot weather. Bulk of strength is centered in films launched last week or just recently.

"How West Was Won" (MGM) (16th wk) is climbing back into No. 1 spot after slipping to second last week. The Cinerama epic is considerably ahead of "55 Days at Peking" (AA) (2d wk), which was champ last week. "Peking" will finish second.

"Hud" (Par) (3d wk), third a week ago, again is winding in third position. "Lawrence of Arabia" (Col) (22d wk) is capturing fourth spot. "List of Adrian Messenger" (U) (2d wk) will take fifth place.

"Dr. No" (UA) (3d wk) is finishing sixth, same position it held last round. "Ugly American" (U) (9th wk) will take seventh spot. It was eighth last week.

"Mondo Cane" (Times) (6th wk), a newcomer, is showing enough to take eighth position. "Mutiny on Bounty" (MGM) (25th wk) will be ninth. It is playing in only four big keys, having finished initial hardticket engagements in others. "The Stripper" (20th) (3d wk) is finishing 10th but not with many solid playdates. "Island of

Love" (WB) (3d wk) will be 11th while "Wrong Arm of Law" (Cont) (5th wk) rounds out the Top 12 list.

"In Cool of Day" (MGM) "Balcony" (Cont) and "Four Days of Naples" (MGM) are the runnerup pix.

"Come Blow Your Horn" (Par) shapes as a coming blockbuster based on its wow opening week at N.Y. Music Hall. "Irma La Douce" (U) also looms as another socko winner, being mighty on two initial playdates in N.Y., the DeMille and Baronet.

"Tammy and Doctor" (U), also new, looks brisk in K.C. and hotsy in Denver. "Marilyn" (20th), another newcomer, is excellent in Toronto, nice in Boston but sad in Philly.

"Bwana" (U), also a newie, is nice in Minneapolis, snappy in Chi and fast in Boston. "David and Lisa" (Cont) still is racking up big coin, being hot in Chi, sock in N.Y. and solid in L.A.

"Day of Trifids" (AA) is rated fairish in CinCY. "L-Shaped Room" (Indie) still is great in N.Y. at the Fine Arts.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases. (Complete Boxoffice Reports on Pages 8-9-10).

The Thrill Of It All (COLOR)

Latest in Universal's string of glamorous romanticomedies with Doris Day. Best of the lot—should be one of year's top grossers.

Hollywood, June 4.

Universal release of Ross Hunter-Martin Melcher production. Stars Doris Day, James Garner; features Arlene Francis, Zasu Pitts, Elliott Reid, Reginald Owen, Edward Andrews. Directed by Norman Jewison. Screenplay by Carl Reiner, based on story by Larry Gelbart, Reiner; camera (Eastman), Russell Metty; editor, Milton Carruth; music, De Vol; asst. Director, Phil Bowles. Reviewed at Westwood Village Theatre, June 4, '63. Running time, 105 MINS.

Beverly Boyer	Doris Day
Dr. Gerald Boyer	James Garner
Mrs. Fraleigh	Arlene Francis
Gardiner Fraleigh	Edward Andrews
Old Tom	Reginald Owen
Olivia	Elliott Reid
Mike Palmer	Alice Pearce
Woman	Kym Karath
Maggie	Brian Nash
Andy	Lucy Landau
Mrs. Goethe	Paul Hartman
Dr. Taylor	Hayden Rorke
Billings	Alex Gerry
Stokely	Robert Gallagher
Van Camp	Anne Newman
Miss Thompson	Burt Mustin
Butler	Hedley Mattingly
Chauffeur	Robert Strauss
1st Truck Driver	Maurice Godfield
2nd Truck Driver	William Bramley
Driver	Pamela Curran
Starlet	Herbie Faye
Man	Lenny Kent
Cabbie	John Altemann
Mr. Caputo	Len Fenrich
3rd Truck Driver	

In "The Thrill Of It All," Universal has another entry in the light comedy vein of such moneymaking champs as "Pillow Talk," "Lover Come Back" and "That Touch of Mink." What's more, this is the best of the four in terms of having something more to say about contemporary life than "gosh, ain't love wonderful." For every now and then, in the midst of the domestic absurdity that serves as Carl Reiner's basic plot, he has slipped in some sharp and substantial observations that American film audiences are sure to sense and appreciate. True, the Ross Hunter-Arwin production has its flaws but the combination of glamour, visual comedy gusto, the Doris Day name and the smattering of satire for the more discerning customer all add up to the promise of a smash grosser, very likely one of the top moneymakers of the year.

Reiner's scenario, from a story he wrote in collaboration with Larry Gelbart, is peppered with digs at various institutions of modern American life. Among the targets of his fairly subtle but telling assault with the needle are television, Madison Avenue, the servant problem and such specific matters as the sharp points at the rear extremities of the modern Cadillac and the maitre d' who has immediate seating for celebrities only.

Much of the dialog, too, is acid and sly and witty, such as when the potential tv sponsor tells his henchmen to "get me one of those shows where everybody in the family is smarter than the father." But these nuggets and pinpricks of satiric substance are primarily bonuses for the more demanding filmgoer. Ultimately it is in the design and engineering of cumulative sight gag situations that comedies such as this rise or fall insofar as the mass audience is concerned, and it is precisely in this area that "Thrill Of It All" excels. In addition to a running gag about a suspiciously similar weekly series of live tv dramas, there is a scene in which a swimming pool saturated with soap gives birth to a two-story-high mountain of suds and another in which James Garner, coming home from work one evening, drives his convertible into his back yard and straight into a pool that wasn't there in the morning. This latter sequence, and Garner's patiently pained expression as he slowly sinks out of sight at the steering wheel, is the choice moment of the picture.

In the "miss" department, there are several situations that sputter, including the climactic one, an unscheduled birth scene in the midst of a traffic jam on East River Drive. This scene, literally, is labored too much. And the central characters themselves are quite artificial in their distortedly lovey-

dovey attitude toward each other. Sure, there are husbands and wives who get along just fine and kiss and everything, but most audiences will detect a distinctly single person's approach in the smoochy-cooey way Day and Garner display affection. It is director Norman Jewison's one big slip-up not to have toned this down to something a bit more convincing. Otherwise, he has done an expert job, and demonstrated an imaginative flair for executing comedy.

Miss Day scores again as the housewife with two children who is suddenly thrust into an irresistible position as an \$80,000-a-year pitchwoman for an eccentric soap tycoon who is impressed by her unaffected quality. Bearing the brunt of these soap operatics is Garner as the gynecologist whose domestic tranquility is shattered by his wife's sudden transition to career girl. For Garner, improving with every screen outing, this role is right up his alley. He handles it with verve and finesse. Reiner, incidentally, has resolved his plot acceptably but may have overlooked the most natural conclusion to be drawn—that becoming a career girl is precisely what destroys the desirable original image of unaffectedness that enabled Miss Day to sell soap.

Arlene Francis and Edward Andrews are spirited in the key roles of a middle-aged couple suddenly expectant parents. Zasu Pitts, since deceased, does all she can with some ridiculous shenanigans as a fretful maid. Registering well in prominent parts are Reginald Owen and Elliott Reid, and others who stick in the memory for assorted reasons are Lucy Landau, Alice Pearce, Robert Strauss and Pamela Curran, Kym Karath and Brian Nash are painless as the Day-Gardner children, thanks mostly to Reiner's perceptive mope-talk. Sample: (upon overhearing parental conversation) "Daddy's not planning for us to stay young." "Can he do that?"

The Hunter-Martin Melcher production, as customary, features an expensive, glamorous sheen. Contributing to this aura and image are the opulent and authentic artwork of Alexander Golitzen and Robert Boyle, flattering photography of Russell Metty, trim editing of Milton Carruth, expressive score of De Vol and the stylish, becoming gowns designed by Jean Louis. There's also a breezy title song by Arnold Schwarzwald and Frederick Herbert. Tube.

La Cage (The Cage) (FRENCH)

Cannes, June 4.

EDIC release of Lions Films-EDIC-CCDG production. Stars Marina Vlady; features Jean Servais, Philippe Maury, Colette Duval, Myriel David, Alain Bouvette. Directed by Robert Darène. Screenplay, Christine Garnier, Alain Bouvette, Pierre Tristan, Marc Boureau, Philippe Maury, Jean Servais, Georges De La Grandiere, Darène; camera, Jacques Lang; editor, Georges Arnstam. At Cannes Film Fest. Running time, 85 MINS.

Isabelle	Marina Vlady
Michel	Jean Servais
Philippe	Philippe Maury
Oyane	Myriel David
Colette	Colette Duval
Contremaitre	Alain Bouvette

Another example of a French director doing a film on progress vs. superstition in Africa. There are a few switches but this still remains the hybrid adventure pic with intimations of African tribal magic even if neatly explained. It is fairly well mounted with some okay exotic locales for possible dueler use abroad. It lacks the scope for arties.

An African doctor comes back to his own country after studying in France. He marries and then goes into the hinterlands. Here, he crosses a white man running a plantation and the latter throws a hex on him, causing him to see his ex-wife who had died many years ago. The obsession is finally wiped out.

Marina Vlady is somewhat too blank and one-dimensionally pretty to give much force to the apparition. Jean Servais is properly menacing as the white man gone native. Others are adequate. Direction is just too flat to give this the suspense or depth to either emerge a good offbeater or a deeper look at African life today.

This looks like Africans will have to start making their own pix to eventually give a true face of themselves at film fests. This is a traditional if acceptably-made pic that may have some pull on African marts with chancier export status. It is technically passable. Mosk.

The Girl Hunters (BRITISH-MADE)

Author as his own hero. Tough private eye melodrama with effective treatment. Mickey Spillane's screen debut as Hammer.

Colorama release of Fellane (Robert Fellows) Production. Stars Mickey Spillane; features Shirley Eaton, Scott Peters, Hy Gardner, Lloyd Nolan. Directed by Roy Rowland. Screenplay by Spillane, Rowland and Robert Fellows from Spillane's novel of same title; camera, Ken Talbot; editor, Sidney Stone; music, Phil Green; asst. director, George Pollard; assoc. producer, Charles Reynolds. Reviewed at Preview Theatre, June 7, '63. Running time, 103 MINS.

Mike Hammer	Mickey Spillane
Laura Knapp	Shirley Eaton
Art Rickerby	Lloyd Nolan
Hy Gardner	Hy Gardner
Pat Chambers	Scott Peters
Dr. Larry Snyder	Guy Kingsley
Bayless Henry	James Dyrenforth
Joe Grissi	Charles Farrell
The Nurse	Kim Tracy
Nat Drutman	Benny Lee
Richie Cole	Murray Kash
Georgie	Bill Nagy
Duck-Duck	Clive Endersby
Skinny Guy	Richard Montez
Red Markham	Larry Cross
Cab Driver	Tony Arino
Bouncer	Hal Galili
Landlady	Nelly Hanham
Dr. Leo Daniels	Bob Gallico
Police	Michael Brennan
Detective	Francis Napier
The "Dragon"	Larry Taylor

Mickey Spillane's hardnosed private eye Mike Hammer is back in print after a few-years' hiatus. Adapted to the screen his latest exploits make for a slick and entertaining adventure meller. "The Girl Hunters" also debuts author Spillane portraying his rough 'n' tumble hero for the first time on the screen. He turns in a credible job in the role.

The Colorama Features release, scripted by Spillane, director Roy Rowland and producer Robert Fellows from the author's book of the same title, has been slotted as a multiple break entry and is solid fare for this market. There's plenty of action, romance and movement in the tidy feature, with an occasional dash of rakish comedy and Spillane gruesomeness to please his fans and crime-action filmgoers.

Plot finds the private eye in the gutter from seven years of boozing and fretting because he believes that he sent his secretary and best gal to her doom when he gave her an assignment to do for him. It develops, however, that she may still be alive and Hammer straightens out and goes in search of her "just like the old days," as one of the characters comments.

Along the line he finds himself in a romantic entanglement, never forgetting the long-lost Velda, with one of his prime info sources, played coolly and with seductive restraint by Shirley Eaton. This vet of English lightweight comedies, is a very pretty blonde who spends much of her time in the film wearing just a bikini, a happenstance which intrigues Hammer and will not revolt male audience members. It's her first dramatic film role and she handles it with savvy.

Scott Peters is police captain Pat Chambers, known to Spillane fans as one of Hammer's bosom buddies. In this plot he's anything but, however, he, too, seemingly having been in love with the elusive Velda and more than put out with the private eye for her disappearance and presumed death. The actor puts plenty of bite into the role but sometimes tends to overplay his obvious distaste for his ex-chum.

As a federal agent who's also interested in the case which has the foreign intrigue element of the murder of a U.S. Senator which is linked to an international Commie plot, Lloyd Nolan turns in a pro and reliable job. N.Y. Herald Tribune and syndicated columnist Hy Gardner also does well playing himself and a pal of Hammer's (as off-screen he's a chum of Spillane's).

Pic was lensed in London at Metro but considerable care has been taken to preserve Gotham locales where the action takes place. Several fave watering spots around town like Al & Dick's and the Blue Ribbon have been faithfully reproduced by art director Tony Inglis. Gardner's office, too, has been carbonized for the pic. These and some other touches too tend to lift the film somewhat over run-of-the-mill cop 'n' robbers fare.

Director Rowland has gotten effective performances out of his principal cast, which gets solid support from a host of the inevitable Spillane plot-feeding secondary characters. His pace is easy

and, with cameraman Ken Talbot and operator Alan McCabe, he has gotten some good lensing. Sidney Stone has edited smoothly and Phil Green has written a musical background that is both well-fitted and nice sounding.

In all, "Girl Hunters" has been effectively translated to pix, making for good action on the screen which should do the same for the boxoffice. And, after all, who's James Bond anyway. Kuli.

The Young Racers (COLOR)

Trite auto racing meller. B.O. range limited.

Hollywood, June 5.

American International release of Roger Corman production. Stars Mark Damon, William Campbell, Luana Anders. Directed by Corman. Screenplay, R. Wright Campbell; camera (Pathe), Floyd Crosby; editor, Ronald Sinclair; music, Les Baxter; asst. director, Charles Griffith. Reviewed at Lytton Center, June 5, '63. Running time, 82 MINS.

Stephen Children	Mark Damon
Joe Machin	William Campbell
Henny	Luana Anders
Robert Machin	Robert Campbell
Sir William Dragonet	Patrick Magee
Lotus Team Manager	John McLaren
Italian Driver	Miol Quesada
Announcer	Anthony Marsh
Sesla Machin	Marie Versini
Monique	Beatrice Altariba
Lea	Margreta Robsahn
Daphne	Christina Gregg

People don't talk or behave the way they do in "The Young Racers." Not even young racers, for that matter. So, on the fair assumption that people come to see people when they go to see a film, the Roger Corman production is a limited boxoffice entry in spite of its youthful cast and exploitable topic, which ordinarily might have some solid value for ozone or saturation bookings. The American International release simply doesn't have what it takes.

The picture's serious ailments can be traced directly to R. Wright Campbell's contrived, affected, pretentious scenario. The dialog is incredibly stilted and artificial, and there is too much of it. Folks just don't go around calling each other "posturing dilettantes," at least not if they expect to avoid getting a knuckle sandwich straight in the kisser. And girls, just don't say things to their boy friends like "I don't want to be your inner ear anymore."

The hackneyed story has to do with a grand prix champion (William Campbell) who, on the surface, appears to be one of those don't-give-a-damn-how-I-win-this-race-as-long-as-I-win-it chaps with a chip on his shoulder and a girl in every pit stop. He incurs the disfavor of an ex-racer turned writer (Mark Ramon) when he makes time with the latter's fiancée, then sheds her. The writer decides to get even by penning a nasty book about the racer but, in the process of getting to know him better, discovers a heart of gold beating beneath the grease and goggles.

Campbell does the best acting in the film, overcoming to some extent the trite role he is playing. Damon is rather wooden. Luana Anders plays his traveling secretary. And since when, pray tell, do young writers cart secretaries all over Europe with them? It is one of the many mysteries in Campbell's script. There are some very pretty girls in this film, which helps immeasurably. In addition to Miss Anders, there are Marie Versini, Beatrice Altariba, Margreta Robsahn and Christina Gregg. Producer-director Corman certainly has an eye for beauty. Too bad he doesn't in this instance have as good an eye for script.

Much of the film was shot at actual European grand prix sites. Floyd Crosby's photography is largely of the here-it-comes, whoosh, there-it-goes variety. Les Baxter has chipped in a racy score. It's a winner for the inner ear. Tube.

Weinberg the Word-Man

Five new foreign films are being readied for United States premieres, all with English titles already completed by Herman G. Weinberg.

Imports are "Warrior's Rest," Brigitte Bardot starrer, which Davis-Royal will release; "Letters of a Novice," Italian drama going via Telac; "The Good Soldier Schweik," from Germany, through Lionex; "Adorable Julia," French comedy starring Lili Palmer and Charles Boyer being presented by Jacques Mage, and "Madalena," comedy from Greece, which Chelly Wilson is distributing.

Marilyn

Documentary compilation of Marilyn Monroe cinematography, narrated by Rock Hudson. Reviewed at studio. Running time, 83 MINS.

Hollywood, June 7.

In "Marilyn," 20th-Fox conducts filmgoers on a sentimental journey through those milestones of Miss Monroe's career in which she starred in the studio's productions. It is a direct and unpretentious compilation of film clips. No attempt is made to sleuth the personal mystery of Marilyn, to analyze the emotional factors that led to her self-destruction. And although this documentary is neither penetrating nor thorough (only her films for 20th are covered), it is engrossing and affecting, and has the curiosity value to attract those picturegoers whose imaginations have been captured by the complex personality who reigned as the glamour queen of the screen for a decade. That covers a lot of potential boxoffice territory.

"Marilyn" spans 13 years of celluloid, beginning with her appearance as one of a quartet of chorines in the 1949 production of "A Ticket To Tomahawk" and concluding with shots from the unfinished, "Something's Got To Give." Along the way, viewers are treated to juicy MM tidbits from such other attractions as "All About Eve," "Love Nest," "We're Not Married," "Don't Bother To Knock," "O. Henry's Full House," "Monkey Business," "Niagara," "Gentlemen Prefer Blondes," "How To Marry A Millionaire," "There's No Business Like Show Business," "The Seven Year Itch" and "Bus Stop." In all of them the camera focuses lovingly, endearingly and revealingly on the changing Marilyn, enabling the audience to sit back and study intimately the evolution of a star and the peculiar characteristics that became her trademarks. And the overtone of tragedy flavors these merry glimpses with a bittersweet tang, all the more so when we view Marilyn posing for a hair test on "Something's Got To Give," at the absolute apex of her beauty yet so near the end.

The film is revealing in other ways, too. For example, brief as these recollective passages are, they recall how rather shallow the roles handed Miss Monroe and how rather limited her histrionic abilities. A star of the first magnitude, but never truly a gifted actress. And yet capable of the fine performance in the right role, as in "Bus Stop."

There is an unfortunate gap in the story, the film skipping from 1956 ("Bus Stop") to 1962 ("Give"), thus ignoring all the non-20th milestones of her career in-between. But what is included has been assembled and edited with perception and imagination. Though the clips are brief, they manage to provide the audience with a fairly good idea of the plots and the nature of the characters being played by Marilyn.

Rock Hudson serves as narrator, and appears at the beginning and near the end for a few appreciative words about the star. There is something rather corny and shopworn about the soundstage problem with his sincere, soft-setting and a few of the observations, but Hudson minimizes the spoken approach. Tube.

King Kong Vs. Godzilla (COLOR)

From Japan, comically-oriented clash between two top bananas of beast kingdom. Strong potential in saturation sphere.

Hollywood, June 3.

Universal release of Toho production. With Michael Keith, James Yagi, Tadashi Takashima, Mie Hama, Yu Fujiki, Kenji Sahara, Ichiro Arishima, Harry Holcombe, Tatsuo Matsumura, Akihiko Hirata, Eiko Wakabayashi, Senkichi Omura. Directed by Inoshiro Honda. English version produced by John Beck, directed by Thomas Montgomery, written by Paul Mason, Bruce Howard; editor and music, Peter Zinner. No camera credit. Reviewed at the studio, June 3, '63. Running time, 91 MINS.

Eric Carter	Michael Keith
Yatsuka Omura	James Yagi
O. Sakurai	Tadashi Takashima
Fumiko Sakurai	Mie Hama
Kinzaburo Furue	Yu Fujiki
Kazuo Fujita	Kenji Sahara
Mr. Tako	Ichiro Arishima
Dr. Arnold Johnson	Harry Holcombe
Dr. Marking	Tatsuo Matsumura
Premier Shigezawa	Akihiko Hirata
Tamiye	Eiko Wakabayashi
Konno	Senkichi Omura

To the list of the century's great preliminary bouts — Dempsey-Firpo, Sullivan-Paar, Nixon-Kennedy, Patterson-Liston, Ken-

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ART, CAMPUS & RACIAL POLICY

You Can Make Us Censors Look Bad

Ottawa, June 11. Official reason given by Alberta provincial secretary E. R. Hughes for his government's protest against skedded CBC web showing of "Blackboard Jungle" is: The film would likely be run with most violent scenes deleted and, if so, it would give Albertans "a wrong impression of the province's censorship."

Alberta's Social Credit government has several times cried "pinko!" at National Film Board of Canada shorts.

Province has wired protests to Prime Minister Lester B. Pearson and CBC proxy Alphonse Ouimet. "Blackboard Jungle," starring Glenn Ford and Sidney Poitier, is a onetime hit pic of juve delinquency in school.

Looks Like Integration in Toto Very Soon for Gulf City of Tampa

Tampa, Fla., June 11. Total—and peaceful—integration of all theatres, restaurants and hotels in the Cigar City within the next few days is anticipated by the bi-racial committee negotiating with city business leaders, according to statements made by the Rev. A. Leon Lowry, state NAACP official addressing a small group of members at a meeting at St. Paul Methodist Episcopal Church here June 4.

Tampa experienced only minor picketing demonstrations when downtown lunch counters were integrated, after which parks, playgrounds and swimming pools were quietly integrated through efforts of the committee.

Lowry pointed out that all this has been accomplished with little publicity, that he hopes reason will prevail and a level headed attitude follow in other cities in the state when integration attempts are made.

The 48-year-old Baptist minister stated that "We cannot permit extremists to take over" and cautioned the group to avoid radical elements, such as those that appeared in Birmingham, which could spoil carefully laid plans, adding that the NAACP is not equipped to handle any situation "other than through the powers of reason and persuasion." Other NAACP officers briefed the group on integration efforts throughout the state.

Significantly, integration attempts on the Suncoast have been accomplished sans incident, when not aired by news media.

Columbus Dispatch Sees Ohio Censorship Efforts On Dubious Terrain

Columbus, O., June 11. Current session of the Ohio Legislature "could look into the matter of state laws affecting obscene movies," declared the Columbus Dispatch editorially. The editorial followed action of the Ohio Supreme Court in declaring unconstitutional a state law which makes the showing of a "lascivious, indecent or immoral" motion picture a misdemeanor without regard to the exhibitor's knowledge of the character of the film.

The high court reversed lower courts which had sustained the conviction of LeRoy Griffith, operator of the Parsons Follies nudie house here, for showing "B-Girl Rhapsody."

"Censorship in Ohio is on a very questionable basis," said the Dispatch. "The high court held that the law, purporting to impose absolute criminal liability without reference to any knowledge on the part of the accused, is unconstitutional. The most noteworthy factor that has come out of this battle through the lower courts and the reversal of conviction in the Supreme Court is that violation of censorship laws in the movie field is something which is most difficult to define."

"Since abolishment a few years back of the state censorship board, censorship has been on a sort of hit-and-miss basis, often with local communities setting up their own screening committees."

INTEGRATION AT DURHAM CINEMA

By MAGGIE DENT
(Manager, New Rialto Theatre)

Durham, N.C., June 11. The new Rialto became Durham's first integrated theatre on Friday, May 17, happily before the mass demonstrations in which over 2,000 students were arrested began the next day. Our opening was made possible by a quiet, concerted action by Durham, Chapel Hill and Raleigh patrons of the theatre in raising, in three days, several thousand dollars for purchasing other equipment for the theatre, including seats, if it were needed. This made it possible to integrate the theatre as promised on May 17. Those contributing \$100 and over mainly are from the faculty ranks of Duke University, University of North Carolina and North Carolina State College in Raleigh, but I was delighted that about twenty-five faculty members of the North Carolina College in Durham (a Negro college) and other professional Negroes participated in this short and successful drive for equipment for the Rialto.

It clearly shows that the theatre has taken roots in the Triangle Research area, and I doubt any other theatre could have prompted this kind of action. I am very grateful to say the least. I had tried every way possible to open the Rialto last November on an integrated basis, but could not using the equipment in the building. At the last minute, practically, on May 17, I was told it would not be necessary to buy other equipment and that I could use this on a rental basis free of the restrictive clause in the original equipment contract. So I didn't have to wait the results of the theatre case—NAACP in the courts here (which was set for May 31, but the federal judge has not yet given his ruling) nor did we have to have this equipment moved out and other equipment, located in New Bern, installed.

It was the worst time to open, for the mass demonstrations which went on into the following week created tension, mob gatherings, threats of bombing the theatre because we opened, and while the tension subsided somewhat with the calling off of the demonstrations on new Mayor Wense Grabarek's appointment of a committee to work out means of meeting most of the integration demands, the tension is still there, and all Durham business, including theatre business, is at a standstill. I'm told 75% of the restaurants are ready to integrate but they want 100% and are still working to get everyone. The several committees under the Mayor's larger Interim Committee are supposed to give their full report this coming Wednesday. It was scheduled to have been presented this past Thursday, but the committees asked for more time.

Swimming pools, however, owned by the city have just integrated, and a new system of geographic location for school enrollment, allowing more school integration, was also announced. I've heard nothing about the theatres yet but presume the Thursday announcement will include their policy. Once the results achieved by the full Interim Committee are announced, I think business generally will pick up again.

Except for the bomb threats (and they also came to the five restaurants and/or drive-ins which integrated last week), our integration proceeded quietly. Actually, except for May 17 when about 30-35 Negroes came, only a day or so has seen as many as six Negroes and most days only one to three. This is about what I expected, with commencement activities in the college and the rallies and demonstrations going on. There was a wild rumor that we had been taken over by Negroes, that after the demonstrations were finished each night that everyone would march to the theatre for the last show. . . . I suppose theatremen

(Continued on page 11)

'Earlier Hollywood Promises On Work Not Kept,' Declares NAACP; Check of Race Status in Films

By MICHAEL FESSIER Jr.

Hollywood, June 11. In light of the gathering civil rights storm brewing locally as well as nationally, Hollywood will inevitably be subjected to a fresh re-examination of its own record in this field. Augering such attention, James Tolbert, head of the National Assn. for the Advancement of Colored People's Hollywood branch, discloses that his office will, within five days, be dispatching letters to all Hollywood guilds and unions and major producers reaffirming Association's drive for greater opportunity in Hollywood for the Negro.

Last go-around was in April 1962 when NAACP huddled with reps from every Hollywood group. Concludes Tolbert, "The many promises made to us at that time have not been kept."

NAACP Hollywood branch and the motion picture industry at large, incidentally, were not repped at last week's "total integration" confab between various L.A. civil right groups and community leaders. General feeling, according to Tolbert, is that the problem in Hollywood is "distinct" from the rest of the city and "requires" an individual approach.

What, then, is the status of the Negro in Hollywood today? A VARIETY check in January, 1959, revealed that the Negro was almost non-existent in Hollywood production jobs with the colored actors position only slightly better. A check of the current situation discloses some headway on the production side with a conscious effort on the part of studios and casting directors sparking a gradual change in types of roles being offered the Negro thesp and hence, potentially, the amount of employment offered him.

Subtle change in the general tone of Hollywood's attitude toward the Negro actor is well capsuled by Otis Greene, Negro thesp recently inked as a special production assistant to producer-director David Swift at Columbia. "Ten years ago my agent wouldn't have considered sending me out to read for any parts except butlers, chauffeurs and the like," says Greene. "Today he wouldn't think twice about sending me to read for an attorney, doctor or teacher role."

Wendell Green, spokesman for the L.A. branch of the NAACP, on the other hand, while acknowledging that "there has been a gradual decline in the stereotype Negro role" believes Hollywood has not gone nearly far enough. "Though it would actually be impossible not to see Negroes on the average street in America, many street scenes in films and tv do not show any." He further believes that films show a "disproportionate" number of Negroes in prison scenes and in other unflattering lights when they should be shown as "ordinary people in ordinary circumstances."

Charges Refuted Many Hollywood casting directors, however, dispute Greene's contentions, averring that they are making a conscious effort towards increasing the thesping opportunities for the Negro. Al Trescony, head of MGM casting, says that if a part is "non-descript" and could be played by anyone he will often try and cast a Negro for it. Generally, however, Trescony avers he simply tries to "split it up the way it would be normally" rather than thinking along the lines of "purposely casting six Negroes in a certain scene because we haven't cast any for two weeks."

Universal's Jack Bauer and Paramount's Eddie Morris both back up Trescony, contending that they always use Negro thesp when situation calls for it and many times when it doesn't. Their overriding concern however must always be in accurately reflecting the American scene, insist duo.

Negro actor Bill Walker, a member of the SAG board of directors sees little to encourage the Negro thesp on the local scene except for extras, for whom he acknowl-

edges "there has been a slight improvement." Of the 50 Negro actors, who he estimates are paid up SAG members, Walker asserts only "three or four are able to earn even a meagre living" in Hollywood. The Negro actress has an especially rough time with very few parts written for her, maintains Walker. Television, especially that which originates from N.Y. is much better than films for the Negro actor, he maintains.

Director Leslie Martinson believes that one of basic roadblocks in way of greater use of Negro thesp is that "there isn't a sufficient pool of Negro talent." He contends that the Negro would advance his cause best by extensive training so that "when the opportunity presents itself Negro talent will be available."

Producer George Englund maintains that Hollywood should be in the vanguard of the Negro's fight for greater equality; that situation is "unfinished business" for the industry. Those best able to do something about problem are producers and directors, he maintains, adding that writers can also help with the "thoughtful integration of Negro characters into their scripts. He notes that his next film for Universal will deal with the Peace Corps, averring that since the Corps has the highest percentage of Negroes of any government agency this should be reflected in film.

Watch Mpls. For Reaction to New '55 Days' Scales

Minneapolis, June 11. Film industry here is watching with much interest the boxoffice experience of "55 Days at Peking" (AA) and what's happening on this occasion may furnish a cue for subsequent similar admish action locally in the case of especially important pix.

At the 1,000-seat loop Mann "55 Days" is scaled at a new all-time high for any non-hardticket roadshow picture playing here on a continuous policy.

Friday through Sunday admission is \$1.50 from noon to 3 p.m., \$1.75 from 3 to 5 p.m. and \$2 thereafter for adults. Week-days \$1.25 to \$1.75 prevails.

The "55 Days" \$2 top is only 50c less than that of the current roadshow "How the West Was Won" and 65c under the hardticket "Lawrence of Arabia" now in its seventh week here. Ordinarily in Minneapolis this higher regarded non-roadshow films are scaled at \$1.25-\$1.50; the run - of - the - mill screen attractions, \$1-\$1.25.

"Cleopatra" (20th), arriving June 26, is scaled here at \$3.50 top, by far the highest for any roadshow film here.

Like hardticket pix, "55 Days" now is playing its Twin Cities' engagement exclusively here and will not go to St. Paul until later.

LIZ-DICKIE IN 'VIP'S' BUILDING PLAYTIME

Metro's "VIP's," starring Elizabeth Taylor and Richard Burton, although not ready to go until next September, already has been guaranteed a minimum playing time of nearly two years in a total of 44 theatres in 21 key overseas cities. The guaranteed playing time, specifically, is 656 days, according to Seymour Mayer, 1st v.p. of MGM International.

These guaranteed runs exceed the actual run of both "Cat on a Hot Tin Roof" and "Butterfield, 8," in the same cities, said Mayer this week. He noted that "Tin Roof" and "Butterfield" both starred Miss Taylor and were major clicks.

Greensboro, N.C. Race Bars Seen Coming Off Soon

Greensboro, N.C., June 11. Walls of racial segregation in Greensboro appeared to be crumbling rapidly when it was revealed over the weekend that four motion picture theatres plan to open their doors to Negroes.

A principal source of this information was Armistead W. Sapp Jr., a local attorney who represents several segregated as well as integrated Greensboro businesses.

Other informed civic leaders close to the racial picture here confirmed the anticipated move.

Operators of the Carolina, National, Center and Cinema theatres declined to make public comment.

It was expected that technical details as to time and methods of admitting Negroes would be under discussion at a meeting of the mayor's special committee on human relations.

JONAS ROSENFELD'S FIRST 20TH PRESS POW

Jonas Rosenfield Jr. recently presided at his first press conference, since becoming a 20th-Fox veeep to inaugurate company's year-long fashion promotion for "Cleopatra." Promotion is being launched by an "Age of Cleopatra" exhibit which will hit 30 cities before the end of September. Exhibit comprises costumes and artifacts used in the film and will tour in three sections to be able to hit three locations simultaneously.

Exhibits will be followed in fall by promotion of Cleopatra influence in contemporary fashions, in winter by Cleo-inspired jewelry and in spring by Cleo-type home furnishings (round bathtubs, wallpaper, etc., but, apparently, no thrones). Reflecting what 20th expects to be "staying power" of pic, said Rosenfield, "this will be no hit and run promotion campaign." "Age of Cleo" exhibits will subsequently tour England, Europe, and South America.

FRONTING FOR TOA

Fabian, Goldenson, Mandel, Tisch
Honorary October Chiefs

Simon H. Fabian, Stanley Warner Theatres prez; Leonard H. Goldenson, prez of American Broadcasting-Paramount Theatres; Harry Mandel, RKO Theatres chief, and Laurence A. Tisch, Loew's Theatres proxy, have been named honorary chairmen of Theatre Owners of America's 1963 convention.

Conclave is shaping as one of the largest in the organization's history with advance registrations already coming in in large numbers for the Oct. 28-31 event to be held at the Americana Hotel, N.Y. The TOA outing will also be coupled with the Combined Motion Picture Theatre Equipment and Concessions Industries trade show

New Pix Fail to Bolster L.A. Biz; 'Ball' Soft \$18,500; 'Peking' Lusty 20G in 2d; 'Hud' Flashy 18½G, 3d

Los Angeles, June 11.

Film biz is down slightly this week but still is showing certain strength, being bolstered by firm holdovers. "Love Is a Ball," in first general release, looks soft \$18,500 in four theatres. "Island of Love" shapes slow \$17,000 in five houses. "The Law" is good at Lido.

"How West Was Won" continues to pace regular holdovers, with socko \$28,500 in 16th lap at Warner Hollywood. "55 Days at Peking" is after a lush \$20,000 in second round at Beverly.

"List of Adrian Messenger" is rated hefty \$19,000 in second for three houses. "Hud" is a flashy \$18,500 for third Chinese session. "Ugly American" shapes big \$11,500 in 10th Pantages round.

Estimates for This Week

Warren's, Iris (Metropolitan-FWC) (1,757; 825; \$1-\$1.49) — "Lancelot and Guinevere" (U) and "Joseph and Brethren" (Indie). Slim \$8,000. Last week, Warren's with Hawaii, "Battle of Worlds" (Fav), "Atomic Age Vampire" (Fav), \$9,200. Iris with Orpheum, Baldwin, El Rey, "Six Loves" (Par), "Jumbo" (MGM) (Iris, Baldwin, El Rey) (first general release), "In Cool of Day" (MGM), \$15,500.

State, Pix, Fox Wilshire, Loyola (Metropolitan-Prin-FWC) (2,404; 756; 1,690; 1,298; \$1-\$2) — "Island of Love" (WB) and "Playgirl After Dark" (Indie). Slow \$17,000 or close. Last week, State, Pix, "Dr. No" (UA), "Young and Brave" (MGM), \$16,400. Fox Wilshire, "Fantasia" (BV) (reissue) (3d wk), \$2,500. Loyola with Los Angeles, Wilshire, Hollywood, Village, "List of Adrian Messenger" (U), "Paranoiac" (U) (m.o.), \$47,000.

Orpheum, Wilshire, Hawaii, Baldwin (Metropolitan-SW-G&S-State) (2,213; 2,344; 1,106; 1,800; \$1-\$1.49) — "Love Is Ball" (UA) and "Could Go On Singing" (UA) (first general release). NSH \$18,500.

Lido (FWC) (876; \$2) — "The Law" (Embassy). Good \$5,000. Last week, "Trial" (Astor) (6th wk), \$3,500.

Beverly (State) (1,150; \$2-\$2.40) — "55 Days at Peking" (AA) (2d wk). Bangup \$20,000. Last week, \$22,500.

Los Angeles, Hollywood, Village (Metropolitan-FWC) (2,049; 856; 1,535; \$1-\$1.49) — "List of Adrian Messenger" (U) (2d wk). Hefty \$19,000 or over.

El Rey (FWC) (856; \$1-\$1.49) — "To Kill a Mockingbird" (U) and "Courtship of Eddie's Father" (MGM) (m.o.). Nice \$4,000.

Chinese (FWC) (1,408; \$2-\$2.40) — "Hud" (Par) (3d wk). Flashy \$18,500 or over. Last week, \$20,000.

Crest (State) (750; \$2) — "Carry On Regardless" (Gov) (5th wk). Mild \$1,500. Last week, \$2,500.

Four Star (UATC) (868; \$1.50-\$2) — "Four Days of Naples" (MGM) (6th wk). Okay \$4,500. Last week, \$4,400.

Music Hall (Ros) (720; \$2-\$2.40) — "Wrong Arm of Law" (Cont) (7th wk). Fair \$3,600. Last week, \$4,000.

Vogue (FWC) (810; \$1.25-\$1.49) — "Mondo Cane" (Emer) (10th wk). Slick \$7,500. Last week, \$8,000.

Pantages (RKO) (1,512; \$1.25-\$2.75) — "Ugly American" (U) (10th wk). Big \$11,500. Last week, \$9,500.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "Bye Bye Birdie" (Col) (10th wk). Solid \$15,500. Last week, \$16,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (16th wk). Smash \$28,500. Last week, \$34,100.

Fine Arts (FWC) (631; \$2-\$2.40) — "David and Lisa" (Cont) (18th wk). Fine \$7,500. Last week, \$8,000.

Warner Beverly (SW) (1,316; \$1.65-\$3.50) — "Lawrence of Arabia" (Col) (25th wk). Wow \$30,000. Last week, ditto.

Egyptian (UATC) (1,392; \$1.65-\$3.50) — "Mutiny on Bounty" (MGM) (30th wk). Smart \$11,500. Last week, \$11,700.

Carthay (FWC) (1,138; \$1.80-\$3.50) — "Longest Day" (20th) (35th wk). Beefy \$8,000. Last week, same.

Key City Grosses

Estimated Total Gross

This Week \$3,170,500
(Based on 23 cities and 287 theatres.)

Last Year \$2,135,950
(Based on 22 cities and 271 theatres, chiefly first runs including N.Y.)

'Hud' Hefty 14G, St. L.; 'List' 10G

St. Louis, June 11.

Not much help coming from newcomers here currently but some of recent openers are doing nicely. Best new entrant is "Sundays and Cybele" at the small Shady Oak. "In Cool of Day" is just okay at State in first.

"Hud" is rated fine in second at the Fox while "List of Adrian Messenger" looks equally nice in first holdover stanza at the St. Louis. "How West Was Won" shapes trim in ninth week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (11th wk). Fine \$7,500. Last week, \$8,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Zazie" (Indie) and "Candide" (Indie). Average \$1,500. Last week, "Elusive Corporal" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25) — "Island of Love" (WB) (2d wk). Okay \$8,000. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Hud" (Par) (2d wk). Fine \$14,000. Last week, \$17,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Cattle King" (MGM). Mild \$7,000. Last week, "Werewolf in Girl's Dormitory" (Indie) and "Corridors of Blood" (MGM), \$6,500.

State (Loew) (3,600; 60-90) — "In Cool of Day" (MGM) and "Riff in Tokyo" (Indie). Okay \$10,500. Last week, "Stripper" (20th), \$10,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (9th wk). Neat \$11,000. Last week, \$11,500.

Pageant (Arthur) (1,000; 90-\$1.25) — "Landru" (Embassy). Good \$3,500. Last week, "Nine Hours to Rama" (20th) (2d wk), \$2,000.

St. Louis (Arthur) (3,800; 75-90) — "List of Adrian Messenger" (U) (2d wk). Fine \$10,000. Last week, \$12,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Sundays and Cybele" (Davis). Fancy \$4,000. Last week, "Long Day's Journey" (Embassy) (7th wk), \$2,000.

'HUD' LOFTY \$6,000 IN PROV.; 'STRIPPER' 5G

Providence, June 11.

It was much too hot for seashore loving Rhode Islanders this weekend and mainstem pix biz got it in the neck. Best of a low lot are Majestic's "Stripper" and Strand's second of "Hud." RKO Albee's "List of Adrian Messenger" is slow in second. "Dr. No" at State in first holdover week is dull.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "List of Adrian Messenger" (U) and "Great Chase" (U) (reissues) (2d wk). Slow \$13,500 after \$5,500 in first.

Elmwood (Snider) (724; \$2-\$2.50) — "Lawrence of Arabia" (Col) (10th wk). Good \$4,500. Ninth was \$5,000.

Majestic (SW) (2,200; 65-90) — "The Stripper" (20th) and "House of Damned" (20th) (2d wk). Nice \$5,000 after good \$7,000 in opener.

State (Loew) (3,200; 65-90) — "Dr. No" (UA) (2d wk). Slow \$3,500. First was also poor \$4,000. Strand (National Realty) (2,200; 75-\$1.10) — "Hud" (Par) (2d wk). Hep \$6,000 after peppy \$8,000 in first.

'Peking' Lively \$8,000

Paces Dull Buffalo

Buffalo, June 11.

First-run film biz is sagging low this session. New entrants are no help with two oldies hitting an amazingly light figure at the Buffalo. "55 Days at Peking" looks the best bet with a fancy take in second round at the Center. "Island of Love" is a very slow newcomer at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25) — "Hatari" (Par) and "Liberty Valance" (Par) (reissues). Sad \$3,000 in six days. Last week, "The Slave" (MGM) and "Drums of Africa" (MGM), \$9,000.

Center (AB-PT) (2,500; \$1.50-\$1.75) — "55 Days at Peking" (AA) (2d wk). Fast \$8,000 or near. Last week, \$10,000.

Century (UATC) (2,700; 90-\$1.25) — "List of Adrian Messenger" (U) (2d wk). Slow \$5,000. Last week, \$6,000.

Paramount (AB-PT) (3,000; 90-\$1.25) — "Island of Love" (WB). Lean \$7,000 or under. Last week, "Hud" (Par) (2d wk), \$5,000.

Teck (Loew) (1,200; \$1.75-\$2.50) — "How West Was Won" (MGM) (9th wk). Okay \$3,000. Last week, \$4,200.

Cinema (Martina) (450; 90-\$1.25) — "Get On With It" (Indie) (2d wk). Modest \$1,000. Last week, \$2,000.

Granada (Schine) (1,000; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (9th wk). So-so \$5,000. Last week, \$5,200.

'Bwana' Brisk 21G, Hub; 'Marilyn' 11G

Boston, June 11.

With some big new entries and lusty longtermers, biz picked up at wickets this week, despite heat wave which found mercury near 90. "Call Me Bwana" looks hot at Orpheum. "Marilyn" is mild at the Music Hall. "Fast Set" is good at the Pilgrim.

Second weekers are doing well but "List of Adrian Messenger" is fair at Memorial. "Stripper" moved to Capri, is doing healthy biz. "55 Days at Peking" is holding hot in third at Saxon.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50) — "Auntie Mame" and "A Summer Place" (reissues). Oke \$8,000. Last week, "Island of Love" (WB), \$10,000.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Mondo Cane" (Times) (3d wk). Slick \$9,500. Last week, \$10,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95) — "How West Was Won" (MGM) (11th wk). Nice \$17,000. Last week, \$18,000.

Capri (Sack) (850; 90-\$1.80) — "Stripper" (20th) and "Black Fox" (Capri) (m.o.). Fast \$8,000. Last week, "Nine Hours to Rama" (20th), \$4,000.

Center (E. M. Loew) (1,250; 90-\$1.25) — "Mill of Stone Women" (Indie) and "Trauma" (Indie). Fair \$6,000. Last week, "Mermaids of Tiburon" (AI) and "Battle Beyond Sun" (Indie), \$7,000.

Cinema Kenmore Square (Indie) (320; \$1.40-\$1.90) — "Long Day's Journey Into Night" (Embassy) (2d wk). Hot \$6,400. Last week, \$8,000.

Exeter (Indie) (1,276; 90-\$1.25) — "Wrong Arm of Law" (Cont) (5th wk). Oke \$4,000. Last week, \$5,000.

Fenway (Indie) (1,300; 90-\$1.50) — "Never On Sunday" (Cont) and "Cold Wind In August" (Indie) (reissues). Okay \$4,000. Last week, "Il Grido" (Indie), \$3,200.

Gary (Sack) (1,277; \$1.50-\$3) — "Lawrence of Arabia" (Col) (25th wk). Good \$13,000. Last week, \$14,000.

Mayflower (ATC) (689; 90-\$1.50) — "Divorce, Italian Style" (Embassy) (subrun). Mild \$3,000. Last week, "David and Lisa" (Cont) (subrun), \$3,500.

Memorial (RKO) (3,000; 90-\$1.50) — "List of Adrian Messenger" (U) and "Showdown" (Indie) (2d wk). Fair \$10,000. Last week, \$16,000.

Music Hall (Sack) (4,300; 90-\$1.80) — "Marilyn" (20th). Mild \$11,000. Last week, "Stripper" (20th) and "Black Fox" (Capri), \$12,000.

Orpheum (Loew) (2,900; 90-\$1.49) — "Call Me Bwana" (UA) and "Hero's Island" (UA). Fancy \$21,000. Last week, "Dr. No" (UA), \$21,000.

(Continued on page 10)

'Hud' Socko \$18,000, D.C.; 'Peking' Boff 12G, 2d; 'Dr. No' Rich 14G, 3d

Broadway Grosses

Estimated Total Gross

This Week \$637,900
(Based on 32 theatres)

Last Year \$507,400
(Based on 29 theatres)

'Dr. No' Best Bet In L'ville, \$10,000

Louisville, June 11.

"Dr. No" at United Artists is anything but negative at the wickets this week, with a big take. Second of "Courtship of Eddie's Father" at the Mary Anderson, rooms strong. "Lawrence of Arabia" in ninth week at Penthouse will better eighth round's total.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25) — "Lancelot and Guinevere" (Indie). Sad \$2,000. Last week, "The Birds" (U) (4th wk), \$4,000.

Mary Anderson (People's) (1,100; 75-\$1.25) — "Courtship of Eddie's Father" (MGM). Strong \$6,500 after first week's \$6,000.

Ohio (Settos) (900; 75-\$1.25) — "Brothers Grimm" (MGM). Nice \$5,500. Last week, "Ben-Hur" (MGM) (reissue), \$6,500.

Penthouse (Fourth Ave.) (900; \$1.25-\$2.50) — "Lawrence of Arabia" (Col) (9th wk). Big \$8,500 topping eighth week's \$8,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$1.50) — "Mutiny on Bounty" (MGM) (7th wk-4 days). Okay \$4,000. House will be dark until opening of "How West Was Won" (MGM) on June 13.

United Artists (Fourth Ave.) (1,800; 75-\$1.25) — "Dr. No" (NA). Big \$10,000. Last week, "Stripper" (20th), \$8,000.

'Peking' Trim \$9,500 In Cleve.; 'List' NSH 6G

Cleveland, June 11.

Best and steadiest coin-puller here is "55 Days at Peking" at Allen on second lap. "Hud" proved a letdown for the State. "Dr. No" on moveover to Loew's Ohio also looks dubious. "List of Adrian Messenger" took big drop, too, at Hipp in second. Ninth rounds for "Lawrence of Arabia" at Stillman and Palace's "How West Was Won" are still going nicely.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85) — "55 Days at Peking" (AA) (2d wk). Good \$9,500 after \$14,500 last week.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Wrong Arm of Law" (Cont). Brisk \$4,400. Last week, "Landru" (Embassy), \$1,200 in six days.

Continental Art (Art Theatre Guild) (825; \$1.50) — "Playboy of Western World" (Indie). Fair \$1,800. Last week, "Coming-Out Party" (Indie), \$2,400.

Heights Art (Art Theatre Guild) (925; \$1.50) — "Four Days of Naples" (MGM). Extra good \$3,300. Last week, "Electra" (Indie) (2d wk), \$2,000.

Hippodrome (Eastern Hipp) (3,500; \$1.25-\$1.50) — "List of Adrian Messenger" (U) (2d wk). Disappointing \$6,000 after \$12,000 last week.

Ohio (Loew) (2,700; \$1.25-\$1.50) — "Dr. No" (UA) (m.o.). Weak \$2,600. Last week, "Ben-Hur" (MGM) on pop scale grind policy, \$2,500.

Palace (F&A Theatres) (1,265; \$1.25-\$2.75) — "How West Was Won" (MGM) (9th wk). Hep \$8,500 after \$11,500 last round.

State (Loew) (3,450; \$1.50) — "Hud" (Par). Modest \$6,000. Last week, "Dr. No" (UA), \$5,500.

Stillman (Loew) (2,700; \$1.50-\$3) — "Lawrence of Arabia" (Col) (9th wk). Touched by heat spell but still pleasant at \$5,700. Last week, \$6,700.

Westwood Art (Art Theatre Guild) (955; \$1.50) — "Playboy of Western World" (Indie). Ordinary \$1,900. Last week, "Electra" (Indie) (2d wk), \$1,800.

Washington, June 11.

Coolish, rainy weather is blamed for sloughed mainstem trade slightly this session, but holdovers are still clicking. "Hud" shapes sock in second round at Capitol. "Days at Peking" is great, also in second at Warner. "Dr. No" is socko in third at Keith's. "List of Adrian Messenger" is rated big in second session at Palace.

"Island of Love" looks oke in opener at Ambassador and Metropolitan. "Four Days of Naples" looks fancy in initialer at Apex while "Balcony" looks hep in first at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Island of Love" (WB). OK at \$9,000. Last week, "Happened at World's Fair" (MGM) (2d wk), \$6,000.

Apex (KB) (940; \$1.25-\$1.40) — "Four Days of Naples" (MGM). (Trim \$7,500. Last week, "Trial" (Astor), \$4,500.

Capitol (Loew) (3,240; \$1-\$1.65) — "Hud" (Par) (2d wk). Sock \$18,000 or near after \$24,000 opener.

DuPont (Mann) (400; 90-\$1.55) — "Law" (Embassy) (2d wk). Mild \$4,000 after \$4,800 in first.

Keith's (RKO) (1,839; \$1-\$1.49) — "Dr. No" (UA) (3d wk). Lofty \$14,000. Last week, \$18,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Wrong Arm of Law" (Cont) (4th wk). Hotsy \$9,000. Last week, \$10,500.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col) (15th wk). Boff \$11,000. Last week, \$15,000.

Palace (Loew) (2,360; \$1-\$1.65) — "List of Adrian Messenger" (U) (2d wk). Big \$11,000 or over after \$14,700 opener.

Playhouse (TL) (459; \$1.25-\$1.80) — "Balcony" (Cont). Hep \$8,000. Last week, "Sundays and Cybele" (Davis) (4th wk), \$3,500.

Plaza (TL) (278; \$1.49-\$1.80) — "Seducers" (Indie). Brisk \$7,500. Last week, "Fruit Is Ripe" (Indie) (2d wk), \$3,700.

Town (King) (800; \$1.25-\$1.80) — "To Kill Mockingbird" (U) (16th wk). Oke \$5,500. Last week, \$6,500.

Trans-Lux (TL) 599; \$1.49-\$2) — "Birds" (U) (9th wk). Fairish \$4,700. Last week, \$5,000.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (13th wk). Great \$15,500. Last week, \$16,000.

Warner (SW) (1,250; \$1.60-\$2.75) — "55 Days at Peking" (AA) (2d wk). Boff \$12,000 after opening at \$18,000.

'Hud' Big \$18,000, 'List' Loud 11G, Top Toronto; 'Marilyn' Bangup 25G

Toronto, June 11.

Dented by weekend heat wave, biz is spotty here this week. "Hud" is big at Imperial. "List of Adrian Messenger" is off to a strong start. "Fast Lady" looks fast. "Black Zoo" is rated wow in four Taylor hardtops.

"Marilyn" looks nice in four spots. Of holdovers, both in for excellent second stanzas is "The Ugly American" at Loew's and "55 Days at Peking" in four Famous Players houses.

Estimates for This Week

Birchcliff, Capitol, Tirol, Westwood (FP) (865; 927; 935; 994; \$1-\$2) — "55 Days at Peking" (AA) (2d wk). Lusty \$20,000. Last week, \$26,000.

Carlton (Rank) (2,318; \$2-\$3) — "Lawrence of Arabia" (Col) (19th wk). Staunch \$15,000. Last week, \$20,000.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,328; 1,203; 1,165; 779; \$1.25-\$1.50) — "Marilyn" (20th). Nice \$25,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,197; 696; 50-\$1) — "Black Zoo" (IFD) and "Singing Idol" (IFD). Lusty \$21,000. Last week, "Slave" (MGM) and "Hook" (MGM), in seven Taylor hardtops, \$30,500.

'Cane' Sock \$13,000 in Chi; 'Stripper' Slick 15G, 'Bwana' Big 16G, 'Peking' 12G, 'List' 13G, 2d; 'Hud' Good 15G

Chicago, June 11.

Chi firstruns are registering another moderate round at the ticket wickets. New this week are "Mondo Cane," which looks wow \$13,000 at the Loop while "Landru" shapes slow in its Surf debut. Monroe pair of "Young, Willing and Eager" and "Passionate Demons" rate strong.

"Call Me Bwana" is nabbing a great second Woods session. "List of Adrian Messenger" is fair in second Roosevelt round. "Stripper" is coping a frisky second Oriental frame.

"Hud" is posting a very good third Chicago lap. "Doctor No" looks neat in State-Lake third week. "No Exit" is notching an oke sixth Town stanza, and "David and Lisa" remains powerful in Cinema 17th session.

On hardticket, "55 Days at Peking" is heading for a good second Todd canto. "How West Was Won" is heading for a loud 15th McVickers stanza. "Lawrence of Arabia" is sharp in Cinestate 23d round.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "Balcony" (Cont) (m.o.). Fine \$3,700. Last week, "Madame" (Embassy) (2d wk), \$2,000.

Chicago (B&K) (3,900; 90-\$1.80) — "Hud" (Par) (3d wk). Good \$15,000 or near. Last week, \$20,500.

Cinema (Stern) (500; \$1.80) —

(Continued on page 10)

H.O.s Hobble Mpls. Biz But 'Bwana' Bright 8G; 'West' Wow 15G, 13th

Minneapolis, June 11.

The only one of the few newcomers doing much at the box-office is "Call Me Bwana," rated slick at Century. Other fresh entries look as if they would die on the vine.

It's a case again of holdovers like "How West Was Won," "Lawrence of Arabia," "Hud" and "55 Days at Peking" hogging the spotlight. As far as the highly regarded "Hud" is concerned, this second week is sagging but moves over to World. "How West Was Won" is starting its fourth month at the Cooper, and still great. Hot weather is proving an adverse b.o. factor.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65) — "Lawrence of Arabia" (Col) (8th wk). Dandy \$8,000. Last week, \$9,000.

Avalon (Frank) (800; \$1) — "Europe in Raw" (Indie) and "Two Way Stretch" (Indie) (reissue) (3d wk). Satisfactory \$1,000. Last week, \$1,200.

Century (Par) (1,300; \$1-\$1.25) — "Call Me Bwana" (UA). Slick \$8,000. Last week, "In Cool of Day" (MGM), \$3,000.

Cooper (CF) (805; \$1.25-\$2.50) — "How West Was Won" (MGM) (13th wk). Great \$15,000. Last week, \$15,000.

El Lago (Carisch) (800; \$1) — "Nature's Playmates" (Indie) and "The Mark" (Cont) (reissue). Okay \$1,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "Tell Tale Heart" (Indie) and "Return of Flv" (20th) (reissue). Mild \$3,500. Last week, "Young Racers" (AIP), \$1,600.

Lyric (Par) (1,000; \$1-\$1.25) — "Cattle King" (MGM). Slim \$3,000. Last week, "Island of Love" (WB), \$5,000 in nine days.

Mann (Mann) (1,000; \$1.25-\$2) — "55 Days at Peking" (AA) (2d wk). Nice \$7,000. Last week, \$9,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50) — "Hud" (Par) (2d wk). Fair \$7,000. Last week, \$10,000.

Park (Mann) (1,000; \$1.50) — "Wrong Arm of Law" (Cont) (2d wk). Nice \$3,500. Last week, \$4,000.

State (Par) (2,200; \$1-\$1.25) — "List of Adrian Messenger" (U) (2d wk). Sluggish \$4,000. Last week, \$7,000.

Suburban World (Mann) (800; \$1.25) — "Four Days of Naples" (MGM). Mild \$2,000. Last week, "Get On With It" (Gov), \$1,800.

World (Mann) (400; \$1.25-\$2.50) — "Stripper" (20th) (2d wk). Fair \$3,000. Last week, \$4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Peking' Torrid \$7,500, Cincy; 'Dr. No' Hep 8G, 'Hud' Smooth 6½G, 3d

Cincinnati, June 11.

Current session shapes fair to middling for downtown houses, all being on holdover. Showers and high temperatures nipped weekend biz. "How West Was Won" is a consistent front runner in 12th frame at Capitol. Second rounders, bunched in good stride, are "Dr. No" at Palace and "List of Adrian Messenger" at Albee. "Hud" holds good in third at Grand.

"55 Days at Peking" looks hot at Keith's for second. "Lawrence of Arabia" is hep in ninth at the Valley.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50) — "List of Adrian Messenger" (U) (2d wk). Fair \$7,000 after \$8,500 preem.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75) — "How West Was Won" (MGM) (13th wk). Swell \$12,000. Last week, \$13,000, helped by two extra shows.

Esquire Art (Cin-T-Co) (300; \$1.25) — "Wrong Arm of Law" (Cont) (2d wk). Strong \$2,000 following \$2,400 opener.

Grand (RKO) (1,396; \$1-\$1.50) — "Hud" (Par) (3d wk). Good \$6,500. Last week, \$7,500.

Guild (Vance) (500; \$1.25) — "7 Capital Sins" (Embassy) (2d wk). Fair \$1,400. Last week, \$1,600.

Hyde Park Art (Cin-T-Co) (300; \$1.25) — "Wrong Arm of Law" (Cont) (2d wk). Fine \$1,500. Last week, \$1,900.

Keith's (Cin-T-Co) (1,500; \$1.25-\$1.50) — "55 Days at Peking" (AA) (2d wk). Hot \$7,500 after \$9,000 in first week.

Palace (RKO) (2,600; \$1-\$1.25) — "Dr. No" (UA) (2d wk). Good \$8,000. Last week, \$9,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; \$1) — West: "Day of Trifids" (AA) and "Twenty Plus Two" (AA). Fairish \$7,000. Last week, "Young Racers" (AI) and "Great Chase" (A), \$6,200. East: "Cleopatra's Daughter" (Indie) and "Devil Made a Woman" (Indie). Fair \$7,000. Last week, "Madame" (Embassy) and "House of Damned" (Embassy), \$6,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (9th wk). Hep \$7,500. Last week, \$7,000.

'HUD' OKAY \$10,000 IN COL.; 'WEST' \$10,200, 9

Columbus, O., June 11.

"Hud" is pacing the field among non-roadshows as the only new entry, with a satisfactory week in prospect. "Adrian Messenger" looks fair in second week. "How West Was Won" continues stout in ninth session. "Long Day's Journey Into Night" shapes fairish in second round.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75) — "How West Was Won" (MGM) (9th wk). Steady \$10,200. Last week, \$9,400.

New Main (Sugarman) (1,100; 50-\$1.25) — "Long Day's Journey" (Embassy) (2d wk). Fairish \$1,600. Last week, \$2,500.

Ohio (Loew) (3,079; 50-\$1.50) — "Hud" (Par). Smooth \$10,000. Last week, "World's Fair" (MGM) and "Riffiti in Tokyo" (MGM), \$6,000.

Palace (RKO) (2,845; 50-\$1.50) — "List of Adrian Messenger" (U) and "Traitors" (U) (2d wk). Average \$7,000. Last week, \$8,500.

'Wrong Arm' Wow 7½G, Pitt; 'Peking' Rousing \$16,000, 'Hud' Big 8G

Pittsburgh, June 11.

"Wrong Arm of Law" is heading for one of the biggest weeks ever at the arty Squirrel Hill and looks to gross \$7,500 in first round at this 823-seater. Other new entry, "Stripper" at Stanley, looks okay. "Lawrence of Arabia" is slowing down in fifth at Fulton and will come out on June 20. "How West Was Won" in 12th at Warner and "55 Days at Peking" in second at the Penn are again Pitt's top grossers.

"Hud" has shown renewed strength with critical and word-of-mouth raves and is running ahead of first stanza in second week at Gateway.

Estimates for This Week

Fulton (Assoc.) (1,900; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (5th wk). Fair \$6,500. "Bye, Bye Birdie" (Col) opens June 21. Last week, \$6,500.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Hud" (Par) (2d wk). Rousing \$8,000 or near after first week of \$7,000.

Penn (UATC) (3,472; \$1-\$2) — "55 Days at Peking" (AA) (2d wk). Lofty \$16,000. Last week, \$18,700.

Shadyside (MOTC) (623; \$1.50) — "Freud" (U) (7th wk). Has run its course with \$1,600 for this round, same as last week. "Kind of Loving" (Gov) opens Wednesday (12).

Squirrel Hill (SW) (823; \$1.50) — "Wrong Arm of Law" (Cont). Socko \$7,500 for close to record week. Last week, "Long Day's Journey Into Night" (Embassy) (4th wk), \$2,500.

Stanley (SW) (3,700; \$1-\$1.50) — "Stripper" (20th). Modest \$9,000. Last week, "List of Adrian Messenger" (U), \$12,000.

Warner (SW) (1,260; \$1.50-\$2.75) — "How West Was Won" (MGM) (12th wk). Powerful \$13,000 or close. Last week, \$15,000.

'Peking' Good 17G, Det.; 'Island' 10G

Detroit, June 11.

Downtown firstrun biz is off this week, with newcomers failing to attract much attention. The long-termers, however, continue solid. "Island of Love" is slow at the Palms. "In Cool of the Day" shapes modest at Grand Circus. "To Kill Mockingbird," on moveover to the Adams after nine weeks at Mercury, looks oke.

Meanwhile, "How West Was Won" rolls into a sensational 15th session at Music Hall. "Lawrence of Arabia" stays hot in 19th desert crossing at Madison.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; \$1.25-\$1.49) — "Black Zoo" (AA) and "Frightened City" (AA) (2d wk). Thin \$7,000. Last week, \$12,500.

Michigan (United Detroit) (4,026; \$1.49-\$2.25) — "55 Days at Peking" (AA) (2d wk). Good \$17,000. Last week, \$20,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Island of Love" (WB) and "Black Gold" (WB). Slow \$10,000. Last week, "The Stripper" (20th) and "Password Courage" (WB) (2d wk), \$10,000.

Madison (UD) (1,408; \$1.50-\$3.30) — "Lawrence of Arabia" (Col) (19th wk). Great \$15,000. Last week, same.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "In Cool of Day" (MGM) and "Young and Brave" (MGM). Modest \$9,000. Last week, "Happened at the World's Fair" (MGM) and "Damm and Pythia" (MGM) (2d wk), \$7,500.

Adams (Community) (1,700; \$1-\$1.80) — "To Kill Mockingbird" (U) (m.o.). Good \$8,500. Last week, "Interns" (Col) and "Young Doctors" (U) (reissues), \$5,000.

United Artists (UA) (1,667; \$1.25-\$1.80) — "Ugly American" (U) (3d wk). Okay \$6,000. Last week, \$6,100.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (15th wk). Wow \$21,000. Last week, ditto.

Mercury (United Motion Theatre Co.) (1,468; \$1-\$1.80) — "Love Is Ball" (UA). Nice \$11,000. Last week, "To Kill Mockingbird" (UA) (9th wk), \$8,200.

Trans-Lux Krim (Trans-Lux) (980; \$1.65-\$1.80) — "Four Days of Naples" (MGM) (2d wk). Okay \$5,000. Last week, \$6,000.

B'way Still Big, 'Horn' Plus Stage Wham \$180,000, 'Irma' Mighty 67G; 'Hud' Great \$58,000, 'Peking' 48G, 2d

Launching of two new sock films and continued strength of recently launched product is helping to give business at Broadway deluxers a sturdy tone this session. While Saturday trade was unusually strong, ideal outdoors weather on Sunday saw trade dropping sharply compared to the previous day. Some rainy days were rated plus factors.

"Come Blow Your Horn" and stageshow is soaring to a wow \$180,000 or near in opening stanza at the Music Hall. Pic was big from initial day and continued to build over weekend. It's holding, of course. "Irma La Douce" hit a wow \$67,000 or close in first session, daydating the DeMille and Baronet. Film obviously is in for a longrun at both Reade houses.

"Hud" held with great \$58,000 in second session, daydating the Paramount and Coronet. The latter, a Walter Reade eastside spot, alone picked up \$21,000 for this first holdover week. "55 Days at Peking" continued smash with \$48,000 in second week, daydating the Palace, New RKO 23d Street and Trans-Lux 85th St.

"List of Adrian Messenger" landed a big \$34,000 daydating the Warner and Trans-Lux 52d Street in second round. "Dr. No" held with a sockeroo \$35,000 or over in first holdover session daydating the Astor and Murray Hill.

"Ugly American" wound up fairish in last four days of ninth week at the Rivoli but still was good in ninth full stanza at the Trans-Lux East, where it stays on indef. "Cleopatra," of course, opens at the Rivoli tonight (Wed.) with a charity benefit, going on regular two-a-day starting tomorrow (Thurs.).

"L-Shaped Room" continued socko at \$18,500 in second week at the Fine Arts. "Violated Paradise" looks to hit a new house high in first session at the handbox World.

Hardticketers dropped back after the booming Memorial Day holiday week. Strongest are "How West Was Won," with a wow \$39,500 for 11th round at the Cinerama, and "Lawrence of Arabia," with wham \$36,500 for 25th session at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "Dr. No" (3d-final wk). Second round ended yesterday (Tues.) was sturdy \$21,000 or near after \$27,000 for first week.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (12th wk). The 11th week ended Sunday (9) was wow \$39,500 for 14 performances after \$47,000 for 10th week and 16 shows. Went on two-a-day Monday (10).

Criterion (Moss) (1,520; \$1.80-\$4.80) — "Lawrence of Arabia" (26th wk). The 25th round finished Sunday (9) was wham \$36,500 for 10 shows after \$47,000 on 12 performances in 24th week. Goes on two-a-day today (Wed.).

DeMille (Reade) (1,463; 90-\$2.50) — "Irma La Douce" (UA) (2d wk). Initial week ended yesterday (Tues.) was mighty \$45,000 or close. Daydating with Baronet.

Forum (Norel) (813; \$1.25-\$1.80) — "Mondo Cane" (Times) (11th wk). The 10th week completed yesterday (Tues.) was good \$9,500 or close after \$10,000 for ninth. Daydating with Little Carnegie.

Palace (RKO) (1,642; \$1.25-\$2) — "55 Days at Peking" (AA) (3d wk). Second round finished yesterday (Tues.) was smash \$28,000 or near after \$35,000 for opener. Daydating with New RKO 23d Street, Trans-Lux 85th St. plus other spots.

Paramount (AB-PT) (3,665; \$1-\$2) — "Hud" (Par) (3d wk). Second session ended Monday (10) was great \$37,000 after \$48,000 for initial week. Daydating with Coronet.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Come Blow Your Horn" (Par) and new stageshow. Initial session winding today (Wed.) is heading for wow \$180,000 or close. Holds, natch! Last week, "Spencer's Mountain" (WB) (3d wk), \$120,000.

Rivoli (UAT) (1,545; \$1.50-\$2.50) — "Ugly American" (U) (9th wk-4 days). This abbreviated round concluded Sunday (9) was fair \$4,000 after \$10,000 for eighth full week. Hurt in recent weeks by numerous other houses in Greater N.Y. area playing pic. House now closed to

prep for preem of "Cleopatra" (20th) for which some previews were held starting yesterday. "Cleo" opens tonight (Wed.) with benefit. Opus then will play two-a-day.

State (Loew) (1,850; \$1.50-\$3.50) — "Mutiny on Bounty" (MGM) (30th wk). This session winding tomorrow (Thurs.) looks to hit good \$12,500 for 10 performances after \$14,500 in 29th week and 11 shows. Stays on, with film going on two-a-day on June 24.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Diary of Madman" (UA) (2d wk). First round ended yesterday (Tues.) was sad \$4,500 or less. Won't be around long at this slim figure.

Warner (SW) (1,813; 90-\$2) — "List of Adrian Messenger" (U) (3d wk). Initial holdover week completed yesterday (Tues.) was big \$18,000 or near after \$30,000 on opener. Daydating with Trans-Lux 52d Street.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "Irma La Douce" (UA) (2d wk). First week ended yesterday (Tues.) soared to wow \$22,000 or close. Daydating with DeMille.

Beekman (Ruffoff Th.) (590; \$1.50-\$2) — "Winter Light" (Janus) (5th wk). Fourth ended Sunday (9) was good \$8,000 after \$7,500 for third week.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Black Fox" (Capri) (7th wk). Sixth week finished. (Continued on page 10)

'Trifids' Okay \$25,000 In K.C.; 'Ugly' Handsome 7G, 'Hud' 8G, Both 2d

Kansas City, June 11.

New bills are scarce, and best money currently is in holdovers. "Day of Trifids" playing in seven-theatre hookup is doing okay, especially in drive-ins. "How West Was Won" in 11th week at the Empire is smash. "Hud" in second week at Uptown is fine. Weather turned warmest of the year, and unseasonably hot. "Tammy and Doctor" out last week end, shapes bright in second at Brookside. "Ugly American" is okay in second at Plaza.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1-\$1.25) — "Tammy and Doctor" (U) (2d wk), bright \$4,000 or near. Last week in Brookside and Granada (1,217), \$8,000.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (11th wk). Handsome \$11,000, helped by school year-end groups. Last week, \$11,500.

Isis, Granada, Fairway, Vista (FMW-NGC) (1,360, 1,217, 700, 700). Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) (\$1 each) — "Day of Trifids" (AA) and "Frightened City" (AA). Showing some strength at \$25,000. Last week, Isis, Fairway, Vista, Englewood (Dickinson) (1,000), Crest Riverside and Boulevard "Checkered Flag" (MI) and "Trigger Happy" (MPP), \$20,000.

Kims (Dickinson) (504; \$1.25-\$1.50) — "Candide" (Union) and "Girl With Golden Eyes" (Union) (4th wk). Sturdy \$1,500. Last week, \$1,600.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "Man Who Knew Too Much" (Par) and "Trouble with Harry" (Par) (reissues). Medium \$5,000. Last week, "Island of Love" (WB) and "Rio Bravo" (WB) (reissues), \$6,000.

Plaza (FMW-NGC) (1,630; \$1-\$1.25) — "Ugly American" (U) (2d wk). Okay \$7,000. Last week, \$12,000.

Roxy (Durwood) (664; 75c-\$1.25) — "List of Adrian Messenger" (U) (2d wk). Satisfactory \$5,000; stays. Last week, \$6,500.

Saxon (Durwood) (1,119; \$1.25-\$3) — "Lawrence of Arabia" (Col) (16th wk). Okay \$4,500; holding. Last week, \$5,000.

Uptown (FMW-NGC) (2,043; \$1-\$1.25) — "Hud" (Par) (2d wk). Fine \$8,000 or near. Last week, \$14,000.

Balto Brisk; 'Arabia' \$16,000 Ace; 'Hud' Sock \$7,000, 'Dr. No' Fine 5G

Baltimore, June 11. Despite typical outdoors weather over weekend, downtown pix business is hearty. Still in the lead is "Lawrence of Arabia," great in second round at Mayfair. "Hud" is tall in same at the Charles while "55 Days at Peking" sturdy in second at Stanton.

"How West Was Won" continues lusty in ninth stanza at the Town. "Dr. No" is pleasing in third at the New. "Balcony" is stout in seventh round at the Little.

Estimates for This Week

Aurora (T-L) (365; 50-\$1.50)—"Splendor in Grass" (WB) and "Walk on Wild Side" (Col) (reissues). Fair \$1,600. Last week, "Please, Not Now" (Indie) and "House of Damned" (20th), \$2,000.

Charles (Fruchman) (500; 50-\$1.50)—"Hud" (Par) (2d wk). Sock \$7,000. Last week, same.

Five West (Schwaber) (435; 90-\$1.50)—"List of Adrian Messenger" (U) (2d wk). Oke \$3,000. Last week, \$4,000.

Little (T-L) (300; 50-\$1.50)—"Balcony" (Cont) (7th wk). Stout \$2,300. Last week, \$2,500.

New (Fruchman) (1,600; 50-\$1.50)—"Dr. No" (UA) (3d wk). Nice \$5,000. Last week, \$7,000.

Mayfair (Fruchman) (700; \$1.50-\$2.50)—"Lawrence of Arabia" (Col) (2d wk). Great \$16,000. Last week, \$17,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"Wrong Arm of Law" (Cont) (4th wk). Hep \$3,300. Last week, \$4,000.

Stanton (Fruchman) (2,800; 50-\$1.50)—"55 Days at Peking" (AA) (2d wk). Sturdy \$9,000. Last week, \$13,000.

Town (T-L) (1,125; \$1.50-\$2.50)—"How West Was Won" (MGM) (9th wk). Tall \$12,000. Last week, \$13,000.

Rex (Freedman) (500; \$1.50)—"Too Young, Too Immoral" (Indie) (2d wk). Mild \$1,500. Last week, \$2,000.

CHICAGO

(Continued from page 9)

"David and Lisa" (Cont) (17th wk). Happy \$4,200. Last week, \$5,250.

Cinestage (Todd) (1,038; \$2.40-\$3.80)—"Lawrence of Arabia" (Col) (23d wk). Stout \$16,000. Last week, \$17,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"In Cool of Day" (MGM) (2d wk). Tidy \$5,000. Last week, \$6,500.

Loop (Brotman) (606; 90-\$1.80)—"Mondo Cane" (Times). Sock \$13,000. Last week, "The Balcony" (Cont) (6th wk), \$7,000.

McVickers (Beacon) (1,100; \$1.75-\$3.50)—"How West Was Won" (MGM) (15th wk). Smart \$23,000. Last week, \$25,000.

Mearoe (Jovan) (1,000; 65-90)—"Young, Willing, Eager" (Indie) and "Passionate Demons" (Indie). Frisky \$5,500. Last week, "Fire in Flesh" (Indie) and "The Shameless" (Indie), \$5,000.

Oriental (Indie) (3,400; 90-\$1.80)—"Stripper" (20th) (2d wk). Busy \$15,000. Last week, \$20,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"List of Adrian Messenger" (U) (2d wk). Fair \$13,000. Last week, \$22,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Doctor No" (UA) (3d wk). Neat \$13,000. Last week, \$16,000.

Surf (H & E Balaban) (684; \$1.50-\$1.80)—"Landru" (Embassy). Slow \$3,700. Last week, "Love and Larceny" (Indie) (3d wk), \$4,000.

Todd (Todd) (1,089; \$1.75-\$3.50)—"55 Days at Peking" (AA) (2d wk). Good \$12,000. Last week, \$14,000.

Town (Teitel) (640; \$1.25-\$1.80)—"No Exit" (Indie) (6th wk). Brisk \$2,700. Last week, \$3,000.

United Artists (B&K) (1,700; 90-\$1.80)—"I Could Go On Singing" (UA) (3d wk). Sad \$6,500 or close. Last week, \$9,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Call Me Bwana" (UA) (2d wk). Snappy \$16,000. Last week, \$22,000.

World (Teitel) (608; 90-\$1.80)—"Not Tonight, Henry" (Indie) (3d wk). Hot \$5,000. Last week, \$9,500.

George Sidney will direct Metro's "Viva Las Vegas," Jack Cummings production starring Ann-Margret and Elvis Presley.

BOSTON

(Continued from page 8)

Paramount (NET) (2,357; 90-\$1.65)—"Hud" (Par) (3d wk). Hep \$12,000. Last week, \$14,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Fast Set" (Indie) and "Twilight Girls" (Indie). Good \$7,000. Last week, "Happened at World's Fair" (MGM) and "Riffi in Tokyo" (Indie), \$7,500.

Park Square (Indie) (300; \$1.80)—"Seven Capital Sins" (Embassy) (3d wk). Potent \$4,500. Last week, \$5,000.

Saxon (Sack) (1,100; \$1.50-\$2.75)—"55 Days at Peking" (AA) (3d wk). Second week ended June 11 was sock \$15,000.

State (Trans-Lux) (730; 75-\$1.25)—"Seducers" (Indie) and "Nudist Story" (Indie) (4th wk). Third week ended Monday (10) was boff \$6,500.

'Ugly' Handsome \$8,000, Port; 'West' 8½G, 9th

Portland, June 11.

City is jammed with Rose Festival visitors and interest in fest activities is not helping first-run trade currently. However, "Ugly American" looks lofty in first at Broadway. "Hud" is rated only so-so in second at Orpheum. "Lawrence of Arabia" is fast in ninth at Fox while "How West Was Won" looms lusty in ninth at smaller Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Ugly American" (U) and "Fortress of Freedom" (U). Tall \$8,000. Last week, "List of Adrian Messenger" (U) and "Earth Is Mine" (U) (reissue), \$4,200.

Fox (Evergreen) (1,600; \$1.75-\$3.25)—"Lawrence of Arabia" (Col) (9th wk). Fast \$7,500. Last week, \$8,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2)—"How West Was Won" (MGM) (9th wk). Lusty \$8,500. Last week, \$8,100.

Laurelhurst (Cruikshank) (675; \$1.25)—"Stripper" (20th) and "Man From Diners Club" (20th) (2d wk). Slim \$2,500. Last week, \$3,000.

Music Box (Hamrick) (640; \$1.50-\$3)—"Mutiny on Bounty" (MGM) (18th wk). Okay \$3,500. Last week, \$2,900.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Hud" (Par) and "East of Killmanjaro" (Par) (reissue) (2d wk). So-so \$5,000. Last week, \$6,400.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"Poor White Trash" (Indie) and "Cash McCall" (WB) (reissue). Mild \$5,500. Last week, "Dr. No" (UA) and "Five Miles to Midnight" (UA), \$4,300.

BROADWAY

(Continued from page 9)

Ished Sunday (9) was nice \$4,600 after \$6,100 in fifth round.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Sparrows Can't Sing" (Janus) (6th wk). Fifth round ended Sunday (9) was hep \$7,500 after \$9,000 in fourth. "Mouse on Moon" (Lope) opens June 17.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Two Daughters" (Janus) (6th wk). This week ending today (Wed.) looks okay \$4,000 or near. "Sparrows Can't Sing" (Janus) moves over from Cinema One on July 17.

Coronet (Reade) (500; \$1.50-\$2)—"Hud" (Par) (3d wk). Second stanza finished Monday (10) was smash \$21,300 after \$26,500 on first. Daydaring with Paramount.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Wrong Arm of Law" (Cont) (9th wk). Eighth week ended Monday (10) was good \$4,000. Last week, \$4,500.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Indie) (D-R) (3d wk). First holdover week ended Monday (10) was boffo \$18,500 after \$23,700 opener, one of highest figures at this house.

Guild (Guild) (450; \$1-\$1.75)—"Temptress and Monk" (G Hakim) (3d-final wk). Second week ended Sunday (9) was mild \$4,000. "Never Let Go" (Cont) opens Friday (14).

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Mondo Cane" (Times) (11th wk). The 10th round finished yesterday (Tues.) was

nice \$7,000 or close after \$7,600 for ninth. Holds.

Murray Hill (Rugoff Th.) (585; \$1.50-\$2)—"Dr. No" (UA) (3d wk). Second week ended yesterday (Tues.) was slick \$14,000 or near after \$16,000 for opener.

New RKO 23d Street (RKO) (1,000; \$1.50-\$2)—"55 Days at Peking" (AA) (3d wk). Second round finished yesterday (Tues.) was hot \$10,000 or near after \$14,000 for opener.

Normandie (T-L) (592; \$1.25-\$2)—"In Cool of Day" (MGM) (3d wk). Second week finished yesterday (Tues.) was thin \$4,000 or less after \$4,800 for first. Not likely to be around very long.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (39th wk). The 38th session ended Sunday (9) was big \$8,500 after \$9,000 in 37th week.

Plaza (Lopert) (525; \$1.50-\$2)—"David and Lisa" (Cont) (26th wk). The 25th stanza completed yesterday (Tues.) was hot \$9,000 or near after \$10,000 for 24th week. Stays until end of month.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Heavens Above" (Janus) (4th wk). Third round finished Sunday (9) was lofty \$17,000 after \$21,000 for second.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Sanjuro" (Toho) (6th wk). Fifth week ended Monday (10) was sock \$7,500 after \$8,300 for fourth.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Ugly American" (U) (9th wk). This round winding today (Wed.) is heading for good \$7,000 or near after \$7,500 in eighth.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"List of Adrian Messenger" (U) (3d wk). First hold-over stanza ended yesterday (Tues.) was socko \$16,000 after \$20,500 opener.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"55 Days at Peking" (AA) (3d wk). Second week finished yesterday (Tues.) was smooth \$10,000 after \$14,000 for opener.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Indie). First week ending tomorrow (Thurs.) looks like new house record at great \$19,000. Pic has played to capacity most performances since opening.

Denver Off But 'Tammy' Hot \$8,000; 'West' 20½G

Denver, June 11.

Biz shapes mild in most spots this session. However, "Tammy and Doctor" shapes hotly in first round at Centre. "Main Attraction" is rated fair on opener at Paramount. "List of Adrian Messenger" is okay in second Orpheum week. "How West Was Won" looks very big in 14th round at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.75)—"Lawrence of Arabia" (Col) (10th wk). Good \$8,500. Last week, \$9,300.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Tammy and Doctor" (U). Hep \$8,000. Last week, "Stripper" (20th), \$8,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (14th wk). Big \$20,500 via extra shows. Last week, \$19,300.

Denham (Indie) (800; \$1.25-\$1.45)—"In Cool of Day" (MGM). Cool \$3,600. Last week, "Ben-Hur" (MGM) (reissue), \$3,500.

Denver (Fox) (2,432; \$1.25)—"Duel of Titans" (Par) and "Tarzan, the Magnificent" (Par). Mild \$8,500. Last week, "Mondo Cane" (Times) and "Silent Witness" (Indie), \$8,000.

Esquire (Fox) (600; \$1.25)—"Mondo Cane" (Times) (m.o.) and "Silent Witness" (Indie). Big \$3,000. Last week, "Seven Capital Sins" (Embassy), \$1,900.

Orpheum (RKO) (2,690; \$1.25)—"List of Adrian Messenger" (U) (2d wk). Okay \$7,000. Last week, \$9,500, below hopes.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Main Attraction" (MGM) and "Riffi in Tokyo" (MGM). Fair \$9,000. Last week, "Hud" (Par) (2d wk), \$10,000.

Towne (Indie) (600; \$1.25-\$1.45)—"Island of Love" (WB) (2d wk). Slow \$1,500. Last week, \$2,500.

Vogue (Art Theatre Guild) (450; \$1.25)—"Wrong Arm of Law" (Cont). Good \$2,500.

New Pix Perk Philly; 'Cane' Great 16G, 'Balcony' Big 9G; 'List' 10G, 2d

Philadelphia, June 11.

Exhibitors are complaining here currently because they come up with only one good night over Saturday-Sunday, and that this condition likely will prevail through the summer. However, "Mondo Cane," one of newcomers, is rated great on opener at Gold-

man. Also, "The Balcony" is lofty in first round at the Lane. "The Stripper" is just okay at Stanley on opener, while "Marilyn" shapes sad at Trans-Lux.

"Hud" looks good in third round at Fox while "How West Was Won" still is big in 14th session at Boyd. "List of Adrian Messenger" is rated neat in second at the Arcadia.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$2)—"List of Adrian Messenger" (U) (2d wk). Neat \$10,000. Last week, \$13,000.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (14th wk). Big \$16,000. Last week, \$17,000.

Bryn Mawr (Goldman) (600; \$1.49)—"Law" (Indie). Fair \$2,800. Last week, "Candide" (Pathe) and "Girl With Golden Eyes" (Indie), \$2,100.

Fox (Milgram) (2,200; 95-\$1.80)—"Hud" (Par) (3d wk). Good \$10,000. Last week, \$17,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Mondo Cane" (Times). Wow \$16,000. Last week, "Dr. No" (UA) (2d wk), \$10,000.

Lane (SW) (1,000; \$1.49)—"Balcony" (Cont). Tall \$9,000. Last week, "David and Lisa" (Cont) (15th wk), \$3,000.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (24th wk). Firm \$10,500. Last week, \$11,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Man from Diners Club" (Col) (2d wk). Mild \$5,000. Last week, \$11,000.

Stanley (SW) (2,100; 95-\$1.80)—"Stripper" (20th). Okay \$12,000 or near. Last week, "Ugly American" (U) (5th wk), \$7,000.

Stanton (SW) (1,483; 95-\$1.80)—"55 Days at Peking" (AA) (2d wk). Big \$15,000. Last week, \$22,000.

Studio (Goldberg) (400; 95-\$1.80)—"Girl Gang" (Indie) and "Nature Girls' Frolic" (Indie). Okay \$3,500. Last week, "As Nature Intended" (Indie) and "Kiss for Killer" (Indie), \$6,000.

Trans-Lux (T-L) (500; 95-\$1.80)—"Marilyn" (20th). Tragic \$2,800. Last week, "Sparrows Can't Sing" (Indie) (2d wk), \$1,900.

World (Rugoff) (499; 95-\$1.80)—"Law" (Indie). Fair \$2,800. Last week, "Candide" (Pathe) and "Girl With Golden Eyes" (Indie), \$2,700.

Yorktown (SW) (1,000; \$1.49)—"Trial and Error" (Astor). So-so \$4,000. Last week, "Sundays and Cybele" (Davis) (15th wk), \$2,700.

Triffids' Dull \$5,000, Indpls; 'Ugly' 4G, 2d

Indianapolis, June 11. First-run biz still is running in a narrow groove here this stanza, with the lineup dominated by holdovers. "Day of Triffids," getting the kids out of school, is only mild at Loew's, but the only new film in city. "Mutiny on Bounty" in 12th round at the Indiana, is good as it winds run. It will be followed by "How West Was Won."

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Stripper" (20th) (2d wk). Drab \$4,500. Last week, \$6,500.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Mutiny on Bounty" (MGM) (12th wk). Good \$5,000. Last week, \$6,000.

Keith's (C-D) (1,300; \$1-\$1.25)—"Ugly American" (U) (2d wk). Okay \$4,000. Last week, \$5,500.

Loew's (Loew) (2,427; 75-\$1.25)—"Day of Triffids" (AA) and "Payroll" (Indie). Mild \$5,000. Last week, "Long Day's Journey Into Night" (Embassy), \$4,000.

Lyric (C-D) (850; \$1.25-\$2.50)—"Lawrence of Arabia" (Col) (10th wk). Nice \$6,500. Last week, \$6,000.

Truckers Add 15%

Detroit, June 11.

A 15% increase in film delivery rates has been agreed to by Pep Lines Trucking Co. and Michigan Allied.

It is the first increase in more than five years. The new rates become effective July 1.

San Sebastian Festival Under Way

Three U.S. Features Included—WB Sends Lee Remick—Eight Nations Compete

By HANK WERBA

Madrid, June 11.

Reduced in rank to a Class B category, San Sebastian inaugurated its annual International Film Festival (7) with eight countries and 13 film features in contest for the Golden Seashell. Three of the 13 are Yank pix: "Days of Wine and Roses," "Dime With a Halo" and "Toys in the Attic." Warner Bros. will have "Wine and Roses" star Lee Remick on hand for presentation and propaganda for the choice June 16 (Sun.) slotting.

Ex-Commerce Dept. film rep Nathan Golden is the U. S. juror along with Eduardo Molinaro of France, British scriptwriter Lukas Haller, George Bartosch of Germany, Italian filmmaker Mario Guidotti and two Spanish jurors—film director Julio Coll and film mag editor Felix Martialay. In addition to Lee Remick, Leslie Caron, Lilo Pulver, Alberto Sordi, Nicole Courcel and Carmen Sevilla will provide the fest with star glitter.

San Sebastian has been singled out this year to award the European Council Film Prize and jurors present to select the winner include Adolf Hubl of Austria, F. B. Ryan of Ireland, M. Franziscus of Luxembourg, Ingrid Arvidsson of Sweden and Marcelo Arroita Jauregui of Spain.

Official film entries and directors are: Argentina—"The Unpredictables" (Rodolfo Kuhn).

France—"Heart of Life" (Robert Enrico); "Sundays and Cybele" (Serge Bourguignon).

Germany—"Lightship" (Ladislao Vajda).

Gr. Britain—"The Mouse on the Moon" (Dick Lester); "The L-Shaped Room" (Bryan Forbes).

Italy—"Il Mafioso" (Alberto Lattuada).

Japan—"Hiroshima Heartache" (Yoshimura).

Spain—"From Pink to Yellow" (Manuel Summers).

U. S. A.—"Days of Wine and Roses" (Blake Edwards); "Dime With a Halo" (Boris Sagal); "Toys in the Attic" (George Roy Hill).

Shorts (14) competing for the Little Golden Seashell include fest participation of additional countries such as Bulgaria, Canada, Colombia, Czechoslovakia, Iraq, Holland and Rumania.

Fellini's "8½" entered out of competition, will bring the curtain down next Monday (17) on the San Sebastian fest.

Irv Kahn

Continued from page 5

shares. Kahn's sale will be completed during this month.

To make way for the three new board members, three former directors stepped down at the Friday meeting. They are Roy Coffin, H. J. Schlafly-Sr. (whose son remains on the board) and Dr. John Guy Folkes. The three new directors will be up for re-election at TelePro's annual meeting, slated for July. In the new structure of things, Kahn remains board chairman and prez, Muscat is vice chairman, Huffines is chairman of the exec committee and Crock is chairman of the finance committee.

A registered closed end investment company, BSF is traded on the American Exchange as is Tele-Prompter. The firm, incidentally, recently sold its holdings in American Hardware for \$13,000,000 to Glen Alden Corp., a holding company among whose subsidiaries is RKO Theatres. TelePro has been developing rapidly on the community tv antenna scene and is looking to continued expansion in this area. Kahn, in making this latest deal, is out to get increased capitalization for his company's growth and, it's figured, BSF will now be a source of new investment coin.

'Madman' for All Over

Crown International, which last month acquired U. S. distribution of "Madman of Manduraz," has further secured worldwide release rights.

Film goes into U. S. release July 17.

Decca's Regular Divvy

Decca Records board of directors last Friday (7) declared a regular quarterly dividend of 30c. per share on the company's capital stock.

Divvy is payable June 28 to holders of record as of June 17, 1963.

Universal's Big 'Baremo' Upgrade

Madrid, June 11.

Universal Films of Spain picked up the highest point tally this year in the Spanish Distributors' Assn.'s annual Baremo rating system under which distributors here will receive their quotas of import licenses for films originating in the U.S.A., Great Britain, Italy, France, Germany and Austria. Completing the 10 top scorers are Charmartin Suevia Films, Radio Films (recently tied in with Fox), Cifesa, MGM, Mercurio Films, Filmayer, C.B. Films (United Artists outlet) and As Films.

Twentieth-Fox placed 13th among for 43 national distributors, half of whom represent an association of two or more intermediate or regional distributors banded together as a single entity. Columbia ranked 17th; Warner Bros., 23; and Paramount ended up in 28th position with the lowest Baremo score among the U. S. distributors.

Baremo arithmetic was, like last year, based on capital investment, number of employees, seniority in the trade number of Spanish films distributed, total number of films distributed in the past three years and total net based on tax returns.

Initial tally released by the distrib Assn. is expected to be ratified by the distrib board within a fortnight, submitted to the head of the Sindicato Nacional del Espectaculo and then forwarded for final ratification to the Director General for Cinema.

NEW AMUSEMENT EDITOR

Peter Evans Heads That Dept. of Daily Express

London, June 11.

Peter Evans has been named entertainment editor of the London Daily Express, succeeding David Lewin, who has joined the Daily Mail in a similar capacity. Evans has been with the Express for five years, two of which were spent in New York. He returned to the London h.q. about six months ago.

Lewin's move to the Mail came after a spell of more than 15 years with the Express. He has been the paper's showbusiness specialist during all that period, and has made many trips across the Atlantic to New York and Hollywood. He is currently in New York for the "Cleo" premiere.

Merv LeRoy to U

Continuing its buildup of production talent, Universal Pictures has set a production-distribution deal with Mervyn LeRoy. Under the pact, the producer-director will move his indie production headquarters to the U studio where he will centre his production activities.

LeRoy recently completed and is currently editing "Mary, Mary" for Warner Bros., his 74th feature. The first of his features for Universal will be disclosed shortly. The deal is in line with U's intentions to increase its production scheme in the area of major production as well as its projected program of talent-building pix under its "new horizons" plan.

The producer-director has been with WB for the past few years where he made "Gypsy," "A Majority of One," "No Time for Sergeants," "The Bad Seed" and "Mr. Roberts." He also made "The Wizard of Oz" for Metro and, in 1960, "Wake Me When It's Over" for 20th Century-Fox, among others.

SAC's 'Ever-Alert' Motto Takes in Film Ballyhoo

Universal and the U.S. Air Force's Strategic Air Command are working together for the promotion of U's "Gathering of Eagles" SAC pic. A two-day junket of national syndicated press from Hollywood and New York is being conducted June 19 and 20 to the SAC's command headquarters at Offutt Air Base outside of Omaha, preparatory to the pic's world preem June 21 at the Roosevelt Theatre, Chicago.

Groups of press, radio and tv reps will be assembled from all over the country and will be accompanied by Rock Hudson, Rod Taylor and Mary Peach of the film's cast and director Delbert Mann on the junket. A tour of the base, screening of the pic and then participation in the preem will all be included. SAC's interest in it all is to help push enlistment, U's, natch, the film.

Maggie Dent

Continued from page 7

were a little disappointed that this did not happen.

Coming at the time it did, I don't know what effect integration will have on our business, but I've thought from the beginning that a successful art-house in this area needed the additional attendance from the N.C. College students and faculty and that of the Negro professional, cultural and art groups. This in addition to the decided views I have that any public business, so run, should be open to anyone who desires and appreciates those services offered.

and that I have always thought segregation and discrimination based on race, religion were morally and constitutionally wrong. Certainly there is no room for racial and religious discrimination in twentieth century America.

Integrating the Rialto has been our big problem since opening. The fund-raising, the many congratulatory calls and letters I have received indicate to me that because we wanted to integrate and the first theatre to do, we will have a more interested and faithful patronage than we otherwise would have had.

Once freed of the racial problem, this Research Triangle area should move ahead to something unique... that's why I decided to stay on and not go back to New York. The theatre is making some contribution—a lot of films that no other theatre would show (such as our current "Two Daughters") because they are not regarded as commercial films—and we hope to add live entertainment once a month now that integration is accomplished. There's a lot of talent in the area that should have some recognition. We're the only house, too, that shows films in their original language version; we won't show a dubbed picture and, contrary to what Bos Crowther thinks, the majority of our patrons prefer the original language versions.

Small Pause in the Wailing

Minneapolis, June 11.

The state legislature exited without enacting any measures which would have added to what Minnesota exhibitors consider to be their already many woes and the lawmakers don't convene again for two years. Accordingly, this area's theatreowners have at least one reason for being grateful now, it's pointed out by S. D. Kane who was executive counsel-vice president of North Central Allied, the national Allied States unit here, during the legislature session. He's now a district court judge.

Gov. Karl Rolvaag vetoed a Sunday closing law and the lawmakers did not re-pass it over the veto. Theatres, however, under any circumstances would have been among the exempted entertainment providers.

There still remains on the statute books one measure, daylight saving time, that Minnesota exhibs feel is extremely harmful to them during the spring and summer, especially to outdoor theatres.

But Meanwhile, Bus Fares Up

St. Paul, June 11.

What Twin Cities' exhibitors fear may prove to be another of recent years' many unfavorable boxoffice developments, at least for some of them, is a just granted public bus fare boost. Most likely to be heard, it's believed, are the downtown first-run houses which have been pulling a large number of bus riders as well as auto drivers.

The adult increase is only from four tokens for 90c to a straight 25c and students' raise is from two tokens for 30c to 15c straight. But, although seemingly a small increase, that's enough to cause a number of young and elderly people especially—non-auto drivers or users—to cut down on their trips into the Loop, exhib leaders opine.

This is the second bus fare increase in recent years. Exhibs feel that the first did "plenty" boxoffice damage.

Jurisdictional Passions Rise As Eastern Directors Glower at DGA

Crawford to Berlin

Washington, June 11.

Joan Crawford will attend the Berlin Film Festival, per George Stevens Jr. of USIA.

Others previously committed are Sidney Poitier, Motion Picture Assn. prexy Eric Johnston and Karl Malden, the American member of the Festival jury.

Stevens will also go.

Columbia Films On Munich Slate

By JOHN KAFKA

Munich, June 11.

Columbia Pictures is going to turn out 10 German language features (later to be dubbed into English), either through its own West-German production outfit, Constellation, or by backing independent (rather "semi-dependent") local filmmakers. This per Columbia-Bavaria's release schedule for the 1963-64 season as just disclosed here by General Manager Erich Mueller.

Following the already released Fonofilm output, "Lightship," a "sex omnibus" comes up, "Erotica" will have Catherine Spaak, Lily Palmer, and Nadja Tiller in an episode. There is still a title dispute to be ironed out, as the same monicker has been claimed by another Teutonic celluloid mill. Sweden is planning a remake of its famous "morals and manners" comedy of yore, named "Eroticon," and deems the similarity of title too close.

"An Almost Nice Girl," directed by Hungarian-Brazilian Ladislao Vajda is now shooting in Spain, with Lilo Pulver and Martin Held. "Lausbubengeschichten" (approximately: "Tales of a Bad Boy" based on stories and playlets by Bavarian folklore classic) is another planned film.

Neue-Delta production "Full Hearts and Empty Pockets" is teaming "Bambi" (German Oscar) winners Loni Von Friedel and Goetz George once more. Another Fonofilm picture, "Red Lantern," again with Goetz George in addition to Senta Berger and Grethe Weiser is contemplated. Sequel to comic Heinz Rühmann's "Black Sheep," also drawn from G. K. Chesterton's "Father Brown" yarns, entitled "Black Sheep in Africa," is also on agenda.

Director Curt Hoffmann is updating his "Berlin Ballad" in a new version called "Berlin Ballad, Today." Suspense-with-social-state-ment oldtimer Fritz Lang tries the "M" line again Lang's Eichberg production, "Tomorrow: Murder" brings the recent slaughter of two lovebirds in a car straight from the news headlines to the screen.

Don Hershey has been reelected for a second term as prez of the Screen Directors International Guild and immediately lashed out at the Coast Directors Guild of America, charging that the DGA has "raided" its territory and had "not met in good faith" with SDIG execs when they gathered to discuss a reciprocity offer from the easterners.

He has asked that the SDIG adopt a vigorous organizational program that "will leave no doubt that we are determined once and for all to lock up completely the areas in which SDIG has jurisdiction." The drive will include all entertainment pix, tv and theatrical, which originate from New York, all aspects of tv spot production and producers not now signatories, all public service films, all non-web tape and residuals on spots.

Hershey's stand arises out of an SDIG exec board resolution which noted that at a recent meeting between SDIG prez Hershey and exec secretary George L. George and DGA prez George Sidney and exec secretary Joe Youngerman, the DGA reps confirmed their refusal to accept the SDIG's long-standing reciprocity offer, making no counter offer and thus closed the matter.

The board also noted that these same DGA reps, on the following day, attempted to "raid" SDIG's Chicago membership. In view of these circumstances, the board concluded that the DGA reps hadn't "met in good faith."

"In the area of entertainment films we have held our fire in the hope that our offer of reciprocity with the Hollywood guild would receive serious consideration," Hershey said. "We have been put off time after time on various and often capricious pretexts and at long last we have had to reevaluate our position." Hershey commented that for 17 years eastern directors have attempted to work in harmony with Hollywood and that they have repeatedly been rebuffed, although at one time an actual working agreement was arranged between forerunner organizations of the two present groups.

"Whenever we sought simple reciprocity, always the answer has been that we should simply join DGA and let our affairs be run from Hollywood or that the DGA would consider the matter soon. In the meantime, DGA has been using the resulting delays to attempt to extend its jurisdiction," the prez charged. "We would be far from wise if we did not learn a final lesson from recent developments. It is time we stopped hoping for serious consideration by DGA of our reciprocity proposals and got back to the job of organizing completely all areas of our jurisdiction."

At a meeting last week following the elections, the board unanimously approved Hershey's proposal and also approved SDIG's recent pact with the Film Producers Assn., negotiations over which almost resulted in a walkout by directors in New York.

Besides Hershey, new officers include Paul V. Falkenberg, first v.p. Robert J. Kingsley, second v.p.; Leslie Goldman, secretary and Robert Braveman, treasurer. Exec board members include Shirley Clarke, Peter H. Cooper, Shamus Culhane, Herman J. Engel, Lewis Jacobs, George Jacobson, Sidney Meyers, Leo Seltzer, George C. Stoney, Willard Van Dyke and Albert Wasserman.

Test Garbo Retrospective At Royalty in London

London, June 11.

A season of Garbo films is being lined up by Metro for presentation at the Royalty Theatre starting July 22, following the completion of the run of "Mutiny on the Bounty."

According to Michael Havas, the company's newly-appointed managing director, it is planned to have at least six of the star's classics in the program, and each will run for about two weeks. The films are now being selected by Metro execs, and the titles will be decided within the next week or two.

If the Garbo season is a click at the Royalty, it is Havas' intention to present the package throughout the country.

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of venomous
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Captain Sindbad
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BY SAMUEL

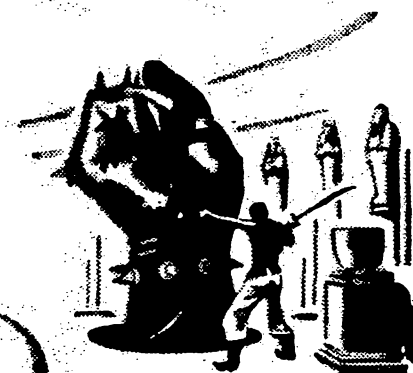
TS!!! 1001 FANTASTIC THRILLS!!!



The deadly tidal wave across the sea of Baristan!



The battle with the invisible "Thing", the monster no man can see!



A treacherous duel with the monstrous mailed fist!

METRO-GOLDWYN-MAYER PRESENTS A KING BROTHERS PRODUCTION

Captain Sindbad

STARRING

GUY WILLIAMS · HEIDI BRUHL · PEDRO ARMENDARIZ · ABRAHAM SOFAER
B. WEST and HARRY RELIS · DIRECTED BY BYRON HASKIN · PRODUCED BY FRANK KING and HERMAN KING

Government Action Looming at Last On Coprod. Front in Great Britain

London, June 11.

Progress at last on the coproduction front. After several years of campaigning by Britain's two producer organizations, there are signs of governmental action. It is understood that proposals for coproduction treaties have been sent by the British government to the government of France, Italy and West Germany.

Though the details of the draft treaties are not revealed, it is generally assumed they will recommend coproduction on a limited scale for a trial period, and then elaborate or modify as considered necessary in the light of experience.

It is several years since the producers first urged coproduction treaties, but their effort have been blocked by unions on both sides of the Channel, who have been demanding additional safeguards to protect the interests and livelihoods of their members. The British unions mainly have taken the initiative, but have received backing from their colleagues in France and Italy particularly.

One of the major demands made by the British unions is that the current feature film quota should be raised in proportion to the number of films made as coproductions which also get a British quota ticket.

Another is that wage scales should be based on the best agreement and not necessarily on local terms. For example, if British rates are higher than those in France, then French technicians employed on an Anglo-French coproduction should be paid at the British scale. This aspect has disturbed some of the West German producers, particularly, because of the differential in technicians pay scales.

Hal Chester Heads For U.S. on Production, Set Distrib for 3 Films

London, June 11.

Hal Chester, head of Albion Film Distributors, is going to America this week on a twofold mission—to cast two upcoming productions and to negotiate distribution for three of his recently completed British films.

His new projects, both of which will be filmed in 70m and color, are "Place of Dragons," which will be done on location in the Pacific, and "Rebel Troupe," a Western to be made entirely on location in Spain. Both are planned as British Quota films.

His British pictures, for which he wants to negotiate American release, are "His and Hers," starring Terry-Thomas; "Hide and Seek," with Curt Jurgens, Ian Carmichael, Janet Munro and Hugh Griffith; and "Comedy Man," starring Kenneth More, Cecil Parker and Edmund Purdom.

Chester will head straight for the West Coast, where he plans to stay 10 to 14 days, and will return to London via New York, where he will be for at least 10 days. While in the U.S., he will also discuss a deal which he made at last month's Cannes Film Fest for Anglo-French-Italian coproduction with Maleno Malenotti and Robert Agiman.

The partnership will embrace several films but the trio are currently activating two properties, one of which will be filmed on location in France and the other in Italy. Chester says these will qualify for Quota and Film Aid in all three countries whether or not the coproduction accords between Britain and the other countries have been completed.

Rank Won't Rebuild Edinburgh's Gaumont

Edinburgh, June 11.

Rank's Gaumont, a 2,138-seater which was destroyed by fire last year, is not to be rebuilt. The ruined building will be disposed of, and the site put up for sale. This leaves only two Rank cinemas in the city where previously there were six.

The St. Andrew Square Cinema was not replaced after being destroyed by fire in 1952; the New, in fashionable Princes Street, was closed in 1951.

John Grierson on U.S. Trek Next September

Glasgow, June 11.

Dr. John Grierson, film producer and presenter of the ITV networked program "This Wonderful World," planes to the U.S. in September to visit North Carolina. He will huddle there with local film men to discuss the first year's operations of the North Carolina Film Board, which he helped to establish last year. It is patterned along the lines of the Canadian Film Board, which Grierson founded.

Twelve films have been produced in the first year's activities of the North Carolina organization, the subjects ranging from the history of the State to its culture and industries. In two years it is expected to become a Foundation, with the state and private individuals contributing sums.

In July, Dr. Grierson, described as "father of the documentary film," planes to the Venice Film Fest.

'Jane' Starts Big In Italian Keys

Rome, June 4.

"Whatever Happened to Baby Jane" (Warners) is making a strong showing here, according to latest key city first-run returns. Robert Aldrich pic is frontrunner for the stanza in Turin, Venice and Trieste, and has grossed a neat \$25,600 for 12 days in Milan, with Rome and Naples almost equally as strong.

Latest Italo sleeper is "Queen Bee" (Cineriz-Sancro) already 20th in seasonal ranks, with \$337,000 taken in to date. Titanus' "The Leopard" is now firmly set in the No. 1 spot, ahead of "Longest Day" (20th) and "Mutiny on Bounty" (MGM). But the walkaway hit of this and perhaps next season as well looks to be "How West Was Won" (MGM), with a sensational \$406,000 registered in one Italian house alone, Milan's Manzoni.

In the distrib race, it's Titanus first by a slim margin over Metro, followed by Dear (UA product), DeLaurentis, Cineriz, Paramount, Euro, 20th, CEIAD (Columbia), and Universal.

Yank pix continue to hold some 42.8% of this key market.

Spain's Exhibs Take Tale Of Their Woes to Govt.; Hit Taxes 'n' Television

Over 500 theatre operators from all parts of Spain attending the Second National Congress of Film Exhibitors went on record with a series of recommendations they believe will check the growing crisis affecting their branch of the industry.

First, exhibs petitioned for a 50% reduction in the over-all tax structure. Exhibitors requested that the special tax known as protection of minors be lifted on film situations and be fairly apportioned among all industry and commerce. Further, delegates asked for the unification of all taxes as a condition for making boxoffice grosses a matter of public record but limited at the outset to grosses on Spanish pix or Spanish-partnered coproductions.

Under exhib problems, the Congress voted to request the assistance of appropriate ministries to curtail transmission of film features on television, to eliminate tv film reviews and to require retransmission of such popular tv spectacles as soccer and bullfights to program slots that are non-competitive with film-going. In this connection, exhibs are opposed to the unregulated, non-taxed free tv spectacles available in a rapidly-increasing number of cafes and bars for the price of a cup of coffee.

Congress also went on record requesting that restrictive closing hours be lifted or modified beyond 12:30 a.m. limit.

Satirical Film About Yank, Italo Relations

Rome, June 4.

A satirical film on the relationship of Americans and Italians will be shot here late this year or early in 1964 by director Pietro Germi. Product is result of pact (unusual for Italy) linking directly the author with the financier-distributor of a feature pic. Agreement is between Germi and Robert Haggias, topper of Rome's Dear-Fox. It is said to be the first such arrangement in this country, though long done in Hollywood.

Untitled film, which follows "Seduced and Abandoned," Germi's current project for Vides-Lux-Ultra, will be set in Italy and based on a story by Germi. Elaborate script is by Germi, Age, Scarpelli and Vincenzoni. Cast will comprise American and Italian name stars.

'Cleo' Aussie Preem in Dec.

Sydney, June 4.

Seymour Poe, 20th-Fox sales chief, here for looksee of his company's holdings, has set the Sydney preem of "Cleopatra" for next December at the 1,000-seat Mayfair, a Hoyts' house. No definite admission figure has been set but it's believed this will be higher than \$2.25.

Poe declined to state what advance terms had been obtained from Hoyts, but it's understood the figure is a record one for Down Under show biz. Poe said he had no knowledge of any mooted link between his organization and any other distributor on a physical distribution scheme to cut operational overhead (20th-Fox and Metro are linked in New Zealand).

Interesting fact for local show biz is that Metro will splash release "VIPs" in 22 cinemas next September to cop the added publicity flowing here for the Taylor-Burton team via "Cleopatra."

French Film Museum At Last Opens Its Own New Projection Room

Paris, June 11.

The French Film Museum finally opened its own special projection house at the Palais De Chaillot on June 5 after struggling along for years using a small one at the local Pedagogic Museum. Culture Minister Andre Malraux inaugurated the new Museum theatre along with a critical and film who's who. Film Museum's (Cinemathèque Française) curator Henri Langlois felt this was a victory after so many years of governmental neglect. Museum got along on small national and industry handouts till Malraux' advent as Culture Minister.

Malraux lauded the Museum as a storehouse of national and worldwide film patrimony as well as underlining the good it has done in creating more discriminating young audiences as well as a training ground for new filmmakers.

Malraux underlined the growing Film Clubs and Culture Centres around France that would also emphasize unusual films with special new and old programs handled by the Museum people. Museum will also keep its other smaller screening site.

First cycle will have bits from the outstanding French films from silent days to the present. Then comes an exposition devoted to M. Marey who invented the photographic gun which preceded the film camera. It will be followed by a homage to Charles Chaplin and then one to Lazare Meersen, a famous art director. Then a panorama of more than 200 American pix to depict its evolution from "The Great Train Robbery" to today will be given.

Local Film Museum has helped launch certain directors like Ingmar Bergman and Michelangelo Antonioni and kept up a solid interest in the contemporary. Seconded by historian Lotte Eisner and directress Mary Meersen, Langlois, who founded the Museum, finally sees it getting complete governmental, industry and pic personage recognition.

Film Museum's new theatre has special 16m are projectors as well as 35m ones which can handle any types of processes.

International Sound Track

London

Sheila Hancock, named stage actress of the year by the Variety Club, has been signed by Metro for "Night Must Fall," now rolling at the Metro-British studios, with Albert Finney starred. Karel Reisz and Finney are producing, and Reisz is directing. Miss Hancock is currently starring in the legit hit, "Rattle of a Simple Man" . . . The crew of Irving Allen's "The Long Ships" has moved into the Central Film Studios, near Belgrade, after a month's location on a canal winding inland from the Adriatic. The unit will move back to the Adriatic later in the month . . . Party bookings are already being set for "The Wonderful World of Brothers Grimm," which has a royal preem at the Coliseum on July 18. The Central British Fund for Jewish Relief has reserved 300 seats for December 26 . . . More names for the cast of Walter Seltzer's "Man in the Middle" (previously known as "The Winston Affair"): Sam Wanamaker, Alexander Knox, Edward Underdown and Peter Dyneley. Pic, which is for 20th release, started rolling last week at the Associated British Elstree studios . . . Six children, aged between seven and 11, have been cast for Metro's "Children of the Damned," in which the lead roles will be filled by Ian Hendry, Alan Badel and Barbara Ferris. Lawrence P. Bachmann is exec producer, and Alan Leader holds the directorial reins. Script is an original by John Briley.

Paris

The Oscar and Special Cannes Fest Award winner "To Kill a Mockingbird" (U) opened here to okay reviews and possible biz. Other Yank Cannes pretender "What Ever Happened to Baby Jane?" (WB) holding up well . . . French Film Museum, the Cinematheque Française, having special weeks dedicated to Japanese director Yosijuro Ozu and the budding African cinema, still primarily in the hands of European directors. Museum also opens its new 450-seat theatre at the Palais De Chaillot with a gala opening to have Culture Minister Andre Malraux present. This will enable the museum to accommodate all the film buffs which was difficult at their last small projection room. They will also keep the latter for special showings.

Spanish director Juan Antonio Bardem, a former steady prizewinner at European film fests and out of the running of late, comes back this year with a competing pic at both Berlin and Venice with "The Innocents" for Berlin, on the corruption of a social climber, and "A Woman Passed" for Venice about an actress of a traveling troupe stranded in a little Spanish town. Latter has French thespians Jean-Pierre Cassel and Corinne Marchand. At the recent Cannes Fest Bardem huddled with French producer Pierre Courau on a French-Hispano pic to be made in Spain and based on a French bestseller "The Mechanical Planes" by Henri-Francois Rey. Tale of Dolce Vitaish goings-on in a little Hispano resort may have Peter Finch and Jeanne Moreau in top roles.

Charles Vanel and Paul Meurisse winning a suit against producer Raoul Levy for \$2,000 each for not putting their names the size of Brigitte Bardot's in "The Truth" film posters . . . Pierre Braunberger wants the Yank indie of Adolfus Mekas, "Hallelujah, the Hills," produced by David Stone, and which made a splash during its showing at the Cannes Fest Critics' Section, for French release . . . Federico Fellini's "8½" opening to predominantly good reviews and probably in for solid specialized art house biz . . . Italo "Marco Polo" getting bad reviews with some critics regretting that Raoul Levy never got his project off the ground.

Rome

Leo Hochstetter, MPEA Mediterranean topper, throwing farewell luncheon for Nicola DePirro, who recently departed his government post as Entertainment Office Director. Company managers, ANICA officials and other Italo industry names will attend. Eric Johnston ditto, if travel plans can be coordinated to coincide with the Rome date. MPEA prexy is en route to Brussels for conferences.

Kazumi Furukawa, President of Nippon Herald Motion Picture Co. of Tokyo and veep Michael Bergher hosted Excelsior reception to fete purchase for Japan of series of Italian features, including Royal's "I Tabu," Titanus' "Sodom and Gomorrah," "Family Chronicle," "Tikoyo and the Shark," "Arturo's Island," and Hakim's "Eclipse," the last-named a record-breaker in Japan. "Eclipse" director Antonioni quoted as saying his "Red Desert" looks to start in fall after all, with Cineriz and Dear Films interested in financing. Antonioni shoots dream sequence for pic in Japan. Was to have shot episode in cameo-pic, but pic is off, sez Antonioni, because Federico Fellini is undecided about his planned contribution.

Meet-the-press session at Foreign Press Club by new Venice director Luigi Chiarini cancelled because of Pope's illness which kept scribes desk-bound; Russian film week also cancelled . . . Italy's society of Authors and Editors (SIAE) will in June conduct a survey-census—the first since 1953—of all Italian pic houses and facilities . . .

Marina Vlady — Cannes "best actress" of the year — signed by Alfonso Sansone and Henryk Cróshicky for their Sancro Films production of "Le Cocu Magnifique" (The Magnificent Cuckold). Ugo Tognazzi will be her partner, with director unset as yet. Sancro also does "Magia" (Magic), with Gillo Pontecorvo directing; and "La Prova del Matrimonio" (The Marriage Experiment), with Marco Ferreri directing . . . Understood here is that Bette Davis will no longer make "Faster, Faster" in Italy this fall, pic having been postponed. Actress slated for "Empty Canvas" here this summer for Carlo Ponti. Fono Roma has purchased Italo release rights to "Harakiri" Japanese prize-winner at Cannes . . . Mexico's "En el Balcon Vacio" (On an Empty Balcony) won top prize at Sestri Levante Latin-American Film Fest . . . "La Rimpatriata" (The Reunion) directed for Galatea by Damiano Damiani, officially reps Italy at Berlin Fest this month, "Violenza Segreta" suggested as possible invitational entry.

Rod Steiger's just-finished pic, "Hands Upon the City" attacked here by Rome Construction Firms paper, which calls Francesco Rosi-directed pic "denigrating." "City" attacks construction speculation and graft.

Samuel Bronston's "Circus" production starring John Wayne will now be made entirely in Spain, beginning Sept. 2. Previous plans to shoot all or part at Rome's Cinecitta are off. Reason given is that an earlier start on the Frank Capra-directed pic originally would have resulted in an overlap with the current Bronston project, "The Fall of the Roman Empire." With no room for both at Bronston's Madrid Studio setup, "Circus" was originally moved to Rome. Now that Wayne starrer's date has been set back, and with "Fall" winding in July, "Circus" can once more roll at home base in Madrid. Another factor was elimination from script of some tank scenes, for which Cinecitta facilities would have been needed.

"Fall of the Roman Empire" is currently shooting interiors here on three Cinecitta sound stages, with Sophia Loren, Stephen Boyd, Christopher Plummer, Anthony Quayle, and others functioning under direction of Anthony Mann.

Grapevine here has it that all's well again—or almost—at Rome's Titanus Films. Godfredo Lombardo's company, whose "Leopard" is currently leading Italian b.o. stakes after winning the top Cannes prize, and which is also the number one grosser among local distributors, is said to have regained confidence—and credit—of Italian Banks.

Salary in Excess of \$28,000 for Any Pic Star Nonsensical, NFFC Chief Sez; Cites Ways to Cut Prod. Costs

London, June 4.

To pay a cash fee exceeding \$28,000 for any star performer, whether actor, producer or director, was nonsensical, and stars should be persuaded to take a reasonable fee plus a share of profits. So declared John Terry, managing director of the National Film Finance Corp., in a paper at the recent summer conference of the Cinematograph Exhibitors Assn. at Torquay, when he also advocated rationalization in distribution and exhibition.

Holding the view that there were probably only a dozen stars in the world capable of drawing people into the theatre irrespective of the merits of the film, Terry felt there had been too many cases of stars drawing \$40,000 to \$70,000, with the film proving a commercial failure. He was sure that the policy of the unions would be far more reasonable if these astronomical cash fees were to disappear.

He believed there were many ways in which costs could be reduced, including careful preparation before production, rigorous control of expenditure during production, and the use of exterior and interior locations instead of expensive studios.

Advocates Fewer Distributors

The NFFC topper advocated a drastic reduction in the number of distributors and the setting up of a single administrative unit, which he believed would lead to great benefits for all sections of the industry. He envisaged three or four distribut exchanges, possibly housed in the same building, in each main centre, which exhibitors could visit and book their films instead of local visits by numerous salesmen. He did not agree that such a plan would reduce the valuable personal element to a minimum. And if the scheme was attractively run, the individual exhibitors' visits to the regional salesmen and their staffs could be as pleasant and personal as the present system. If distrib could be given a completely new look, he was certain that the cost could be reduced from 25% to 15%.

Terry also advocated the creation of a booking combine for independent theatres. The smaller indies were having an anxious time, and they must unite in some way or another or many more of them would perish.

Single Booking Consortium

The setting up of a single booking consortium could have tremendous advantages for the entire industry, and could lead to more favorable film rental terms for indie exhibitors. There would be reciprocal advantages for the producer and the distributor inasmuch as there would be substantial savings in the cost of distribution and a much more assured outlet for product.

Terry also suggested there was room for much greater flexibility in rentals, and urged that there should be "no divine maximum" of 50%. Let the scale range from 15% to 75%, given always fair break figures, he urged.

Another point stressed by the NFFC exec was that the industry should change its attitude towards tele. He believed that films should be sold to the networks after three years, except in special cases where re-issues were contemplated. The sale, however, should be controlled through the Film Industry Defense Organization (FIDO), and there should be an agreed minimum fee of \$42,000. If 50 feature pix were licensed in a year, the industry could assume an income of \$2,100,000, which should be split 50-50 between the producer and FIDO.

BRIT. TOURIST TRADE SHOWS HIKE OVER '62

London, June 11.

Britain's tourist industry continues to boom, and latest returns for March show a 5% increase over last year, with a total of 95,200 overseas visitors.

Just over one-half of the total came from Europe, and there were 19,500 visitors from the U.S.

Bob Pulman, Rank Booth Vet, Wins BKS' Award

London, June 11.

Robert Pulman, projection engineer of the Rank Organization's theatre division, has received the British Kinematograph Society's Award of Merit. This is the Society's highest honor, awarded only once before in its history.

Pulman, the son of a cinema manager, has spent a lifetime in picture theatres, and was responsible for the BKS' Motion Picture Presentation Manual, now standard in projection booths throughout the country. He forecasts that the next three years will see the perfection of the dome-shaped screen, on which motion pictures will be projected completely in the round. He also regards full automation in the booths as the most significant development in techniques "behind the scenes."

Spain Clears Up Backlog of Pix Before Censors

Madrid, June 11.

Spanish censors have looked at 571 films in the last nine months in a Herculean effort to reduce delay in clearing or rejecting features. Local distributors have submitted in advance of program requirements.

These figures were released by the acting head of the Censorship Commission, Bautista de la Torre, to refute continued charges that delayed censor approval is a major roadblock to efficient, systematic distribution of foreign and local film product.

The chief censor pointed out there were 27 original version films, 34 dubbed features and three Spanish pix still listed for screening and clearance but that releasing companies have only deposited celluloid for 23 out of a pending total of 64.

He did point out, however, that films up for appeal screenings before the full censor body constituted a problem in view of the considerable percentage of pix re-submitted for censor consideration after having been banned under the former film regime. The full censor board, he pointed out, has stepped up its quota of weekly screenings in order to meet distributor requirements.

Maximum Grosses For Film Come in 1st Year

The governmental Centre Du Cinema statistics show that a film hits its maximum local and global takes during its first year of distribution and exhib or about 80%. The second year adds only about 15% while the fourth year usually is not worth even 1%. This leads filmmakers to treat their wares as perishable and fragile.

Others argue that a film, unlike a play, always is available and recent reissues have showed that the public, young and old, still may go for an unusual pic no matter their age. So they see no reason for the sale of older pix outright to the archenemy television.

Also, it is felt that the four-year limit sometimes stifles initiative in the desire to pay off at once. Hence, commercial companies rarely allow offbeat films to be made that might hit the public fancy or tastes in five years.

It is felt worthy of consideration to have noted old films intact for new generations. Tele is not the place with its small size, cuts, etc. What same far-sighted film people want made clear is that film is a permanent thing and not just a two year commodity that can then be melted down for silver particles, sold for junk or for remake, etc. It should be always available to new filmgoers as well as older ones.

'Brothers Grimm' Set For European Pream

London, June 11.

"Wonderful World of Brothers Grimm" has its European pream here on July 15, with Princess Margaret as the guest of honor and the proceeds going to the Family Welfare Assn. With the opening of "Grimm" at the Coliseum, there will be two Cinerama theatres in the West End, the other being the Casino, where "How West Was Won" is current.

After the gala opening, "Grimm" will start a hardticket run at the Coliseum three shows daily and two on Sundays. It will have a \$1.20-\$2.15 scale.

Eady May Yield Only \$10,000,000

London, June 11.

With the prospect of statutory Eady levy yielding only about \$10,000,000 in the current financial year, British producers are disturbed at the drop in the payout for quota pics from 41% to 39%.

Although no official explanation has been given, producers believe that this is because of the recent government decision to increase the divvy for newsreels. The amount of the additional coin which will go to the topicals has not been disclosed.

The cut in the distribution has again focused attention on the producers' claim that the levy should be increased to yield its statutory maximum of \$14,000,000 annually. Last year it was about \$10,600,000.

Self-Financing Plan In Italy to Replace Film Aid Considered

Rome, June 4.

A self-finance scheme to replace current Film Aid legislation for Italy feature pix before it expires June 30, 1964 is under discussion here.

Money for self-finance fund is to come from a percentage levy on Italy admissions. No figure and no method of application have been decided on as yet. However, Italy's two major film associations, ANICA (producers and distributors), and AGIS (exhibitors) have agreed on joint action to achieve these goals as soon as possible, and in any case before the current aid setup expires in mid-1964.

According to a joint AGIS-ANICA statement issued this week, both groups would work together towards the total abolishment of all forms of admission tax; and the consequent replacement of tax rebates to Italian productions by a fund setup destined to aid and develop worthy local productions as well as the film industry in general.

Determinant factor in regulation of "fund" money would be "qualitative betterment of national production." Talks continue here while waiting for a new government to be formed, and to which proposal will be submitted.

FRANCE'S OLDEST FEST

Strasbourg's 25th Year—Tickets at \$6 Top

Strasbourg, June 11.

This lovely little town is proud of its annual music festival, the oldest of the many French fests. The current season, its 25th, started June 7 and runs through next Sunday (16).

Program consists of "The Book of the Seven Seals" an oratorio by Franz Schmidt sung by the Grz Cathedral Choir and played by the Munich Philharmonic; a concert by the French Wind Quintette from Paris; a performance by the local ballet company, a good one in its 15th year; a concert by the Amerita String Orchestra from Philadelphia; a recital by Segovia; a concert by the Strasbourg Symphony, with Devy Erlich, Israeli violinist on solo and Charles Bruck at the baton; concert by the Pforzheim Chamber Orchestra; recital by pianist Rudolph Serkin; concert by the Rotterdam Philharmonic Orchestra, with the American violinist Henryk Szeryng on solo, and the world premiere of "Silence of the Sea," a chamber opera by Vercoors and Henri Tomasi.

Tickets run to \$6 top.

Heat on Whitsun Holiday Weekend Hurts West End Albert 'Hud' Wow \$18,000; 'West' \$18,600, 'Peking' 14G

London, June 4.

Film Gross, Attendance Up in April for U.K.

London, June 11.

An upward trend in cinema attendance is recorded in the Board of Trade survey for April, with paid admissions totalling 8,200,000 weekly, the highest figure for seven months. It compared with the average of 7,600,000 during the first quarter of the year.

Gross b.o. receipts also showed an improvement, with the weekly take up by about \$140,000 to \$3,220,000.

Better Films For Berlin Film Fest, Bauer Urges

Berlin, June 4.

Dr. Alfred Bauer, head of the annual Berlin Film Fest, returned from the Cannes festival saying that he believes the upcoming 13th Berlin festival (June 21-July 2) will have to offer better films than the recently terminated Cannes show. Also, that the pix shown in Berlin will be less brutal than those entered at the Cannes fest.

Annual distribution of the Selznick gold and silver laurels will again take place at the Berlin festival. The ceremony on June 30 will be held under the chairmanship of Eric Johnston, president of the Motion Picture Assn. of America. Incidentally, more or less the entire MPEA brass stationed in Europe will be present for meetings during the festival. George McGhee, U. S. Ambassador in West Germany, will attend the Selznick ceremony.

"Lillies of the Field" will be the second U. S. entry at the Berlin Festival. The other one is "Freud" (U). "Lillies" has been invited by the festival committee. Ralph Nelson, director of "Lillies," and Sidney Poitier, star of the pic, reportedly will come to Berlin for the show. Also announced are John Huston, director of "Freud," and Montgomery Clift, Susannah York and Susan Kohner, principal players in that film.

The U. S. guest list also includes such names as Gene Kelly and Gregory Peck. Dr. Bauer said that he's been corresponding with about 100 film stars from all over the world. He is sure that a good percentage will accept the invitation.

The retrospective show will present films that made Elisabeth Bergner famous as well as the most famous pix of the late German-American director E. A. Dupont such as "Variety," "Piccadilly," "Atlantic" and "Two World," among others. Pem (Paul Markus), former Berlin film journalist who now lives in London, will make the introduction speech.

It has not been decided as yet which films will represent the Federal Republic of Germany. Four films are under consideration: "Mensch und Bestie" (Man and Beast), a film of Artur Brauner's so-called 'new risky wave'; Hans Oppenheimer's "The Train From Berlin," with Jose Ferrer, Sean Flynn and Nicole Courcel in the leads; "Durchbruch Lok 234" (Breaking Through Lock 234), the new Frank Wisbar picture, and Rolf Thiele's "Moral 63."

'Horn' London Preview

London, June 11.

Paramount will yank "Donovan's Reef" out of the Plaza for one night (July 18) to stage a special preview of "Come Blow Your Horn," which is due to go into the Plaza the following week.

Reason is that Sir Laurence Olivier will be staging "The Night of the 100 Stars" benefit night for legit charities at midnight on July 18. He will be inviting all the 100 stars and their drums to see the Frank Sinatra starref.

Fine summer weather over the Whitsun holiday weekend brought the crowds out to the open spaces, but kept them away from most first-run theatres. With just a couple of notable exceptions, all deluxers took a dive.

Most successful of newcomers is "Hud" at the Plaza, which opened to unanimous critical raves, and wound its first week with a mighty \$18,000. Other new entries in the holiday week were "Diamond Head" at the Carlton, modest at \$5,600; "All This and Money Too," fair \$6,100 at London Pavilion; and "Summer Magic," which closed to an average \$4,200 at Studio One.

Way up front among the holdovers was "Lawrence of Arabia," great \$19,500 in 17th session. Not far behind was "How West Was Won," with \$18,600 in its 31st Casino frame. "The Longest Day" finished its 34th week with a hefty \$11,500.

"55 Days at Peking" hit a solid \$14,000 for its fourth Dominion sesh. "Murder at the Gallop" has been showing surprise strength at the Empire, where it has now started its fifth and final round. Its fourth week closed with a good \$5,500.

Estimates for Last Week
Astoria (CMA) (1,474; \$1.20-\$1.75)—"West Side Story" (UA) (66th wk). Steady \$7,300.

Carlton (20th) (1,128; 70-\$1.75)—"Diamond Head" (BLC) (2d wk). Moderate \$5,300 after \$5,600 opening session.

Casino (Indie) (1,155; \$1.20-\$2.15)—"How West Was Won" (Robin-MGM) (31st wk). Okay \$18,600.

Columbia (Col) (740; \$1.05-\$2.50)—"Heavenly Bodies" (BLC) (2d wk). Lively \$11,000 or near. First was \$13,100.

Curzon (GCT) (500; \$1.70-\$2.50)—"Boccaccio '70" (20th) (10th-final wk). Brisk \$2,800. Daydating with Rialto.

Dominion (CMA) (1,712; \$1.05-\$2.20)—"55 Days at Peking" (Rank) (4th wk). Sturdy \$14,000.

Empire (MG) (1,330; 70-\$2.15)—"Murder at Gallop" (MGM) (4th wk). Okay \$5,500 after \$7,600 in third. Opening week of over \$10,000 was best at theatre since its re-opening last December. "It Happened at World's Fair" (MGM) opens June 13.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"Longest Day" (20th) (34th wk). Stout \$11,500.

London Pavilion (UA) (1,217; 70-\$1.75)—"All This and Money Too" (UA). Fair \$6,100.

Metropole (CMA) (1,394; 70-\$1.75)—"Lawrence of Arabia" (BLC) (17th wk). Smash \$19,500 after \$19,300 in previous week.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80)—"Taras Bulba" (UA) (9th final wk). Steady \$4,200. "Ugly American" (Rank) prems June 6.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—"To Kill Mockingbird" (Rank) (4th wk). Okay \$8,500 or near after \$11,300 in third week.

Odeon, Marble Arch (CMA) (2,200; 70-\$1.75)—"List of Adrian Messenger" (Rank) (2d wk). Steady \$6,500 following \$10,100 for opener.

Plaza (Par) (1,889; \$1.05-\$2.20)—"Hud" (Par). Great \$18,000.

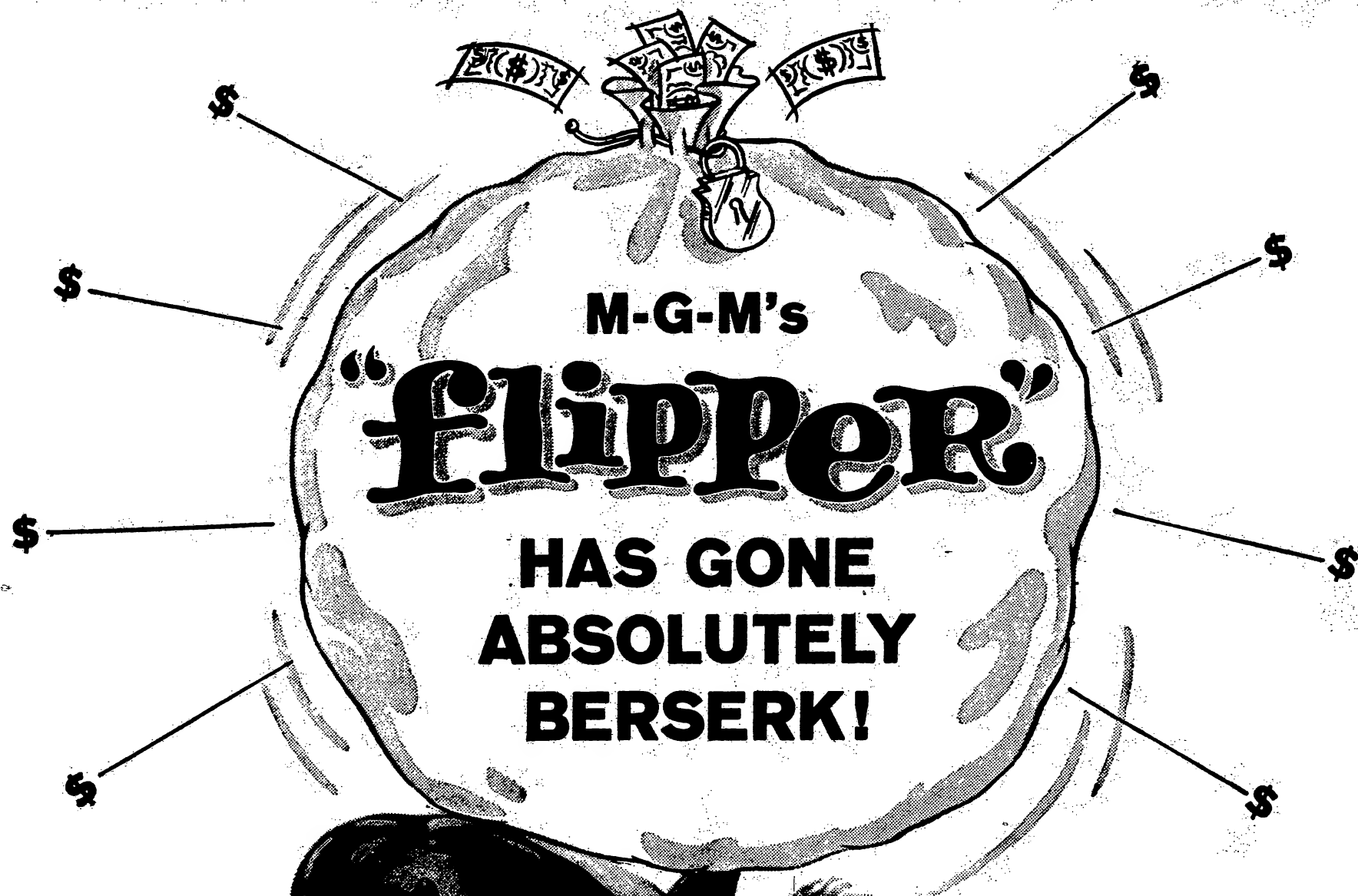
Rialto (20th) (529; 70-\$1.20)—"Boccaccio '70" (20th) (10th wk). Stout \$4,200. Daydating with the Curzon.

Ritz (MG) (430; 70-\$1.05)—"Guns of Wyoming" (MGM) (2d wk). Average \$2,800 after \$4,500 in first week.

Royalty (MG) (936; \$1.05-\$2.20)—"Mutiny on Bounty" (MGM) (28th wk). Moderate \$3,700.

Studio One (Indie) (556; 50-\$1.20)—"Summer Magic" (Disney). Average \$4,200.

Warner (WB) (1,785)—"Ocean's 11" (WB) (reissue) (2d wk). Steady \$7,800. "Days of Wine and Roses" (WB) bows on June 6.



"How Walt Disney let
'Flipper' get away from
him is a mystery."

—MIAMI NEWS

"Family movie dish of
surpassing perfection."

—MIAMI HERALD

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\$58,000 **IN** **5 DAYS IN**
6 THEATRES

Metro-Goldwyn-Mayer Presents **FLIPPER** Starring **CHUCK CONNORS**, Introducing **LUKE HALPIN** With "Flipper" And **KATHLEEN MAGUIRE**
Screen Play by Arthur Weiss, Story by Ricou Browning and Jack Cowden, Directed by James B. Clark, Produced by Ivan Tors, In Metrocolor



M-G-M IS ON THE MOVE!

New York Soundtrack

Continued from page 5

set for a featured role in Harold Hecht's "Wild and Wonderful," formerly "Monsieur Cognac," at Universal. . . producer Ben Schwab put "Gunfight at Comanche Creek" into action with Audie Murphy starred last week at Allied Artists. . . "Symbolism and the Unconscious," a program of films by Maya Deren, will be shown at the Museum of Modern Art, N. Y., tomorrow (Thurs.). Evening. . . Eight national women's apparel manufacturers are linked with U's "Thrill of It All" via full page ads in Harper's Bazaar and in special promotions with local distributors for store-theatre tieups. Pic will have its world preem late in July at Radio City.

Joseph Goltz, Embassy Pictures Latino supervisor, in New York for two weeks following a visit to Berkley, Calif., last Friday (7) for his daughter's wedding there. . . first draft of the "Tropic of Cancer" script has been completed and in the hands of Joe Levine who'll produce the filmization, probably as a coproduction with a French producer, pic to be filmed there. Edmond Tenoudji, with whom Levine's Embassy recently set a France-Belgium distrib. deal, a likely candidate.

Jay Golden, recently returned from temporary duty as RKO Coast division manager, has resumed his post as eastern division manager for the circuit. . . Presentation by the Society of Cinematologists of the second annual \$1,000 Richard & Hunda Rosenthal Awards for "the most original production on 16 or 35mm directed by an American under 25 years of age" and "for the most original shooting script intended for feature-length, dramatic production" made last week at the Museum of Modern Art, N.Y. . . Elektra Studios' 10-minute color live-action film designed by Cliff Roberts for the Amalgamated Lithographers of America, "Litho," has been selected by the U.S. Information Agency for the "Graphic Arts U.S.A." exhibit which is being sent to the Soviet Union this summer.

Bud Yorkin and Norman Lear (Tandem) purchased film rights to tome being written by John Henry Faulk, Texas tv humorist who fought blacklisting for six years and won but did not collect \$3,500,000 libel damages. . . Nancy Sinatra, Frank's sprout, makes her film bow in her father's tentatively-tagged "A Young Man's Fancy," for which Paul Lynde joins James Darren and Pamela Tiffin. . . Burt Kennedy set by Metro to script and direct "The Last Hill," Richard Lyons production.

Harry Tatelman signed producer pact with Universal, first assignment to be "The Faceless Man". . . Terence Rattigan and Anatole deGruwald will collab on script of Metro's "The Yellow Rolls Royce," based on former's original story. . . Producers Stuart Millar and Larry Turman set Franklin Schaffner to direct "The Best Man," to star Henry Fonda and Cliff Robertson for UA release. . . Wanda Hendrix and Richard Ney in "Story of Dr. Lister," 30-minute industrial color film produced by Hanna-Barbera in association with Film Counselors for Warner-Lambert Pharmaceutical Co. . . Samuel Bronston inked John Ireland to non-exclusive five-pic pact, beginning with "Paris 1900."

Walt Disney will receive an honorary doctor of fine arts degree from U. of California-L.A., at Friday's commencement program.

Morris Steinman, p.r. man from St. Paul now employed by Metro's St. Seadler on the promotion reissues, a granddad again with a boy born to his daughter and her husband, Mr. and Mrs. Sheldon Schnitzer, in St. Paul on June 2.

Jonathon Winters is quoted in Look mag. as saying he once operated an antique shop but it didn't pan out. "I think it was a flop," says comedian Winters, "because I put up a sign: 'No browsing allowed. Buy something expensive immediately or get out.'"

From Madrid: Talk of preserving the forum set from Sam Bronston's "Fall of the Roman Empire" and ship it to the Italian capital. . . Lee Remick and producer-director Blake Edwards due in from the States to present "Days of Wine and Roses" at the San Sebastian fest.

American actor Stephen Boyd has three pictures on his calendar and others are forthcoming; a busy thesp.

According to Pittsburgh sources, Frank Sinatra refused to allow his gypsy disguise in U's "List of Adrian Messenger" to be part of the ads for the film. He wanted himself to be shown as he really is. He also would not pose in a still with Burt Lancaster, Tony Curtis, Robert Mitchum and Kirk Douglas. They are in the ads in their disguises but not Sinatra. It's believed each star got \$50,000 for his bit.

Irwin Ullman, recently appointed vice president-general manager of Claude Schlanger's Budco Theatres in Pennsylvania and adjacent states, is a son of the late Saul J. Ullman, former Albany district manager for Fabian. The younger Ullman started as an usher while attending school in Schenectady, where his father was Fabian city manager before promotion to the district post at Albany.

Cinerama's One-Eyed Future

Continued from page 3

ing automobile on a mountain road lacked the even fluidity of similar past fast action on the three-panel screen projected via Cinerama's triple projection system.

It's understood from technical sources that this problem is due to the fact that the image on the 65mm negative as converted for the new Cinerama single-lens projector system is blown up so big that all the problems inherent in a film become magnified.

It was pointed out, too, by this source, that the deep, three-panel Cinerama screen was designed specifically for Cinerama's three projectors, each showing almost as much picture on each of the three panels as now is shown on the whole screen via the new Cinerama single-lens system.

Nicolas Reisini, prexy of Cinerama, who presided at demonstration, reported that the proof of new single-lens system was the fact that United Artists—which will release Kramer's pic—"Liked it." Arthur Krim, UA prexy, here from N.Y. for demonstration, called it a "great landmark." He said that the world preem of Kramer's pic Nov. 7 at the new Cinerama Dome Theatre, now in construction here at corner of Sunset Blvd. and Ivar, will be the "concurrence of two very significant events," opening of "the greatest film entertainment ever produced and presentation of

the new Cinerama single-lens system."

Reisini simultaneously reported that Cinerama's new single-lens camera will be ready early in 1964. This will provide another revolutionary forward step by Cinerama, because in the past all Cinerama film had to be lensed via three-headed camera.

Two Machines

Commenting on savings to be furnished by the new single-lens projection system, Reisini said that for exhibitors it will require less manipulation and less attendance by operators. It will eliminate, of course, the three projection booths now required, and reduce this number to one. Only two projectors will be used, one for actual screening and the other for changeover.

For producers, the savings will be even greater, according to Reisini, who gave an estimate of around 30%. (Another Cinerama spokesman estimated that savings might run as high as 50%.)

"The economy is tremendous for producers," company top-per said. "First of all, film under the old Cinerama system was always taxed by customs abroad on three separate films. This now will be reduced to one film."

Another savings will be shipping costs, one film instead of three.

New single-lens projection system in effect consists of four in-

terlocking elements—the newly created lens, a special printer and associated optics, the single projector resulting from company's research and development, and the deeply curved Cinerama screen.

Films for the Cinerama process, of course, must use 65mm negative. There are several laboratories equipped to handle processing, according to Conroy, including Technicolor—used by Kramer for "World"—Metro, DeLuxe and possibly others. Negative is shot on 65mm with prints to be 70mm, to accommodate the six stereophonic sound tracks, three on either side of frame.

Reisini reported that there are now 127 theatres worldwide showing Cinerama films—63 in U.S., balance abroad—but by end of the year this number should be upped to 154. Company currently is embarked upon a program of some theatres—first being in Hollywood—and its goal is to have a total of 600 theatres—equally divided between U.S. and foreign—by the end of 1966.

Cinerama exec added there will be no fast swingover to the new single-lens system. "We will slowly replace the old three-booth installations," he said.

As To New Domes

For the new dome theatres which Cinerama is projecting, company has created what it terms Super-Cinerama, in which the giant curved screen constitutes the entire fourth wall of the theatre, from ceiling to floor and from wall-to-wall. Company emphasizes that Cinerama isn't actually a three-dimensional system but a means of covering vast space without distortion or loss of definition, and to create a sense of "expansion" through the use of a curved screen of such dimension as to fill an entire wall of the theatre. The view reproduced is almost a complete half-circle, 146 degrees wide and 55 degrees high, realistically close to that attained by the human eye.

There will be no great surge in Cinerama production when the new single-camera lens is ready, according to a company spokesman. Present thinking calls for only six pictures a year "We couldn't handle more than this number," he said, so company will be somewhat cagey in making commitments. All deals probably will be co-productions, he noted, such as Metro-Cinerama's "How the West Was Won," last pic to be lensed in the old tri-strip camera Cinerama system.

Following Kramer's "World," next Cinerama picture destined for the new single-lens system of projection will be George Stevens' "Greatest Story Ever Told," currently in production for UA release, and being shot in Ultra Panavision.

BRONSTON'S FRENCH ITEM IN MIXED MATS

Bronston Distributions Inc., independent releasing organization recently formed by producer Samuel Bronston, has acquired its first outside feature for handling in the United States. In a deal negotiated by his v.p. Paul N. Lazarus Jr., the company has taken on "War of the Buttons," French feature which has opened in France, Italy, Spain, Scandinavia and Japan.

Lazarus worked out the distribution deal with Vincenzo Buffolo of Establissement Furo and Italian producer Carlo Ponti while attending the recent Cannes Film Festival.

It's stressed that the Bronston distribution facility will handle the production, and not an outside agency.

Embassy's Chile Selloff

Embassy Pictures has set a deal for the distribution of a group of its features in Chile with Alo Films of Santiago. Joseph C. Goltz, Latino supervisor for Embassy, made the arrangements with Arnoldo Lowe of the Chilean firm.

Nine pics are involved in the deal, including "Long Day's Journey Into Night," "The Sky Above—The Mud Below," "Landru" and "Constantine and the Cross," already released in the U.S., "Threepenny Opera" which bows in the States shortly and the four coproductions of Embassy prez Joseph E. Levine and Italo producer Carlo Ponti, the currently filming "Ghost at Noon" and "Empty Canvas," "Yesterday, Today and Tomorrow" and "Casanova," all due for completion this year.

Nostalgia Night in Montreal As Canadians Mark Films' 60th Anni

Montreal, June 11.

The celebration of 60 years of film exhibition in Canada—conceived originally on strictly regional lines—is turning out to be a topnotch public relations gimmick for the industry as a whole.

Event was formally kicked off Thursday (6) with a dinner sponsored by Canadian Picture Pioneers at the Sheraton-Mount Royal Hotel, and attended by a Who's Who of the film biz, past and present, from Walter O'Hearn, managing editor of the Montreal Star who, in past years, was considered among the most influential movie critics in the country, to 86-year-old Leo Ernest Ouimet whose "Ouimetoscope," opened on New Year's Day in 1906, was the first "de luxe" film house in Montreal.

Dinner, attended by approximately 250, was given wide coverage by the information media, particularly because of the feature attraction, a 20-minute National Film Board short called simply "Anniversary," tracing not only the growth of film exhibition in Canada, but the contributions of a long list of famous film personalities who were born in this country.

Walter Pidgeon, a Canadian, did the narration for the film—a beautiful production job by NFB's William Weintraub—and, as it's turning out, the listing of such screen luminaries as Mack Sennett (Quebec), Norma Shearer (Montreal), Mary Pickford (Toronto), Marie Dressler, Deanna Durbin (Winnipeg), Walter Huston and Raymond Massey (Toronto), Glenn Ford from believe-it-or-not: Glenford, Que., and, to say nothing of Raymond Burr of Vancouver, and the likes of Louis B. Mayer from the Maritimes, has made this "Diamond Jubilee of the Silver Screen in Canada" a much-talked-about event by the general public.

In this respect, the setting aside of the month of June for the 60th anniversary celebration, is coming off as an unanticipated bonk of shrewd PR for the film industry—global, North American and, particularly, Canadian.

Canadian Picture Pioneers is the industry's fraternal and benevolent organization made up of those with more than 25 years in the motion picture business.

Shadow of 'Cleop'

Continued from page 2

for Mrs. Kennedy's film, Rep. Frank Bow (R-Ohio) said: "Apparently, it will not be as successful as 'Cleopatra'."

Murrow replied the film follows on a program with a picture "that is hardly of the caliber that 'Cleopatra' is alleged to be."

Rep. Rooney got back to "Cleopatra" during a discussion of the Media Guarantee Fund which isn't one of his favorite programs.

Noting that 20th Century-Fox had already been paid \$1,615,121 under the program, Rooney asked Murrow if the company was to be "subsidized" for "Cleopatra."

Murrow said there were no plans to do so. He reassured Rooney the Guarantee payments were made for particular pictures carefully screened by USIA.

Murrow and Rooney agreed the program should be financed by direct appropriation rather than by the present revolving fund. Murrow said he intends to propose legislation along those lines.

Pozner

Continued from page 3

USSR capital. Pozner, who has worked for MGM both in Paris and in New York in publicity before returning to his native country where he now directs the film festival, stressed that "at no time would we refuse to show the film and are still prepared to exhibit it if he (Zanuck) chooses."

Pozner made this clarification after Fred Hift, ad-pub head in Europe for 20th-Fox, got the original impression that the Zanuck film had been nixed. They had discussed this informally during the Cannes Film Festival.

The official U.S. film entry for Moscow is UA's "The Great Escape."

Promo Pressure on 'Day'

A \$100,000 merchandising program for the New York area release of "Longest Day" starting June 26 was detailed in New York Thursday (6) for exhibs at 20th homeoffice. Turnout repped 32 theatres which are participating.

Major part of budget goes to tv. Prexy Zanuck, veeps Rosenfield, Sugar addressed session.

Music Hall Normally In N.Y. Herald-Trib With Paramount's 'Horn' Pic

Squabble involving Warner Bros., Radio City Music Hall and the N. Y. Herald Tribune over a review and followup Sunday piece by the paper's film critic Judith Crist on WB's "Spencer's Mountain" which resulted in the picture company severing its relations with the paper and the Music Hall reducing its ad lineage has taken a turn in the Trib's favor.

Music Hall has reinstated its full ad schedule for its current attraction, Paramount's "Come Blow Your Horn," and Warners will also resume its advertising in the paper but on a "severely limited" basis, according to a picture company spokesman. Originally, WB had completely cut its relations with the paper, deleting all ads, publicity and such in objection to Miss Crist's comments on the pic and some remarks about the Music Hall and its policies.

The Trib critic had not only rapped the picture in her review but come back on Sunday to go after it again, adding a swing at Radio City for booking it in the first place and some other things. "We're not retaliating," the WB spokesman stated, noting that the company would continue to consider the Trib as media, only on a limited basis. He also commented that the company doesn't consider Miss Crist's readership as being interested in its pictures, the critic educating her public in a different direction.

Warners is reevaluating its entire media concept, in any case, he noted, a factor which has nothing to do with the Trib incident. The company plans spreading its concentration into other media besides newspapers and its drive on "PT 109" will reflect a different media policy than previously followed by the company, he said.

Meanwhile, the Trib matter has gotten some attention around Gotham, pieces on it appearing in the N.Y. Times and in the letters-to-the-editor columns of the Trib itself.

FRANKENHEIMER SUES WM. MORRIS AGENCY

Los Angeles, June 11.

A damage suit for \$370,000 was filed in L.A. Superior Court June 5 by John Frankenheimer and C-K-L Enterprises Inc. against the William Morris Agency Inc. alleging breach of contract, rescission and declaratory relief.

Frankenheimer claimed that he entered into written plural contracts with William Morris Agency on March 5, 1958 and the C-K-L Enterprises entered into written contracts with WMA on June 15, 1961.

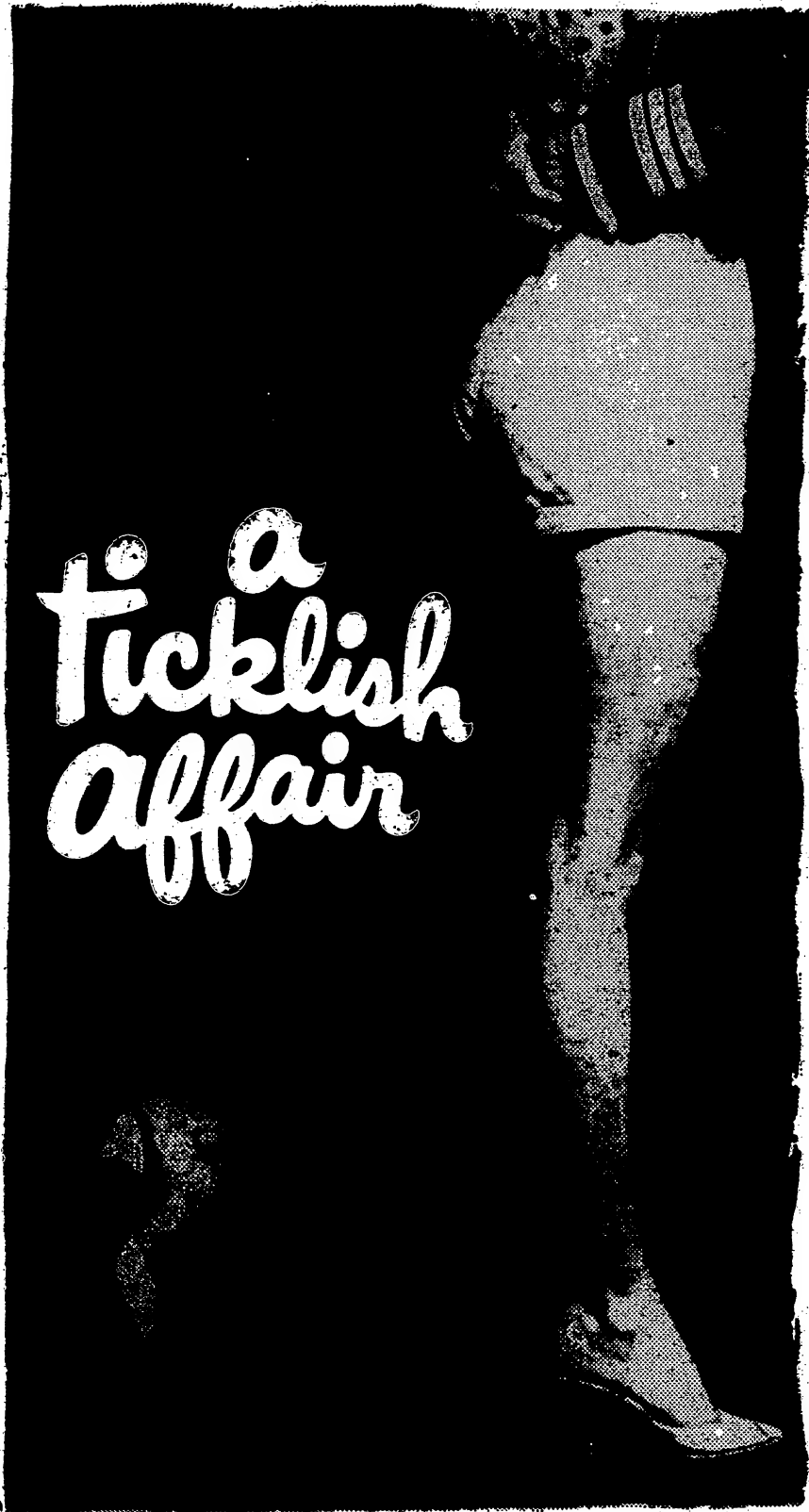
He asks \$60,000 compensation for services which he says Morris agency refused to render, and \$310,000 for alleged breach of contract. He also claims that the contracts were null and void and were rescinded by him; that the alleged contracts were "unlawful" in that they were in restraint of trade, "in aid of monopolistic practices," and allegedly violated Section 16720 of the California Business and Professions Code.

The defendant disputes the contentions advanced by the plaintiff in the legal controversy which was filed by attorneys Stuart L. Kadison and Russell I. Kully.

FOR THOSE *fancy* SUMMER FIGURES!



a Ticklish Affair



The
hilarity begins with
a pretty widow
who thought she
had all the answers,
a handsome bachelor
who thought
he did...



in **Panavision** and
Metrocolor

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Screen Play by RUTH BROOKS FLIPPEN • Based on the Story "MOON WALK" by BARBARA LUTHER
A Euterpe Production • Directed by GEORGE SIDNEY • Produced by JOE PASTERNAK

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Hollywood's Ethics Debate

Continued from page 5

"I expect to meet in the very near future with representatives of the Screen Actors Guild, the Directors Guild of America and the Artists Managers Guild who have so far taken a different position."

"I am hopeful that as a result of our meeting and discussion the leaders of these guilds, who, I am sure, have a deep sense of responsibility for the well being of Hollywood, will realize that only good can result from an industry Code of Ethics."

Goldwyn declined for the present to release details of the existing draft of the code. From other sources it was indicated that certain aspects of the draft most likely will undergo "some minor" revisions before it would be formally embraced.

Actors & Directors

However, there was no doubt that the key to the future of the Code is held by the actors and directors guilds, for without their cooperation it could not be effective.

The Code of Ethics does not have and could not have any legal standing. It was purposely designed as a document of "moral principles," to be accepted voluntarily with the aim of establishing in an informal manner a closer spirit of cooperation among all elements involved in the production of films. As explained by Goldwyn and others (including Michael Franklin, exec director of the Writers Guild, West, and Lawrence Weingarten, proxy of the SPG) the code would not infringe upon contractual commitments. In this respect some of those who are endorsing the code say that it may be "idealistic," but they add that if a new spirit of cooperation and understanding for the good of all can result from living up to the fundamental moral advanced in the code then it deserves to be given a try.

Fear 'Over-Lords'?

The opposition of the actors, directors and agents was made known to Goldwyn as long ago as April 30 in a letter signed by the respective presidents of the guilds, George Chandler, George Sidney and Adrian McCalman. The letter stated in part:

"... We believe it to be self evident that the Motion Picture Industry, in all of its facets, should always be guided by those principles of ethical conduct which have found general acceptance in our society. However, after a serious and detailed study of the many problems involved, we believe that adoption of a formal Code of Ethics for the Industry is neither necessary nor practical. In addition, it is recognized by all concerned that such a Code would not be legally enforceable."

The three guilds take the position that "adequate and effective machinery already exists within the structure of the various talent guilds and under their respective collective bargaining contracts to deal with individual cases involving misconduct. Moreover," the letter continues, "responsible individuals and organizations in the Industry conduct their business affairs in an ethical manner, and the few instances where this may not be so do not, in our considered judgment, warrant adoption of an Industry Code of Ethics which, by its nature, must be ineffectual and by its broad implications could prove misleading."

Now that the question of a code is out in the open, where many feel it belongs because its influence would touch several thousand persons, the limited reaction obtainable before presstime can be summarized as follows: it is not possible to make an intelligent appraisal of the pros and cons until the text as it now stands, at least, is made public. It sounds good but just what does it propose to do.

Divided Loyalties

One curious aspect of the situation is, of course, that certain picture-makers who hold both dual and triple guild memberships now are in the awkward position of both opposing and supporting a code of ethics. Several actors are in the opposition camp, for example, as members of SAG, whereas through their alliance with the SPG they favor such a code. There are further instances of directors who not only belong to the SPG, but also are members of the Writers

Guild. Thus they are twice for a code and once against it.

At first it was thought by some of those involved in promoting interest in the code that the AMPP might be the holdout, but it has been reported without direct confirmation that company presidents in New York with whom the idea was discussed had expressed sympathetic interest from the start. Recently Robert Blumofe, west coast chief of United Artists, said that he could speak for his company in voicing support for a code. Earlier, Billy Wilder—one of the triple capacity creators as writer, director and producer—had stated that he was willing to work in behalf of a code of ethics—or a re-statement of principles by any other name—which would do good for the business of making, distributing and exhibiting motion pictures.

It is believed that the principles set forth in the code would embrace all aspects of the industry and point the way to achievement of goals that now are desired by picture-makers but are not always being actively and persistently pursued.

Allied States 'Rejecting' Oscar Promotion Kit; Say Not Authorized

Allied States Assn. is in a hassle over packages of Academy Award promotional items distributed to its member exhibitors by International Sales Services, a Santa Monica, Calif., outfit. The distrib is billing theatres for the material it shipped but the exhibs, via Allied, are claiming the goods were unordered and unwanted and that they want neither the expense of return shipping, nor paying for the stuff.

The mailing consisted of a package containing a dozen portfolios of portraits of former Oscar winners, a trailer and a one-sheet. Literature enclosed stated that the exhib was to sell the portfolios to patrons for \$3 each and remit \$26.60 to International Sales Service. Allied claims that many exhibs didn't want to sell or display the portfolios and that they did not feel that they should be put to the trouble and expense of shipping the packages back. During the past week or so, each theatre has been billed the \$26.60.

Upon complaint of several Allied members, the association has sent a letter to International Sales general counsel stating that the material is unwanted and was shipped with no authorization. "We are notifying all members of our association that they are not responsible for the charges made in connection with these unauthorized shipments. We are further advising our members that they are not required to assume any expense or trouble in returning the shipments to you. It will be necessary for you to make arrangements to pick up these portfolios and advertising kits from the theatres within the next 30 days. After 30 days the theatres will assume no obligation to store or otherwise hold this material for you," Allied has stated.

RAY-BOYD PARTNERING TO FILM POLE'S NOVEL

Director Nick Ray and cineactor Stephen Boyd are planning to film the Polish novel "Next Stop, Paradise," which has created something of a stir behind the Iron Curtain.

Despite its anti-Red tone, the book about life in a Polish lumber camp has earned novelist Marek Hlasko Poland's highest literary award. Ray has set the author to collaborate with him on the screenplay, a rare instance of a major Iron Curtain writer being inked to script a Hollywood production. Ray, who recently finished "55 Days at Peking" will direct and Boyd will star. The film will be a joint venture of their respective indie production firms.

The director has hopes of filming the pic on actual sites in Poland but it is considered that it may be necessary to make the pic in Alaska instead. Film will be the first in a production sked of six pix for Ray, Hlasko.

National Carbon Junket

National Carbon Co. division of Union Carbide will be junketing the press on a tour of its projector carbon are plant in Fostoria, Ohio, this summer.

Promotional trip will include a visit to the company's research facilities in Cleveland and will be a two-day affair, complete with dinner, cocktails and overnight accommodations.

This Week's Family Pix With Sexy Trailer For Next Film Draws Rap

St. Paul, June 11.

In his evening Dispatch column, amusement columnist Bill Diehl has taken exhibits to task for what's a frequent and what he considers a "deplorable" occurrence in their theatres.

It's the screening of trailers replete with sex to advertise their next attractions when their current pictures have "family trade" audiences, largely comprising children brought by parents or sent by the latter because the fare was believed to be particularly suitable for youngsters.

This is a wrong and offensive thing to do, in Diehl's opinion. And the film editor-critic calls upon exhibs to desist henceforth. "Complaints about this come to this column so frequently that it's surprising that theatreowners haven't done something about it," wrote Diehl.

HARRIED, JFK DUCKS TALENT GUILDSMEN

Hollywood, June 11.

Representatives of Hollywood talent guilds were to have met with President Kennedy last Saturday, during JFK's whirlwind trip to Los Angeles, but the President's busy schedule forced him to call it off.

Screen Producers Guild proxy Lawrence Weingarten had initiated the informal meeting, at which the guildsmen planned to hear JFK's views on the National Cultural Center, and ascertain how they could help the project. Presidents of each guild were to have participated. JFK originally was willing to meet with the guild men, but an aide later sent word his sked was so busy it was impossible to fit it in.

U.S. Distribs Got One-Third of All Receipts in W. Germany Last Year

Frankfurt, June 4.

Final figures for the film industry's take-home pay in 1962, just released, show the Americans have slightly upped their take to \$24,875,000 of the total amount turned over to all distributors in West Germany last year. That meant over a third of the money, or just exactly 36.5% of total distrib receipts, which came to only \$68,200,000 in 1962.

Film receipts were down nearly \$4,000,000 over the amount given distributors in 1961. Nevertheless, U.S. distributors had taken out slightly more money than the \$24,550,000 that went to them that year when they came home with 34.2% of the total turnover.

New German films brought in 28.5% or \$19,450,000 and the German re-runs added another 1/2%, with \$3,750,000 of profits. Following down the line, the French and Italians made just about the same amount in German cinemas for 1962. The French distributors got 8.6% or \$5,875,000. The Italians made only a few dollars more, with \$5,925,000 or 8.7% of the total.

British Landed \$3,300,000

The English landed \$3,300,000 in 1962 in Germany. The other lands all together brought in \$3,500,000.

Biggest percent of the money, 27.6%, came from the Duesseldorf headquarters of the distributors (which also controls the heavily populated theatre-going Ruhr mining and industrial area).

While the West German distributors released only 64 German films during the calendar year of 1962 (down from the 80 home-products shown the year before), there were optimistic advance notices that there would be 90 German films offered on the

A Lovely June: Reade-Sterling Foresees 25c Share Minimum

American Intl. Product Sold to Philippines and Other Far East Lands

American International Pictures is aiming to hit theatres in the Far East in a big way in the coming 18 months. Company has just concluded distribution deals covering the Philippines, Taiwan, Malaya and Burma.

The distrib deals, announced in New York by AIP foreign distribution veep Samuel L. Seidelman, were negotiated by foreign administrative manager Keith Goldsmith during the latter's recent 10-week Far Eastern tour.

Philippines deal is with Mever Films, headed by Ernesto Rufino, who also operates the largest chain of first-run houses in Manila. In Taiwan, AIP has three separate deals covering a total of 13 pictures. The distrib which will handle the AIP product include the Chien Kwa Film Co., the Shin Shen Motion Picture Co. and Metro.

The Cathay Organization will handle AIP product in Malaya and in Burma, it will be Kinoshita & Co.

Pine Island Park, N.H., Due for State Takeover

Manchester, N.H., June 11.

Pine Island Park here, one of New Hampshire's most popular summer amusement spots for many years, has been closed and may be purchased by the state as a park location. The 38-acre park was badly damaged by fire two years ago, but most of the attractions had been rebuilt and operations were continued on a limited scale. Free stage shows were regular weekend features.

After Pine Island Park closed its gates, Gov. John W. King and the Executive Council instructed State Parks Director Russell B. Tobey to make an immediate inspection of the property and State Sen. Paul R. Provost of Manchester drafted a bill calling for state acquisition of the park. The adjacent Pine Island Drive-In Theatre is still in operation.

Walter Reade-Sterling, which earned 14c a share for the 1962 fiscal year, expects to earn a "minimum of 25c a share" for 1963, chairman Walter Reade Jr. told company's first annual meeting of stockholders in New York Thursday (6). Reade made his prediction on the basis that R-S gross biz for this year will hit about \$11,000,000, compared with \$9,400,000 in 1962.

Without giving specific figures, Reade said that the first 1963 quarter had been "good," the second quarter "a little soft" because of the lack of availability of good pictures for company's exhibition arm, but that the third quarter should be the best since R-S merged last August.

In giving a rundown on R-S' Continental Distributing division, Reade revealed it has acquired worldwide rights to U.S. indie producer Lewis Allen's "Lord of the Flies," shot last year on location in Puerto Rico. Continental also recently acquired the British "Billy Liar" and the new European coproduction, "The World's Greatest Swindlers." Among the previously unannounced British coproductions in which Continental has interest are "Happy Ending" and "Legacy of A Spy," both for 1964.

According to Reade, Continental has sufficient foreign product, either delivered or contracted for, to carry its release schedule into mid-1964. Continental, which will release the U.S.-Russ coproduction, "Journey to A Far Meridian," in the U.S., expects to get delivery before the end of 1964.

Noting that the company's exhibition arm has added 15 theatres in the last three months, Reade said company will continue to purchase, build or lease still more houses when the opportunities are promising. Negotiations are now in progress to acquire a "major" 16m distributor, and the possibility of establishing a music publishing affiliate is being studied.

Company is very profitably syndicating features to tv, said Reade, and, in addition to those features originally released theatrically by Continental, is now in process of acquiring 200 pictures from outside. It's the R-S expectation, he said, that company will duplicate in the tv field the kind of success Continental has had in marketing artie pix to theatres.

Stockholders voted for complete merger of Sterling TV into Reade-Sterling, which had acquired 94.61% ownership of Sterling last August through an exchange of stock.

Reelected as directors of the company were Reade, Saul J. Turrell (pres), Edwin Gage, Allan D. Emil, William H. McElnea Jr. and Joseph D'Addario.

'Sporting Life,' Cannes Winner, Launches 34th

The recent Cannes Fest award-winner, "This Sporting Life," will be the inaugural pic at the new 34th St. East Theatre on July 16. Film will also open at the Little Carnegie Theatre the following day for a two-house engagement.

The 34th St. East is the latest in the \$5,000,000 expansion program of pix houses owned and operated by Walter Reade-Sterling, integrated theatre, film, tv and distributing operation. New house is located on 34th St. between Second and Third Avenues. It has been designed as an intimate house by John J. McNamara and is on the ground floor of the building in which are located the consolidated Reade-Sterling Gotham offices. Soon Continental Distributing and the tv and 16m pic divisions will relocate there with exec offices remaining in Oakhurst, N.J.

"Sporting Life" was official British entry at Cannes and won for its star Richard Harris the "best actor" award and for director Lindsay Anderson the International Film Critics' prize for "best picture." Also starring Rachel Roberts, pic is being released through Continental.

Mr. and Mrs. Charles Townsend have reopened their Canadian (Texas) Drive-In Theatre and have closed their downtown Palace Theatre for the summer season here.

JOSE QUINTERO OFF LANDAU 'FOOL KILLER'

Jose Quintero, legit-film director, has resigned his directorial assignment on "Fool Killer," feature currently filming in Knoxville, Tenn., for the Ely Landau Co. Artistic differences are cited as the reason for the departure. The director has been succeeded by Servando Gonzales, who had been producer of the pic for Landau. David Friedkin, coauthor with Mort Fine of the screenplay, has replaced Gonzales as producer. Latter, a Mexican director, megged "Yanco" in his native land.

Quintero was reportedly to get \$25,000 plus two percent of the gross for his work on "Fool Killer." It was his second film assignment, the first being "Roman Spring of Mrs. Stone" for Warners. He has been one of the prime movers of the off-Broadway Circle-in-the-Square operation for several years, directing most of its productions, and has staged some Broadway productions as well, in addition to some tv series lensing.

Lightstone, a Jet-Age Drummer, Puts Commercial Eye on Berlin

Embassy Pictures' festival-hopping world traveler Leonard Lightstone, will be off on another overseas deal-making trip later this month following the opening of Embassy prez Joe Levine's Festival Theatre and Federico Fellini's "8½" there. He'll be going to Germany to close a distribution deal and attend the Berlin Film Festival. Then it'll be off to Tokyo for distrib talks and by then time will have come for Venice Film Fest.

Lightstone recently completed a \$600,000 deal in France with Edmond Tenoudji for the distribution in France and Belgium of the four Levine-Carlo Ponti coproductions slated for completion by the end of the year. This arrangement was part of \$2,000,000 in business written on these pix by Embassy during the recent Cannes Film Festival. With the projected German and Japanese agreements coming up, the total will hit \$3,000,000 in world biz logged by the company on the features, the exec v.p. estimates.

Deals were made for other Embassy pix as well during Cannes and are on the roster for consideration in the German and Japanese talks. These include "Queen Bee," "Landru," "Threepenny Opera" and others.

As far as the Ponti pix go, "Ghost at Noon," starring Brigitte Bardot and Jack Palance finished principal photography last Friday (7). Both "Empty Canvas," which stars Bette Davis, and "Yesterday, Today and Tomorrow," starring Sophia Loren and Marcello Mastroianni, are slated to begin filming in Rome July 1. Latter will also be lensed in Milan and Naples. As soon as Mastroianni completes his work in "Yesterday," he'll begin "Casanova," which will be filmed in France, Belgium, Italy, Spain, Switzerland, Scandinavia and Germany, using a leading lady from each country opposite him.

"Ghost," incidentally, may be a Venice Festival entry.

Also on the foreign scene, Embassy has a two-picture deal in the works with an un-named Yank company for production in England. One of these will star Peter Sellers, Lightstone says, and both will roll early in 1964. Additionally there is a production-distribution deal in the works with United Artists, Embassy already heavily meshed with Paramount on several pix, one of which, "Zulu," is currently lensing in South Africa.

KEY TO THE FUTURE MEETING AT PAR, N.Y.

Paramount homeoffice execs and field men spent two days last week analyzing a program called "Key to the Future." The talk was about upcoming releases and the sales and promotional anatomy of each. Charles Boasberg, president of Par Film Distributing, and ad-bu v.p. Martin Davis sparked the at homeoffice sessions. Key point for exhibitors is that Par has 15 productions set for release, only four of which are reissues. Latter are to be treated like new, bally-wise.

Retreads are "Don't Give Up the Ship," packaged with "Rock-A-Bye-Baby," and "To Catch a Thief" with "Vertigo," September.

New ones include "Nuttie Professor" and "Duel of the Titans," June; "Donovan's Reef," July; "Come Blow Your Horn," August; "Wives and Lovers" and "A New Kind of Love," October; "Fun in Acapulco," November; "Who's Been Sleeping in My Bed," "Who's Minding the Store?" and "Invitation to a Hanging," December.

For later on: "Seven Days in May," "Paris When It Sizzles," "Love With the Proper Stranger," "All the Way Home," "Carpenter's," "Becket" and "Lady in a Cage."

This clearly is a hefty schedule for a company which self-confessedly hasn't been particularly strong with its product on the basis of full-season's lineup. There have been good boxoffice films, but just on and off.

Company now hopes to have "The Key to the Future."

Bruce Cabot into A. C. Lyles' "Invitation to a Hanging" for Paramount release.

The H'wood Touch: \$250

Hollywood, June 11.

Coast premiere of "Cleopatra" at Pantages on June 19 appears certain to set a record for fund-raising via film preem tie-in. Gross looks like it will go \$300,000. Mrs. Norman Chandler's music center committee has bought out house (at its regular \$5 top admish scale) and is selling all the 1,500 seats at \$250 per. There will be no freebees at all that night.

Coin will go toward building 400-seat theatre in the L.A. music center complex—only facility in project not yet fully funded.

That the Hollywood industry is behind drive for the benefit can be gleaned from fact Y. Frank Freeman has assembled a group on industry leaders and they have pledged to raise at least \$100,000 in \$250 tax sales. Studio publicity directors committee also has met and plotted its participation.

If benefit goes clean gross would be \$377,750—out of which only cost of film and house for the night would be deducted. On the seven subsequent nights of "Cleopatra" run at the Pan other charity orgs are holding similar fund-raising capers, but none has a tab remotely near \$250.

'Cleopatra' Press

Continued from page 2

and with cash advance in guarantees by theatres all over the United States and Europe without precedent in the 60-odd year history of the motion picture.

Television, newsreels and all other media mean a congestion on Broadway that the N.Y. police will meet with riot strength mounties. The assignment of 105 men is believed a new high.

"Cleopatra" will open after only two press previews the previous day, Tuesday, plus the earlier un-reeling which was held for the Legion of Decency, which found the film oversexed. That fits in with the general idea which is part of the unexampled want-to-see. (LD allegedly "rated" its findings from a rough cut, not the final print).

Anticipation of the picture is fraught with its own dramatics, since the idea has been lodged that the film, which nearly wrecked a company, is the film which will float it free of its shoals. Reviews will appear in the N.Y. dailies tomorrow (Thursday) and in DAILY VARIETY in Hollywood then. In respect of the deadline, this weekly's review does not appear in this issue, but next.

Rex Harrison, the Caesar of the film, will be present tonight, but not the Liz-Dickie combo who are working in London on another film. Roddy McDowell will also be present along with the director, Joseph L. Mankiewicz and, the not-quite-forgotten man, producer Walter Wanger, whose memoirs are going the rounds this week.

President Darryl F. Zanuck will head the galaxy of 20th-Fox showmen. Mary Martin, Leonard Bernstein, Joan Fontaine, Tony Randall, Helen Hayes, Red Buttons, Ann Bacroft, Robert Ryan, Henry Fonda are known celebs due at the Rivoli. And Eddie Fisher who opens a show biz-timely booking at the Americana Hotel on Friday (14).

Note this: the British national dailies sending reps here are paying their fares and presumably also the \$100 tab.

Liggett Nicholas Crim, motion picture theatre owner at Longview, Tex., named as "Man of the Month for June" by the East Texas Chamber of Commerce. In 1921 Crim purchased a theatre in Kilgore and later owned four theatres in that city as well as several others in Texas and Louisiana. He served two terms as Kilgore's mayor and two terms as prez of the chamber of commerce there.

Cinerama for Las Vegas

Hollywood, June 11.

Harry Nace Jr., who prexies circuit of 20 theatres in Arizona, has acquired franchise to build first Cinerama theatre in Las Vegas. Construction of 1,000-seater is to start shortly and Nace will open house with either "Brothers Grimm," "How The West Was Won" or "Mad, Mad, Mad, Mad World."

"Grimm" has been SRO, reports Nace, at his Scottsdale, Ariz., theatre since it opened May 16.

Film Reviews

Continued from page 6

King Kong Vs. Godzilla

Reeves-Gordon Scott — and the main event, "King Kong Vs. Godzilla." From the mysterious East comes this monstrosity to end all monstrosities, the epic clash between the 30-year-old breast-beating, Hollywood born-and-bred gorilla with the overactive pituitary and the seven-year-old pea-brained, flame-throated, tail-wagging cross between a stegosaurus and a tyrannosaurus rex who fights out of Tokyo, Japan. Onward and upward with the arts.

The second coming of these two titans of the monster kingdom, along with public speculation over who wins this giant economy sized argument, should enable the two-for-the-price-of-one Toho production and Universal release make a quick but formidable splash in the saturation sphere. And, although not entirely played for laughs, many a filmgoer will find it comically irresistible.

The picture was filmed in Japan, and has been reinforced with added U.S. footage by producer John Beck the better to cover expository ground for English-speaking audiences without having to labor over an excess of post-dubbed explanatory passages. Actually, the exposition is hardly necessary. Kong and Pancho Godzilla just about speak for themselves.

The story, credited to Paul Mason and Bruce Howard, follows familiar trails, with a few surprises. One of these is the personality of KK. Now, all these years filmgoers have recalled this granddaddy of the skyscraper-chewing fraternity as a most impregnable, anti-social critter. Well, in this sequel, he turns out to be: (1) mentally superior to his colleagues-in-destruction, (2) benevolent, (3) chicken. True, he still has an eye for the ladies and likes to play with thorns, or room-shaped "els", but the new Kong runs and hides when he takes his first whiff of Godzilla's hot breath. Fortunately, he is given a chance to redeem himself for this shameful first round by the good citizens of Tokyo, who spray him with knock-out gas, haul him off through the air by helium balloon (are you picturing this?) to the foot of Mt. Fuji and dump him unceremoniously, in order that he might stop Big G, who came out of an iceberg, from turning the Japanese capital into a rockpile.

The battle that ensues could only be described by Don Dunphy. For the record, let it be noted that poor Kong takes one helluva beating until he gets what for him is the equivalent of Popeye's spinach—an electric charge. Fortunately, Godzilla hates the Japanese current. The bout ends in a virtual draw. Godzy vanishes in order that his option may, at some future date, be picked up by the studio. King swims south in the direction of his home, exotic Faroe Island, which resembles a kind of Japanese setting for a Crosby-Hope-Lamour "Road" rumpus.

The miniature work of the Japanese artisans under the direction of Inoshiro Honda is first-rate. Other production credits are fine. In addition to their own Godzilla, the Toho staff, exhibiting the well-known Japanese flair for duplication, has mounted a convincing facsimile of Hollywood's Kong. The human actors are thoroughly overshadowed by these larger-than-life creatures, even the pretty Japanese girl who does the Fay Wray bit in Freudian Kong's clamy claw.

One rather ironical sidelight. The Japanese characters, in discussing the means by which they might destroy or divert Godzilla, dismiss the atom bomb as a last resort, and never resort to it.

Tube.

JFK's Show Biz Magic

Continued from page 2

amply apparent, from a survey of areas in which similar presidential spinoffs have been attempted, that many have been successful. Greatly so.

Meader—Still!

Kingpin of the lot is, of course, the highly popular Vaughn Meader Cadence album, "The First Family," also an object of Kasin's attention, which catapulted Meader, from an obscure nitery comic to one of the hottest personalities in the business. (Sales are reported over 4,000,000). While not as strong a seller as the first, the "Family" Volume II currently is rising to similar stature, this week placing number 15 in the VARIETY music chart in only its second week of listing.

According to Duane Nugen, record operations manager of Wallich's Music City, a great many imitators have followed, some successful and other falling by the wayside. The Music City racks currently are filled with records like Len Weinrib's "Prez Conference (Capitol); "Sing Along With JFK," a collection of speeches using the actual voice of Kennedy and other political figures set to music (Reprise); "My Son, the President," Christopher Weeks (Clan); "The President Strikes Back," Marc London & Co. (Kapp); "Bernie Goes to Washington," with Yiddish vernacular interjected in a voice impression of Kennedy, by Bernie Berns (Jubilee); "Sing Along With Jack," Chuck McCann (Colpix); "He's In Charge Here," Martin Adam Wilson (Atlantic). The list, of course, is in the comedy field. Additionally, there are albums by nearly every known comedy recording figure including references to the President, either in name or with vocal impressions, as part of their running patter.

More Offbeat Entries

The field continues, according to Nugen, with even more offbeat entries. For instance, "At Home With That Other Family," George Segal-Gwen Davis concoction which depicts the Khrushchevs at home as the first family Russian style (Roulette); "The Other Family," Larry Foster-Marty Brill presentation in the same vein (Laurie); "Funny You Should Ask," a Morey Amsterdam album using the "Dick Van Dyke" cast in skits including one as a tour of the White House with Martha Washington and using a voice impression of Jacqueline Kennedy.

In two cases the President, unwittingly, was himself most cooperative. Words from his inaugural address in his own voice formed the basis of material used on "Sing Along With JFK," with background music and chorus added. On "Best of Washington Humor" (Cameo), compiled and narrated by Chet Huntley, Kennedy's own sense of humor shows in a satiric speech before a White House correspondents Assn. dinner.

Nugen points out a number of deejays and radio stations have refused to play some of the comedy material for reasons of individual policy. Number of the labels, for that matter, were one shot entries.

Some of the entrepreneurs have gone further. Following their "First Family" recording landslide, writers Bob Booker and Earle Doud, along with George Foster, recreated the material in a book tagged "The First Family Photo Album," published by Rolton House. Lloyd Harkema, of Pickwick Bookshop, reports tomes involving the President, both serious and humorous, are in constant demand.

Among the first to appear was "The JFK Coloring Book," a dime story-style product tagged at \$2 for well-heeled children. Another idea-man turned up with a takeoff on the old windup doll jokes, putting out "Caroline's Doll Book," which features members of the Kennedy family, drawn as dolls with keys in their backs. The Khrushchevs enter this area, too, with "Khrushchev's Top Secret Coloring Book" subtitled "Your First Red Reader."

Non-Books

Harkema tags them "non-books," a publishing term used for specialty, exploitation items which "have no literary merit and are compiled generally of pictures and captions." The term easily could

also be expanded to include "non-records."

Gerald Gardner, for instance, who wrote the "Who's in Charge Here" album, also is the author of several non-books. Among them are a tome of the same name, another called "Who's in Charge Here?," "Miss Caroline" and "The Quotable Mr. Kennedy." The latter he lists as in a more serious vein. "New Frontier Daze," a collection of baby photos, includes comedy captions linked with the nation's first family. Most sell in \$1-\$1.50 area.

On the other hand, the serious approach has been taken toward the President and his family in a total of 23 imported books about the office and his family in current circulation. There are exploitation items, here, too, much as "I Was Jacqueline Kennedy's Dress Maker," but most touch on the dignity and import of the office and its relation with the country.

Similarly, the Warner Bros. feature "PT 109," due for release shortly, treats of an important episode in our President's life and the television specials such as "Jackie Kennedy's Tour of the White House" and "Jackie Kennedy in India," have been striking in their informational nature.

Oh, yes—"U.S.A.," Kasin said, opens June 27 at the Cameo Playhouse. Russell Johnson, Mercedes Shirley, Barton Berman, Susan Dorn and Constance Dane have been signed for leading roles. And, obviously an extension of Kasin's flamboyant press agency, he reveals producer Blau has issued an official invitation to the Kennedys to be his guests at the opening performance.

Berlin Fest

Continued from page 2

Bibi Andersson, France's Francoise Brion, Spain's Carmen Sevilla and German's Horst Buchholz and Marianne Koch among others.

The U.S. jury for this year's Selznick awards has published the titles of six feature pix which will compete for these prizes. Britain's "Billy Budd" and "Taste of Honey," France's "Sundays With Sybil," Greece's "Electra," India's "Two Daughters" and Japan's "Hadaka Noshima" (The Naked Island). Eric Johnston, the president of the MPEA, will personally hand out the awards on June 30 at the Zoo Palast, the festival cinema.

Among the various frame events, the Assn. of Young International Film Critics will meet here and discuss the present problems of films.

Films Selective

Continued from page 3

more is in the business of reviewing pictures—even before they're seen. Perhaps unheard of downtown is the whimsicality of the public and the unpredictability of the film market.

Metro jumped over \$2 per share recently—and a fairly thorough check revealed that nobody knew why.

Cinerama busted out last Thursday (6) with a new single-lens production and projection system, demonstrated on the Coast. This was amid much big talk about revolutionary cost savings. Next day saw Crama drop 50c per share on the Amex.

One thing is for sure: Productions such as "Lawrence of Arabia," "How the West Was Won" and "Cleopatra" awaken the investing public's interest in the industry, but sometimes this awakening is good, sometimes bad.

Milt Goldstein in N. Y.

From Madrid Sales HQ

Milton Goldstein, foreign sales manager for Samuel Bronston Productions, in Manhattan this week from his Madrid base.

He'll be around the area for a few days and then a wide swing starting June 16 around Japan, Hong Kong, Manila, Australia and New Zealand.

TONIGHT AT 8 P.M.
THE WORLD PREMIERE
OF THE MOTION PICTURE
THE WORLD HAS
BEEN WAITING FOR
TAKES PLACE
AT THE
RIVOLI THEATRE

49TH STREET & BROADWAY



20th Century-Fox presents ELIZABETH TAYLOR in Joseph L. Mankiewicz' "CLEOPATRA" starring RICHARD BURTON ^{AS} "MARK ANTONY" • REX HARRISON ^{AS} "JULIUS CAESAR" • Also starring Pamela Brown • George Cole • Hume Cronyn • Cesare Danova • Kenneth Haigh • Roddy McDowall • Produced by Walter Wanger • Directed by Joseph L. Mankiewicz • Screenplay by Joseph L. Mankiewicz, Ranald MacDougall and Sidney Buchman • Music by Alex North Color by DeLuxe • In TODD-AO

Chi Nabs Eye Summer B.O. After Black Spring of Red Ink; Count on Ex-Roadshows A-Coming

Chicago, June 11.

Chicago neighborhood motion picture theatres are counting on four roadshow pictures to bail them out this summer from what they term "one of the blackest springs for red in a decade". According to the outlying owners, the disparity between downtown deluxer biz and nabe failures has never been greater.

While many of the causes for the current pessimistic outlook for smaller houses, particularly television and the exodus to the suburbs, have been around for 15 years, the past four months have the A-run house ops crying in their coffee at Spector's restaurant on Film Row.

A lunchtime analysis of the past four months by a quartet of exhibitors representing a dozen houses, brings forth the consensus that of 21 pix that have played in various combination in the outlying firstruns, only eight have been substantial winners. They were "Days of Wine and Roses," "Son of Flubber," "Baby Jane," "Gypsy," "In Search of Castaways," "Divorce—Italian Style," "To Kill a Mockingbird" and in some situations "Miracle of the White Stallions". There were scattered exceptions, but the rest often spelled red ink and were sometimes barely in the profit margin.

Every Third A Loss?

"Suppose," one of the owners said, "you were selling automobiles and you lost money on every third car. Would you stay in business very long?"

Despite tougher terms and restricted bookings, the exhibitors are hopeful that nabe runs of "Longest Day," "Mutiny on the Bounty," "Brothers Grimm" and "55 Days at Peking" will rescue them from the early hard times. It is their conclusion that current and upcoming downtown firstruns will not suffice to make up their losses.

Why do the exhibitors feel that the pictures that are hardticketed in the Loop do so well on grind in the neighborhoods? Most feel that price is a key factor. "A hot grind picture in the Loop will draw heavily from the neighborhoods," according to one owner, "because of the \$1.80 top. However, for the \$3.50 that a movie-goer has to pay for a roadshow, he is willing to wait a few months until we get it."

The nabe operators also see a ray of hope, albeit somewhat negative, in a law passed in the Illinois legislature last week banning Sunday sales of most merchandise. It will particularly hurt the new batch of hardtops opened in recent years in shopping centres because the discount stores will be closed on the Sabbath. This eliminates considerable traffic at the shopping centre theatres on Sunday, and the closer-in houses expect to benefit from it.

Writers Guild Wins in U Tiff

Hollywood, June 11.

Writers Guild of America West yesterday (Mon.) won an arbitration decision in its dispute with Universal over a contract signed in 1960, when a panel upheld the Guild. The 1960 pact providing for a percentage of the gross for writers of post-1948 pix sold to advertising-supported tv and television is the only one of its kind. Judge Lester Roth, impartial arbitrator on panel, voted in favor of Guild, and Paul Selvin, Guild rep on board, concurred. Dissenting was Frank Ferguson of 20th-Fox, the U rep on panel.

Judge Roth held that Universal had waived its right under the "favored nations" clause of pact it signed, that it had made its decision to keep that contract instead of taking a pact similar to that signed later by the Guild and major studios. He thus affirmed the existence and validity of the screen pact signed by in February, 1960.

Theatre Blown Apart

Denver, June 11.

An explosion of undetermined origin, followed by fire destroyed the recently remodeled and refurbished Paris theatre here Sunday (26).

The 364 seater had recently been purchased by Wally Nash of Kansas City from Art Theatre Guild who a few months before had remodeled the house. It was previously known as the Comet.

The theatre was dark at the time of the explosion and no one was injured by the blast which blew out two walls of the structure causing the roof to collapse.

MARTIN UNLOADS 10 IN ALABAMA BURGERS

Columbus, Ga., June 11.

Ten Martin Theatres in six Alabama towns have been sold to an organization headed by Fred McLendon and Max Connert. Transfer of the properties took place Saturday (1). Locations included Andalusia, Atmore, Brewton, Evergreen, Florala and Greenville, Ala.

Martin headquarters here disclosed that W. A. Kennedy, manager of Colbert Theatre, in Sheffield, Ala., has been transferred to the Joylan Drive-in, Florence, Ala. Billy Jenkins succeeds Kennedy at the Colbert.

Bill Blane, manager of Ritz, Valdosta, Ga., will be manager of circuit's new 1,200-seat Rialto in Atlanta, scheduled to open early in July. Quinton Green, now in Martin's Atlanta Booking Office, will succeed Blane.

Danish Ex-Consul in L.A. Chiefs Foreign Reporters

Hollywood, June 11.

Sven Rye, for many years Danish vice-consul in Los Angeles, has been elected proxy of the Hollywood Foreign Press Assn. Elected also were Hilda Ulloa, vicepres; Herbert G. Luft, returned as secretary; Victor Huolguin, reelected treasurer.

Bertil Unger becomes board chairman for upcoming season, with board members-at-large Saverio Lomedico, Frederick Forges, retiring proxy Miguel de Zarraga and Hildred Soltker. Luft also remains chairman of International Film Committee.

KAUFMAN TO CLEVE, FRED MAYER SUCCEEDS

Albany, June 11.

Jack Kaufman, Universal sales representative in the Albany exchange area for the past four years, assumed Monday (10) the post of Cleveland branch manager. He was succeeded here by Fred Mayer, whose first association with Universal was made about 32 years ago, through its founder, the late Carl Laemmle.

Laemmle hired Mayer, who was sent to the old U laboratories in Fort Lee, N.J.

Par-Levine's 5th

Continued from page 3

of \$5,000,000, Paramount is supplying all the dough in return for world-wide distribution. Embassy owns half of the picture and Levine gets a fat fee as coproducer. Embassy also handles all ad-pub work on the project. In the case of "Zulu," currently filming in Natal, South Africa, a three-way coproduction involving Levine, Britisher Stanley Baker and Paramount, Par is putting up major capitalization for the estimated \$3,000,000 budget. Embassy will distribute in the U. S. and Canada and Paramount has the rest of the world.

From "Carpetbaggers," the character of Nevada Smith is to be lifted and a film pegged to him, also scripted by John Michael Hayes who's getting \$125,000 for his "Carpetbaggers" adaptation. As in the case with this latter pic, "Nevada Smith" is budgeted at \$5,000,000 to be put up by Paramount, with Embassy owning half, Levine getting a producer's fee and Embassy handling ad-pub. Likewise the \$3,500,000 - budgeted adaptation of Harold Robbins' "Where Love Has Gone." Par again distributes for the world.

Although the cash outlay for Paramount is considerable, the studio still has the advantage of directly overseeing the making of the pic on its own lots, thereby coming out ahead as compared with an outright buying arrangement of a completed property. Embassy, of course, gets its pix made at the right price and benefits financially in the process, retaining the all-important merchandising campaigns. What the deal on the fifth feature will be isn't indicated.

Levine will be spending considerable time on the Coast as an "employee" of Paramount's during the "Carpetbaggers" filming and has personally taken a hand in some production matters already, such as casting. He was present at the company's stockholder's meeting last week and had a few pleasant remarks to say about the outfit. Reports emanating from Europe of plans to merge the companies are resoundingly denied by both sides.

Again, Evelyn Nesbit Thaw

Evelyn Nesbit Thaw and Technicolor, two widely separated theatrical phenomena, are recalled in a new book authored by Richard O'Connor and published at \$6.50 by Little Brown. The actress and the color process figured in the career of William Travers Jerome, the protagonist of "Courtroom Warrior." Jerome was District Attorney at the two Thaw trials and long afterwards, an early chairman of Technicolor just as it crashed through by signing up 30 Warner Bros. musicals.

It is the Thaw case which is the fascinating part of the book. This case has now edified three generations of scandal-loving mortals. It was the perfect circulation spree for the dailies at the time as it was endlessly reprinted for decades in the Sunday Supplements. Everything combined—the weird sexual and personality traits of the murderer, the fame and foibles of the victim, Stanford White, the sensational nature of the murder, in full view of hundreds of people, some of whom thought it part of the opening night performance of a new roof garden musical at the old Madison Square Garden.

Yellow journalism was rampant in the era of the Thaw case nor did humanity in the aggregate look good with its holier-than-thou-but-omit-no-details fervor. Stanford White may have been the most befooled celebrity of his day, as O'Connor hints, but his friends and family at the time seemed to have cringed and fled from the notoriety. The story told of drugged champagne and seduction was farfetched to say the least, especially when the seductee returned on several later occasions to repeat the revolting act. Thaw's "defense of the American home" was the grist of middleclass posturing since the episode of alleged seduction occurred five years prior to his marriage to the wife he was "protecting" by indulging in his love of punishing people, a propensity he kept displaying.

Jerome, who was a page one figure for decades, fought Tammany, cleaned up the Tenderloin, deprived the famed Dick Cane-field of 5 East 44 Street of his "art gallery" status behind which he operated his fashionable gambling casino in the mad days. Jerome had another claim to fame: he was a cousin of Winston Churchill, whose mother was a Jerome.

As for Evelyn Nesbit Thaw she lives today in Los Angeles, doing ceramics and declining to discuss the men in her life.

Land.

Lutherans to Try a Third Feature

Cleaned Up With 'Martin Luther' But 'Question 7' Did Not Payoff

H&K Chain Expanding

Dayton, O., June 11.

H&K Enterprises Inc. of this City has added two more establishments to its operations, bringing the total to seven. John Holokan, president, and John C. Keyes, vice president, said they have purchased the Rialto Theater, from the Clegg interests. It is being remodeled. H&K also assumed operation of the New Paris Theater, formerly known as the St. Paulo. A new operating policy including reruns of all-time great films, is planned there.

GIRLIE CALENDAR WIN BRINGING SKIN FILMS

Albuquerque, June 11.

Albuquerque seems to be opening up to nudie films, girlie mags, and exotic dancers—apparently result of court decision earlier this spring favoring the 1963 Playboy girlie calendars.

Used to be that the bluenoses were in complete control of this desert town, but since a recent municipal court decision favoring the Playboy calendars, after a long fight over the possible sale of them, lots of bosoms and so-called risqué material are popping out all over the place.

After the decision, the nudie film "Not Tonight Henry" went for three solid weeks at Don Pancho's Art Theatre. Then along came the Roxy Art Theatre, which showed one nudie pic, "Eve and the Handyman" and followed it with current offering "Immoral Mr. Teas." Not a peep from the police.

The newly-remodeled 400 Club started a series of strippers, and that policy has been continued without a complaint.

New Hardtops Rising; Lotsa Parking Area

Philadelphia, June 11.

Holiday Theatres Inc. is building two 1,000-seat conventional hardtops in Allentown, Pa., and Stratford, N.J. Both houses will have parking space for from 1,800 to 2,000 cars.

Robert Ellis, president of Holiday, is the son Martin Ellis, head of Ellis Theatres here. The two chains have no connection.

Limbort Joins Broumas; Prime Much Construction

G. N. Limbort has been named v.p. of Broumas Theatres, a national chain, and will serve as assistant to John G. Broumas, president of the circuit. He'll be in charge of development, design and construction of all new Broumas Theatres.

Concentrating on theatres in shopping centres, the chain is presently building houses in Poughkeepsie, N.Y.; Youngstown, Ohio; Melbourne, Fla., and Jacksonville, Fla. These are all in centres built by the Edward J. DeBartolo Companies of Youngstown where Limbort was once chief architect before leaving to form his own operation, and he is plotting five additional Broumas houses in forthcoming DeBartolo centres planned for Florida, Michigan, Ohio and Maryland.

In addition to the theatres built with DeBartolo, Broumas also has shopping centre houses in Carrolltown, Md. and Berwyn, Md. Future similar theatres include projects in North Carolina, Maryland and Virginia, with construction to start shortly. Limbort will headquarter in Youngstown, shuttling between that city and Wheaton, Md., where the Broumas chain has its exec offices.

Prez Broumas is proxy of Maryland Theatre Owners of America and assistant to John Stembler, national TOA prez.

Chuck Connors with Doris Day in "Pocahontas O'Toole," upcoming Martin Melcher indie production.

Universal has exclusive seven-year pact with John Gavin.

Minneapolis, June 11.

After cleaning up big with its first feature film, "Martin Luther," which had its preem here in 1953 and which has played to an estimated 80 million people, grossing \$2,500,000 and netting a profit of some \$800,000, the Lutheran Film Associates has come acropper with its second picture, "Question 7."

However, despite the second release's disappointing boxoffice experience, Robert E. A. Lee, the Associates' executive secretary, has informed local evening Star staff writer Willmar Thorkelson that the Associates will not abandon the feature-producing field.

A script committee has been evaluating themes for a possible third film, Lee says. Serious consideration is being given to a proposed film that would be constructed around the life of famed composer Johann Sebastian Bach, a Lutheran, according to the secretary.

Final "Question 7" theatre showings are now taking place. While the response to "Question 7" has been "disappointing," the Associate directors "remain firm in their conviction that the investment in the picture was well worthwhile," Lee told Thorkelson. This is because it deals with a timely subject—the conflict of Christianity and Communism in East Germany—and "has resulted in Christian witness."

Lutheran Film Association comprises representatives of the National Council, the American Lutheran Church, the Lutheran Church in America and the Lutheran Church-Missouri Synod.

MCA Meeting

Continued from page 3

other stockholders and suggested that Rackmil be rewarded by an increase in salary. (Under taxes such increment is largely illusory—Ed). Another questioner flatly wanted to know how the stock grant to Rackmil had come about. Stein answered that it was a decision by the board of directors. The motion was carried by a vote of 4,550,165½ for and 30,355 against. Unlike previous meets, several ballots were filled out on the floor.

Echo of Malibu

The "other business" part of the session brought out a question as to the possibility of a dividend this year, to which Stein replied that there "were no plans at this time." Another stockholder wanted to know whether MCA was keeping an eye on the proposed super-studio to be built at Malibu Beach by 20th-Fox, Metro and Columbia. Stein said that they were aware of it and that he thought that MCA's regular expansion plans would keep them in a competitive position.

Pressed by reporters for a prediction as to the financial prospects for the next quarter and for the year, Wasserman answered that any statement that he would make would be "pure speculation" and he would prefer not to do so.

There were a few other less relevant questions, but no one asked why, despite a net income of \$12,708,849 in 1962 (compared with \$10,916,554 the previous year), coffee and rolls were not served at the morning meeting as they had been in previous years. The vocal minority stockholders, had they known, would probably have approved the austerity program.

Marcal Now Pacific's

Los Angeles, June 11.

Pacific Drive-In Theatres has added two operations to its circuit. In association with Principal Theatres, chain has taken over the Marcal Theatre, 1,000-seat Hollywood Blvd. house, from exhib Mark Hanson and will reopen it in mid-July after complete remodeling.

In another deal, it is partnered with Sterling California Theatres in building a new 1,000-seat hardtop in Torrance, near the beach from L.A. Opening is set for mid-September, new showcase to be named the Rolling Hills.

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"HEAVENS ABOVE" IS
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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 3
This Date, Last Year 1

"GUNFIGHT AT COMANCHE CREEK"
Prod.—Ben Swann
Dir.—Frank McDonald
Audie Murphy, Colleen Miller, Davey Davidson, Laurie Mitchell
(Started June 5)

AMERICAN INT'L

Starts, This Year 5
This Date, Last Year 2

"A COLD WIND FROM HELL"
(SWP Prods.)
(Shooting in Madrid)
Prod.—Richard C. Meyer
Dir.—Sidney W. Pink
Barry Sullivan, Martha Hyer, Sherry Moreland
(Started March 25)

COLUMBIA

Starts, This Year 9
This Date, Last Year 10

"THE LONG SHIPS"
(Warwick Films Prods.)
(Shooting in Yugoslavia)
Prod.—Irving Allen
Dir.—Jack Cardiff
Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino
(Started March 19)

"FAIL-SAFE"
(Youngstein-Lumet)
(Shooting in New York)
Prod.—Dir.—Sidney Lumet
Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Fritz Weaver, Larry Hagenman, Russell Collins, Russell Hardie, Nancy Berg
(Started April 15)

"THE THREE STOOGES GO AROUND THE WORLD IN A DAZE"
(Normandy Prods.)
Prod.—Dir.—Norman Maurer
The Three Stooges, Jay Sheffield, Joan Freeman, Peter Forster, Walter Burke, Maurice Dallimore
(Started May 9)

"LILITH"
(Cenaur Enterprises)
(Shooting in Maryland)
Prod.—Dir.—Robert Rossen
Warren Beatty, Jean Seberg, Peter Fonda, Kim Hunter
(Started May 6)

WALT DISNEY

Starts, This Year 3
This Date, Last Year 1

"MARY POPPINS"
Prod.—Bill Walsh
Dir.—Robert Stevenson
Julie Andrews, Dick Van Dyke, Glynis Johns, David Tomlinson, Ed Wynn, Hermione Baddeley, Karen Dotrice, Matthews Garber
(Started May 6)

"A TIGER WALKS AMONG US"
Prod.—William Anderson
Dir.—Norman Toka
Brian Keith, Vera Miles, Kevin Corcoran, Sabu, Una Merkel, Arthur Hunnicutt, Merry Anders, Peter Brown, Doodles Weaver, Theodore Marcuse
(Started May 13)

METRO

Starts, This Year 9
This Date, Last Year 9

"OF HUMAN BONDAGE"
(GCM-Seven Arts)
(Shooting in Ireland)
Prod.—James Woolf
Dir.—Ken Hughes
Kim Novak, Laurence Harvey, Siobhan McKenna, Robert Morley, Bryan Forbes
(Started March 4)

"SUNDAY IN NEW YORK"
(GCM-Seven Arts)
(Shooting in New York)
Prod.—Everett Freeman
Dir.—Peter Tewksbury
Cliff Robertson, Jane Fonda, Rod Taylor, Robert Culp, Jo Morrow, Jim Backus
(Started April 21)

"TWILIGHT OF HONOR"
(Farberg-Seaton Prod.)
Prod.—William Perleberg, George Seaton
Dir.—Boris Segal
Richard Chamberlain, Nick Adams, Jean Blackman, Joey Heatherton, Claude Rains, James Gregory, Pat Buttram, Donald Barry, Linda Evans, Lee Anthony
(Started April 30)

"THE PRIZE"
(Goehury Prods.)
Prod.—Pandro S. Berman
Dir.—Mark Robson
Paul Newman, Edward G. Robinson, Mike Sommer, Diane Baker, Leo G. Carroll
(Started May 14)

PARAMOUNT

Starts, This Year 9
This Date, Last Year 5

"SEVEN DAYS IN MAY"
(Seven Arts-Jack-Frankheimer)
Prod.—Pandro S. Berman
Dir.—John Frankenheimer
Burt Lancaster, Kirk Douglas, Fredric March, Edmund O'Brien, George Macready, Martin Balsam, Andrew Duggan, Richard Anderson, John Larkin
(Started May 20)

"INVITATION TO A HANGING"
(A. C. Lyles Prod.)

Prod.—A. C. Lyles
Dir.—William Claxton
Rory Calhoun, William Bendix, Richard Arlen, John Agar
(Started June 3)

20th CENTURY-FOX

Starts, This Year 4
This Date, Last Year 2

"TAKE HER, SHE'S MINE"
Prod.—Dir.—Harry Koster
James Stewart, Sandra Dee, Audrey Meadows
(Started April 22)

"MOVE OVER, DARLING"
Prod.—Aaron Rosenberg, Martin Melcher
Dir.—Michael Gordon
Doris Day, James Garner, Polly Bergen, Thelma Ritter, Fred Clark
(Started May 13)

"THE WINSTON AFFAIR"
(Talbot-Pennebaker Prod.)
(Shooting in England and India)
Prod.—Walter Seltzer
Dir.—Guy Hamilton
Robert Mitchum, France Nuyen, Trevor Howard, Keenan Wynn, Sam Wanamaker, Alexander Knox
(Started June 4)

UNITED ARTISTS

Starts, This Year 5
This Date, Last Year 9

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod.—Dir.—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, Michael Ansara, David Hedison, Michael Tolan, David McCallum, Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinkerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Sheiner, Joe Sirola, Marien Seldes, Nehemiah Persoff, Rodolfo Acosta, Chit Stratton, Ron Whelan, Donald Pleasence, Phil Coolidge, Angela Lansbury, Victor Buono, Martin Landau, Telly Savalas, Robert Loggia, John Crawford, Johnny Seven, Shelley Winters, Pat Boone, Claude Rains, Frank de Kova, Abraham Sofaer, Paul Stewart, Harold J. Stone, Enid Jaynes
(Started Nov. 5)

"WHEREVER LOVE TAKES ME"
(Helmia Prod.)
(Shooting in Malaysia)
Prod.—Robert Arthur
Dir.—Lewis Gilbert
William Holden, Susannah York, Capucine, Tetsuro Tamba
(Started March 11)

"ONCE UPON A SUMMER"
(Tony Richardson Prod.)
(Shooting in Ireland)
Prod.—Oscar Loewenstein
Dir.—Desmond Davis
Rita Tushingham, Peter Finch
(Started April 22)

UNIVERSAL

Starts, This Year 6
This Date, Last Year 5

"WILD AND WONDERFUL"
(Harold Hecht Prods.)
Prod.—Harold Hecht
Dir.—Michael Anderson
Tony Curtis, Christine Kaufmann, Larry Storch, Marty Ingels, Jacques Aubuchon, Pierre Olaf, Fifi O'Orsay, Sarah Marshall, Marcel Hillaire, Jules Munshin, Cliff Osmond
(Started April 12)

"KING OF THE MOUNTAIN"
(Universal-Pennebaker-Lankershim Prod.)
(Shooting in France)
Prod.—Stanley Shapiro
Dir.—Ralph Levy
Marlon Brando, David Niven, Shirley Jones, Dottie Goodman, Aram Stephan, Norman Alden, Marie Windsor
(Started April 16)

WARNER BROS.

Starts, This Year 5
This Date, Last Year 5

"ACT ONE"
(Dore Schary Prod.)
(Shooting in New York)
Prod.—Dir.—Dore Schary
George Hamilton, Jason Robards Jr., Sylvia Straus
(Started April 30)

"4 FOR TEXAS"
(SAM Prod.)
Prod.—Dir.—Robert Aldrich
Frank Sinatra, Dean Martin, Anita Ekberg, Ursula Andress, Bette Davis, Victor Buono, Charles Bronson
(Started May 24)

INDEPENDENT

Starts, This Year 8
This Date, Last Year 8

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir, Rafael Calvo, Friedrich Ledebur
(Started Jan. 14)

"THE CREEPING TERROR"
(Metropolitan International Pictures)
Prod.—Dir.—A. J. Nelson
Vic Savage, Shanon O'Neil
(Started May 17)

"THE FOOL KILLER"
(Ely Landau Co.)
(Shooting in Knoxville, Tenn.)
Prod.—David Friedkin
Dir.—Servando Gonzalez
Anthony Perkins, Eddie Albert Jr.
(Started May 30)

Theatres Get 'Macbeth'
Pic Made for Television

George Schaefer's tv production of "Macbeth" costarring Judith Anderson and Maurice Evans, will be distributed as a theatrical film. Harold Wiesensthal's Capri Films has set a deal with Schaefer's Compass Productions to market the 108-minute color pic in the U. S.

Schaefer directed the film, which was produced on location in Scotland with interiors lensed in a London studio. While it was shown on tv in the States, the pic was released by British Lion for theatrical distribution throughout the rest of the world. The feature will make its U. S. theatrical debut in mid-October in New York and Kansas City.

Originally-presented on tv in 1960, "Macbeth" won five Emmys, including program of the year and program achievement in drama of the year. In addition, Schaefer got an award for his direction and Evans and Miss Anderson corralled Emmys as best actor and best actress, respectively. The show was reprised the following year.

Unionist Likes
Film Tax Credit

Washington, June 11.

Coast film craft union leader Don Haggerty and Four Crown Productions have sent the Internal Revenue Service their endorsements for a proposal to give producers a 7% investment tax credit over five years for each film.

The idea, originally advanced by rep Roman Pucinski (D. Ill.) is being considered by IRS as it hears views from all segments of business on implementing the investment credit provision written into the tax bill passed by Congress last year.

Haggerty and Four Crown dispatched their views to IRS via letters to rep Pucinski. Haggerty was sked to testify here but had to make a last minute change in plans to appear before a legislative hearing in Sacramento, Calif.

Haggerty, who is also secretary-treasurer of the committee to promote American-made motion picture production.

The incentive must apply to every motion picture as a separate entity and investment, Haggerty said. Specifically, the credit should include all equipment, all scenery, talent, he concluded.

In separate letters, three officers of Four Crown said, as indie producers, they would benefit from the proposal. Fred Gebhart, prez; Harry Golud, v.p. for public relations; and Bob Kinoshita, art director, all wrote that the credit "would encourage more producers to make pictures in this country instead of seeking relief by going to foreign locations."

Motion Picture Assn. of America sent its views by letter. Contents were not disclosed.

Question before IRS is whether film companies can be included under credit production originally intended as an investment incentive for large manufacturers.

Pucinski earlier told VARIETY film companies would not have to set up a separate corporation for each film to qualify for the credit. This misunderstanding has caused large producers to throw cold water on the proposal.

CURTAILED FILM ROW

One Building Now Most Of Albany's Sales HQ

Albany, June 11.

Another change on the second floor of the RTA Building, which now houses all of the depleted local "Film Row" except the Metro exchange and Max Westeb's foreign-product branch, will place Columbia in a smaller office to be created next to Warner Bros., and moves Alan Iselin's Drive-in Theatres quarters from another section into the recently-occupied-by-Columbia layout. The latter includes a manager's inner office.

Incidentally, Columbia has a new booker, Douglas Hermans, affiliated with 20th Century-Fox in the same capacity, until a cutback last fall.

Other distributors leasing space in the RTA Bldg. are Allied Artists, UA and Paramount.

New Conejo, 854, Opens

Los Angeles, June 11.

Fox West Coast Theatres has opened its new \$400,000 Fox Conejo, seating 854, in Thousand Oaks, some 30 miles from downtown L.A. House will be first of five new openings this summer for National General Corp., parent company of FWC.

Other upcoming new entries for 225-house circuit include theatres in San Jose, Palos Verdes and Northridge, all in California—and Albuquerque, New Mexico. Chain also will reopen the newly-renovated Fox California Theatre, San Diego.

ST. PAUL'S DELAYED O.O.
OF 'GRIMM' & 'BOUNTY'

St. Paul, June 11.

With "Wonderful World of Brothers Grimm" (MGM) and "Mutiny on the Bounty" (MGM) having opened last week at two loop theatres for their local firstruns on a continuous policy after having concluded long roadshow runs in Minneapolis several months ago, film circles currently are making much ado over the movie differences between the adjoining Twin Cities as far as roadshow pictures' public viewing is concerned.

This difference permits localities to see such pictures sans hard-tickets at much lower prices than the other Twin, Minneapolis. However, they see the biggies under much less favorable projection conditions.

With its 313,414 population, according to 1960 census figures, St. Paul has nearly a 70m equipped showhouse, whereas Minneapolis, population 482,872, boasts a number of them. This undoubtedly helps to account for the locally not relished fact that roadshow pictures have been playing their Twin Cities' hardticket firstruns exclusively in Minneapolis and don't come here at all until some time after they've finished long engagements in the other Twin.

"Wonderful World," now at the local loop Strand at adult \$1.50 admish after 5 p.m., instead of the regular \$1 or \$1.25, ran for six months at the Minneapolis Cooper Cinerama theatre with a \$2.50 top, finishing last March 12. It's here on a flat 35m screen instead of via Cinerama.

"Mutiny," which also opened last week at the loop Riviera here, similarly admish scaled, had a Minneapolis \$2.65 top at the other Twin's downtown Academy where it ran 17 weeks to April 17 at the downtown Academy with the latter's 70m screen. The Riviera is equipped only for 35m. Incidentally, it's the first Cinerama picture ever to be seen in St. Paul.

The Twin Cities' downtowns are 10 miles apart and the two towns are built up together. Under all of the circumstances the simultaneous local engagements of the two erstwhile roadshow pictures are being watched with much interest in film circles. Among the things being pointed out is that at least the two films haven't released yet to Minneapolis nabe houses for subsequent runs.

Airconditioning Work

Ends Matinees for June

Schenectady, June 11.

Fabian's State here has discontinued weekday matinees during June to permit installation of air-conditioning. House, managed by Robert Dawsey, starts Monday-through-Friday screenings, at 5 p.m.

Presently, only two theatres are open in Schenectady. The Colony, operated by Wilhelm-Thornton in the Bellvue section of the city, is closed for the summer. It was on a weekend schedule.

Winnipeg Loses Rialto

Winnipeg, June 11.

Rialto Theatre, 48-year old downtown film house has been closed and is expected to be auctioned by its owners, Carlton Realty.

The 500-seat theatre, in the heart of the city's low rent rooming house district, opened in 1915 as the Majestic. For years house specialized in first-run "B," and in recent years had been playing only re-releases.

Leon Shamroy reoptioned by 20th-Fox, marking continuous association with studio since 1938.

'Peking' Opens
Big in 15 Markets

Samuel Bronston's "55 Days at Peking" has opened strongly with a gross of \$440,000 in its first two weeks of national release. Pic opened May 29 at 21 theatres in 15 cities and racked the total through yesterday (Tues.).

Only hardticket location for the \$8,500,000 film was the Michael Todd Theatre, Chicago, where "Peking" registered a \$15,000 take. In four New York houses, pic tallied \$150,000 at the RKO Palace, Trans Lux 85th Street, Albee and RKO 23d Street. At Warner in Washington, "55" scored a \$30,100 take and in Philadelphia at the Stanton, it hit \$30,200.

Playing 11 performances a week but not reserved seat engagement at the Beverly Theatre in Los Angeles, "Peking" registered \$30,100. In San Francisco, at the Coronet, film hit \$25,000. Playing four Toronto houses, the Bridgecliff, Westwood, Capitol and Tivoli, the Bronston film tallied \$32,000.

Allied Artists, in setting the release campaign for "Peking," had decided to abandon a totally hardticket policy as was used for "El Cid" and others due to the summer release time and other factors in the changing exhibition patterns across the country. Idea was to establish the film as a b.o. winner as quickly as possible and capitalize on this summer payoff as fast and with as much penetration as possible. Accordingly, the film goes into a wider break in about three weeks and then goes multiple by the end of July.

Pic is running above gross average in many situations, setting up to later multiple breaks. It's estimated that "Peking" will play 1,500 to 1,800 bookings by summer's end.

It will be playing a minimum of eight weeks in Chicago, nine frames in Los Angeles, four weeks in New York. The four-week minimum prevails in most outlets. This type of release schedule, with its varied policies at the different locales, represents something of an experiment in releasing patterns for such a high budget film and is being watched closely by the Bronston office, which will be distributing future pic produced by the maker, the first being "Fall of the Roman Empire" which will be finished lensing later this summer.

SCHINES DENIED LOSS
ON PATROON RADIO CO.

Washington, June 11.

Schine Chain Theatres Inc. can't write off in taxes the nearly \$1,000,000 it advanced to a subsid, Patroon Broadcasting Co. Inc., the U.S. Tax Court ruled.

Judge Marion Harron upheld the argument of Internal Revenue Service that the \$986,483.67 advanced by Schine to Patroon was contribution to capital "for the purpose of establishing that corporation in business and keeping the business in operation."

Schine had contended the \$591,603.68 it tried to write off taxes was a deductible partially worthless debt.

Schine's advances were made from 1948-55. The theatre company tried to write off the \$591,603 for its fiscal year ending Aug. 31, 1955.

Patroon Broadcasting licensee of WPTX, Albany, N.Y. was bought by Schine Theatres in September, 1947. Since then at least 10 of Patroon's 16 officers and directors were Schine officials.

In ruling against Schine's claim of a debt, court said the theatre company "did not make real or bona fide efforts to enforce" repayment from Patroon.

Trio Get Crest, Balto

Baltimore, June 11.

GFS Theatre Corp., headed by Joseph C. Grant, Jack Fruchtman and Aaron B. Seidler, has signed long term lease for the Crest Theatre, one of largest local neighborhood houses.

With signing, Crest becomes part of the JF Theatres and Affiliated Theatres which now includes four downtown houses and five more in suburbs. Seidler, general manager of Affiliated Theatres, will be general manager of the Crest.

THE BIRDS
IS COMING!



"The Birds" tell me every showman uses trailers,
the "best director" to your boxoffice.

Alfred Hitchcock
Producer-Director
"The Birds"
A Universal Release

NATIONAL *Screen* SERVICE
PRIZE BIRD OF THE INDUSTRY



'Ghoul' 'Blood' Sweet B.O. Music Via Corn-Macabre Barnum Bally

A few execs at Metro played it cool; they had a couple of un-intellectual film productions in a package and made no bones about quality. Indeed, what bones could have been made about "Werewolf in a Girls' Dormitory" (subtitled The Ghoul in School) and "Corridors of Blood."

The approach to market may sound like gag stuff—except that the Metro-ites have a decided hit on their hands, and, importantly, no one has gotten a carnival count.

The promotion has been tongue-in-cheek, for sure, but the money in the till has been for real. And not in one instance has an effort been made to delude anybody into expecting that the films were anything but cornball thrillers. A hearse driven around town heralding the openings might suggest: How corny can you get?

This is old-fashioned showmanship, states Fred J. Schwartz, head of the special MGM unit handling the two pictures. He adds: "The public has got to be excited about pictures, any pictures. Imagine what might have happened if we had a couple of quality pictures!"

Point he underlines is that extra effort was exerted to sell these low-budgeted items, with some imagination in the creative "sell"—and nobody goes away mad. The two features perhaps mean little in the overall MGM scheme of things. But the package will gross \$700,000 to \$800,000 in terms of domestic rentals. This is a lot of "boodle" for a small unit such as that headed by Schwartz and includes sales head Jack Schlaifer and promotion chief Si Seadler. Schlaifer, by the way, figures the domestic distribution gross at \$1,000,000. Seadler's the man who christened the package "Nervorama." Unit is a spirited, tiny group which also handles reissues.

The Schwartz, Seadler, Schlaifer troika is in large part away from the MGM organization. They're out to sell what almost might be called castaway product, principally reissues via independent regional distributors, and items from the out-

side. They're enthusiastic, it appears, and this helps.

Perhaps of most significance of all is that all three execs go some distance back on the calendar. Schwartz as circuit head (Century Theatres), Seadler as MGM's ad chief and Schlaifer as a distribution exec. Fifty-ish Schwartz is the youngest.

All have an affinity for the Barnum & Bailey.

The invitations to the press for screenings of their product read this way: "You mean you really would like to review 'Werewolf in a Girls' Dormitory' and Boris Karloff in 'Corridors of Blood'?"

"Okay, if that's the way you feel, you're the boss! We shudder at the very idea of having to show them to you, but if you are game, so are we."

Ad copy for the public is vivid, and, in the eyes of some people, outlandish in this day and age, might say the sophisticates. But money doesn't have to be sophisticated, say the Metro-ites.

The youngsters particularly are buying, relates Schlaifer, and for this reason he's pressing for the weekend bookings, like Friday night at the drive-ins. Interesting footnote is that the gross at the New Amsterdam, a grind on Manhattan's 42d Street Theatre, was \$17,000 in five days. No doctors and lawyers, perhaps, in the audience, but there's still a part of the public that responds to this sort of stuff.

COL & 3 KOHLBERG CHI DRIVE-INS SETTLE SUITS

Columbia and three drive-in theatres in the Stanford Kohlberg chain in Chicago have settled their courtroom differences.

Under terms of the agreement Col received a check for an undisclosed amount covering alleged improper handling of passes, heater charges and discount tickets. At the same time the theatres agreed to withdraw an antitrust suit which had been filed against Col.

Obscenity a Myth?

Columbus, O., June 11. Dave Cornwell, president of the Columbus Operators' local, told Ron Pataky, theatre editor of the Citizen-Journal, that in all the 54 years he's been working in the booth he's never seen an obscene film. Cornwell, who started as a projectionist in 1909 at the old Livingston neighborhood house. He's still working, currently at the Drexel in suburban Bexley. He will be 71 May 22.

Obscenity? "It's mostly in the mind," says the veteran. "I've never seen a picture I'd call obscene. I don't think that way. When I hear a person crying about all the filth in movies, I can't help but wonder what's going on in the back of his mind."

Boston Switcheroo: Garage Now Theatre

Boston, June 11.

Heard about motion picture theatres being turned into garages? Well, they've switched it in Boston. They've turned a garage into a theatre.

New Cinema at Kenmore Square, a 320-seat art house, was built in the Cities Service Bldg., which used to be a garage and gasoline station. As a matter of fact, its marquee juts over what was formerly the gasup front.

Opening Wednesday (29) with home town boy Joseph E. Levine's Embassy release of Ely Landau's "Long Day's Journey Into Night" by Eugene O'Neill, the new arter got off to a flying start. With a morning price of \$1.40 and a p.m. and eves ticket of \$1.90, the little theatre will crash through with a torrid \$10,000 or more for its first week, cracking records for comparable seat houses.

Opening to a \$1,040 day, the theatre, first to be built in Boston in over 30 years, ground out a torrid \$1,900 on the holiday and cracked \$2,000 day following staying on that figure or over as the picture built.

George Kraska, Embassy exploitation chief in Boston, set two vip preems before opening and plotted adpub campaign.

NEW MEXICO'S 17TH CONCLAVE NEXT WEEK

Albuquerque, June 11.

The 17th annual state convention of the New Mexico Theatre Assn. comes back to Albuquerque this year, after an absence of two seasons. Last year's session was held in mid-July in Farmington, 200 miles northwest of here.

This year's conclave will be headquartered at the Albuquerque Hilton Hotel, and is scheduled for Tuesday and Wednesday (18-19). Approximately 250 are expected for sessions, including state's theatre exhibitors, film row folk from Denver, El Paso and Dallas, concessionaires and suppliers and others.

Among the major highlights of the two-day affair will be a Wednesday luncheon address by the state's Democratic governor, Jack Campbell, who has been strong in touting more emphasis on attracting tourist coin to the state. He is expected to plug his overall recreation program, with added push on how film industry can lure some of visitors' money.

Extra-curricular activities for theatremen at the conclave will be a "film man's golf tournament" on Wednesday afternoon, dancing to McCoskey's Dixieland All-Stars following closing banquet, and as a jackpot: a grand door prize of a three-day all-expense paid trip to the Riviera Hotel in Las Vegas, paid for by the association.

Major business sessions will be held on Wednesday, including an election of new officers for coming season. Elmo Courtney, Clovis exhibitor is current prexy.

Confab gets off with registration Tuesday, followed by cocktail party and buffet supper that night. This will be followed by dancing.

Gov. Campbell's speech, the regular biz sessions, and some talks by theatre men from Denver's film row, is expected to occupy most of Wednesday. Closing banquet will wrap it up Wednesday night, followed by dancing to Dixieland band.

Lou Avolio, resident manager for Albuquerque Theatre Inc., is directing the arrangements aided by Lou Gasparini, manager of Fox Intermountain's Winrock Theatre here and a vice president of the association, and Marlin Butler, owner-operator of Tesuque ozoner and chairman of board of directors of NMTA.

Association has about 150 members in New Mexico.

Dallas Tent Sets Up Museum, Art Gallery

Dallas, June 11.

Joe Jackson, Chief Barker of the Dallas Variety Tent 17 said plans have been completed for a corridor museum and art gallery which will become a unit of the club headquarters in Holiday Inn Central. Corridor gallery, which will have the distinction of being the only one of its particular type, will include two of the entrances to the club quarters.

The museum and art gallery will tell the story of Variety since its beginning. New lighting and carpet effects will enhance paintings, trophies and historical data of not only the national and international Variety Clubs but also of the Dallas Tent. In addition to oil paintings of Tent 17's Boys Ranch, life size portraits of the late R. J. O'Donnell, founder of the Dallas Variety Club, Claude Ezell, and Wallace Walthall, there will be portraits of winners of Variety's humanitarian awards.

NCA Counsel Appointed To Minn. District Court

Minneapolis, June 11.

Stanley D. Kane, 54, executive vice president-general counsel of North Central Allied, a national Allied States unit, has been appointed a district court judge in this county to fill a vacancy. Such judgeships, considered a high office, are elective.

Although an attorney by profession and never an exhibitor, Kane has been active in NCA for most of the exhibitor body's existence. He also has been editing its bulletin and occasionally has given voice therein to what he considered film companies' unfair sales policies. During state legislative sessions he lobbied for NCA.

Classifying Hit In Another Ruling

Atlanta, June 11.

City of Atlanta lost another round when a Fulton County Superior Court judge ruled city's motion picture rating ordinance violates the Georgia Constitution because it exercises prior restraint.

Judge Durwood Pye, in ruling that the ordinance under attack restrains lawful as well as unlawful motion pictures, enjoined City of Atlanta from enforcing the ordinance, but granted city a super-seedeas (or stay) of his order until the case is finally decided.

It marked the second time in eight months that Judge Pye has ruled on this selfsame picture-rating ordinance.

Last October he ruled that the statute was invalid because it was not within city's charter powers. But jurist refused to rule on constitutionality of ordinance at that time.

Last February, however, Georgia Supreme Court reversed Judge Pye's October decision, saying that jurist erred in declaring ordinance invalid. High court also declined to rule on the ordinance's constitutionality because lower court had not done so.

Ordinance, passed by Atlanta Aldermanic Board June 18, 1962, (after city's censorship law had been ruled unconstitutional) and signed by Mayor Ivan Allen Jr., June 20, provides that motion pictures, before they are shown, have to be submitted to city's reviewer, Mrs. Christine Smith Gilliam, for classification as either "approved," "unsuitable for youth" or "objectionable."

If a film is branded with either of the latter two ratings it still may be shown, but must carry these classifications in its advertising and also post notice to that effect in front of theatre.

Mrs. Gilliam, who is the reviewer, gravitated into the job after killing of censorship statute eliminated her post as city's official blue penciller.

Film rating ordinance was attacked in courts by 10 motion picture producers and distributors last year and Judge Pye's earlier decision was the result.

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Inside Stuff—Pictures

While neither side provided much official information anent Walt Disney's bowout from the Motion Picture Assn. of America membership, some reasons for the move were revealed by unofficial but nonetheless reliable sources in New York this week. One allegation has it that in all his years as president of MPAA Eric Johnston found the time to visit the Disney studio only once. And this was just two months ago, after Disney had posted his resignation notice.

Another consideration is that Disney feels MPAA functions largely in an area from which he receives no benefit at all. A large part of the MPAA budget goes for the fight against censorship. This is of little concern to the producer whose reputation has been built upon family-type pictures—specifically, product which never encounters any blue-pencil problems. Indeed, the mere existence of Disney provides the entire industry with a weapon in its censorship battles.

Another angle involves dues assessments. Membership fees are determined by rentals in the domestic market alone. Most of Disney's income is derived from the domestic theatres whereas other producer-distributors take 50% and more from foreign. Disney believes he had been taxed at a disproportionately higher rate.

Darryl Zanuck replied to the question, "Would you be willing to start with another picture with the scope and cost of 'Cleopatra'?" toward the end of an hour which NBC-TV's "Today" devoted (6) to that film. "Not ever." He added, "That's a big statement, but not planning it that way." Further asked, "What are you planning to do now, after this 'Cleopatra' gets off the ground?" he responded: "We have a number of very important pictures . . . two in production now . . . I will not personally produce any pictures, as long as I am president of 20th Century-Fox."

Zanuck commented that "The Sound of Music" and "Sand Pebbles" should "make great pictures." Also, "Father of the Hunter"—from Ernie Gant's book.

Zanuck explained: "I have the reading work of all scripts . . . The head of domestic productions is my son, Richard Zanuck. Elmo Williams, in London, is overseas production chief. I am in the very comfortable position of being able to second-guess everybody."

Photogenic and articulate, but appearing a bit weary, Zanuck described his "contribution to the particular film" as "very small." He continued: "I must say that I came in at the very end of it. I must give credit to Mr. Joseph Mankiewicz for the direction of the film. He also was collaborator on the screenplay. I came in with a new perspective. I have been through all the headaches of making a film—I had my own headaches with 'The Longest Day.' I had enough of it." "While at the beginning, we had normal differences of opinion, we came to a meeting of minds that resulted in some of the sequences merely indicated on the screen this morning," Zanuck commented.

In a case which may be without precedent in New York City—certainly in the last couple of decades—the violence of audience antipathy to a picture being "sneak previewed" at the Rivoli Theatre Saturday (1) night persuaded the house management to yank the film after 10 minutes. Even so, more than 400 patrons descended the box-office of the Broadway showcase to demand—and get—their money back. Pic being previewed was Columbia's "Just for Fun," a British rock 'n' roller, booked unseen by the Rivoli management who understood it to be a "British-type comedy." Regular feature at the theatre is Universal's "Ugly American." Apparently Marlon Brando devotees don't dig the Big (British) Beat.

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WHERE'S THE DING DONG GONE?

Availabilities: '63-'64

Here are the list of shows on the three tv networks still offering minute availabilities (in varying degrees):

ABC	CBS	NBC
McPheeters	Mr. Ed	Bill Dana
Arrest & Trial	Judy Garland	Mitch Miller
Outer Limits	East Side West Side	Mr. Novak
Wagon Train	CBS Reports	Lieutenant
Breaking Point	Careful My Love	Redigo
McHale's Navy	Rawhide	Espionage
Fugitive	Alfred Hitchcock	11th Hour
Patty Duke	Perry Mason	Robert Taylor
Channing	Nurses	International Show Time
Flintstones	Great Adventure	Joey Bishop
Jimmy Dean	Route 66	Richard Boone
Amos Burke		
Hootenanny		
Jerry Lewis		

GOP Boss Charges B'casters Are Giving Too Much Time to Dems

Washington, June 11.

Republican National Chairman William Miller gave the broadcasting industry a slight slap on the wrist for giving too much time to Democrats and Kennedy Administration officials.

Miller said an examination of tv interview program guest lists showed Democrats getting two to three times more exposure than Republicans.

He said two Democrats or Administration officials appeared on NBC's "Meet the Press" for every one Republican guest. The ratio on ABC's "Issues and Answers" was 3-1 Democratic, Miller said.

Democratic guests outnumbered Republicans 2-1 on the new terminated CBS "Washington Conversation," he said.

"Ratios of two-to-one and three-to-one do not even pay lip service to the principle of equal time for our great political parties," Miller charged.

He also noted there wasn't a single Republican guesting on the Washington "Emmy" hookup while several Democrats participated.

In a generally conciliatory speech to the Georgia Assn. of Broadcasters in Pine Mountain, Miller admitted the preponderance of Democrats in Congress and the State Houses and their control of the Presidency. "It is true, therefore," Miller went on "that more Democrats are in a position to make news—and to manage it."

Miller suggested broadcasters take the lead and give time to the Republican "bumper crop of young, attractive, articulate and personable members of Congress and Governors."

This statement is in line with Miller's recent moves to get these young Republicans a slot on the so-called "Ev and Charlie" show, the televised press conferences of Republican Congressional leaders Sen. Everett Dirksen of Illinois and Rep. Charles Halleck of Indiana.

Sales Chief Given ABC Program Slot

Ed Sherick, sales topper for ABC-TV, is taking over as programming boss for the web. Shift was necessitated by the exit last week of Dan Melnick, nighttime programming head. Sherick will assume direction of all programming for the web, with the daytime v.p. Armand Grant, reporting to him.

Sherick, in fact, will be assuming the identical job held by ABC-TV proxy Tom Moore before the latter was upped to head the network. Moore, like Sherick, came into the programming department from selling, having been sales chief for both CBS Films and ABC-TV. Before joining ABC-TV as sales chief in 1961, Sherick was head of Sports Programming Inc., which produced sports shows for the web.

Murrow: Short Rations

Washington, June 11.

Edward R. Murrow, after two years as U. S. Information Agency Chief, still has to remind people he no longer lives on a lucrative broadcasting salary.

Murrow was testifying before a House Appropriations subcommittee headed by budget cutter Rep. John Rooney (D-N. Y.). Rooney was berating Murrow and his assistants for foolishly spending taxpayers' money.

Addressing Murrow, he said: "As a taxpayer and a substantial one I assume—"

"Not anymore, Mr. Chairman," Murrow interjected.

\$3,500,000 Lever Buy Into ABC-TV 'Price' and 'Burke'

A potential \$3,500,000 nighttime deal was consummated with ABC-TV for next season by Lever Bros. Considering how late it is in the buying season, it's a rather substantial amount, and considering, too, that it was placed through BBDO rather than J. Walter Thompson some eyebrows have been raised.

Buy is for alternate half of "Price Is Right," which shifts from NBC to ABC and into the 8:30 Wednesday slot right before "Ben Casey." With Block Drug in, stanza is now SRO. ABC also got nearly the equivalent of a minute a week in Lever coin for "Amos Burke," now known as "Burke's Law," set for 8:30-9:30 Fridays.

The Lever deal evidently takes in more than the Wisk-Swan biz handled via BBDO, and, usually, such rounded deals come through Danny Seymour's JWT channels. Question has been raised as to whether this was because Seymour, who seemed to hold great sway over Lever's tv actions, recently gave up direct control of that medium. (Bill Hyland left CBS to take over radio-tv for the agency.)

New business keeps coming into ABC-TV for the fourth quarter. Last week, over \$2,000,000 in primetime scatter plan deals were made with General Foods, Norwich Pharmacal and Warner-Lambert. Daytime deals were made with Lady Brooke Shoe Cosmetic which will launch its first tv campaign in September.

The half-hour Sunday afternoon version of the kiddie-slanted "Discovery" is now half sold with commitments from Chubby Choclates, Sawyer's True Vue and Binney & Smith.

EIGHT WAYS TO KILL A TV SALE

By GEORGE ROSEN

In an economy whose indices in sales, employment, production, profits are constantly puncturing new highs, network television—until recently sparking all the other factors—represents a curious anomaly.

This spring, during a season which traditionally marks brisk sales for the upcoming fall season, the tv network sales activity has been dull, listless and now, on the eve of summer and with an unprecedented amount of prime time (some 20%) still unsold, lies virtually dormant.

Adding to this perplexity is the fact that the 1963 anti-seasonal tv sales hibernation traces neither to a slough off in viewing (sets-in-use are there), nor to a lack of advertising funds (budgets are increasing constantly as larger and larger amounts are siphoned from network tv to spot tv or print).

What is missing is the X factor that built tv's advertising franchise—excitement. Not just the excitement of showmanship in programming (a modicum remains as the Judy Garlands, the Danny Kayes, the Bob Hope anthologies, the "Greatest Shows On Earth" emerge for next season). Missing is the excitement of selling, of buying, of the imaginative deal, of the big transaction that gave tv that ding dong dollar drive which pushed it to the top of national media in all the excitement indices from which it is now sharply receding.

Some observers say that fault lies with the network sales modus operandi. Virtually gone are the days when Niles Trammell sold a solid hour of weekly tv to Colgate's Ed Little or a U. S. Steel Hour to a Roger Blough, or, of even more recent vintage, when an Ollie Treiz would sell a "Maverick" to a Henry J. Kaiser, or persuade a Leonard Lavin, in launching his Alberto-Culver, to bet his corporate future on 100% tv advertising—a philosophy which has developed tv's newest giant account.

Now, in direct contrast to this face-to-face top level selling, a committed collection of network "account executives" call on advertising agency buyers who report to a TV-Media head, who reports to the agency account executive, who reports to the agency Plans Board, who reports back through the account exec to the client's advertising director, who reports to the client's marketing director, who reports to the company's president, who makes the decision.

Thus, today's network solicitation, which typically crosses over eight desks and filters through eight heads, must survive eight distinct opportunities to dilute or tion, which typically crosses over kill it. And if two or more agencies are involved, as is frequently the case where major accounts are concerned, the deal-killing potential is increased accordingly.

This "organizational" technique, in the view of tv insiders, generates about one-eighth the excitement of that earlier pioneering salesman who walked right into the executive lair of the decision maker and emerged, as often as not, with the kind of volume of business that packed not only major dollar revenues but the brand of contagious excitement that forced competition into heavier tv spending.

Only rarely does tv see a reprise of pioneer selling when, for example, a Bob Kintner will leave his 30 Rock desk to fly to Pittsburgh to sell the NBC coverage of the 1964 political conventions to the president of Gulf Oil. If Kintner had relied on today's "go through channels" approach, he undoubtedly would have wound up selling the conventions in minute participations or at vastly reduced off rate card prices.

The real buyers, the actual deci-

(Continued on page 49)

Mimow's Parting Shot; An Old Idea Dressed Up in Slick Press-Agency

Washington, June 11.

Newton Minow again displayed his skill with press agency gimmicks to garner maximum exposure where he wanted it for his plan to wipe out FCC, substituting a single administrator and an administrative court.

It's an old idea, first suggested in 1959 by Louis J. Hector when he resigned from another regulatory agency, the Civil Aeronautics Board. About a year ago, as reported them in VARIETY, it was formally proposed to the Federal Communications Bar Assn. in a refined form by a distinguished committee of radio-tv attorneys headed by Leonard Marks of Washington. Minow's suggestion is identical in all details with Marks'.

With nothing original about Minow's proposal, it likely would have occupied daily newspaper space in the vicinity of the corn cures, were it not for Minow's gift for seeing that he is noticed.

He leaked the story to two reporters who write for newspapers where Minow wanted it read. This semi-exclusive treatment, plus the "name" bylines, insured a prominent play for the Minow recommendations.

The story went to Charles Bartlett, the reporter who introduced President Kennedy to his wife and is godfather to baby John F. Kennedy Jr. Bartlett writes for the Washington Star (where the story got the page one D. C. play) and the Chicago Sun in Minow's home town, to which he has returned.

He also gave it to Anthony Lewis of the N. Y. Times who recently won a Pulitzer Prize. The Times also gave it page one.

Almost everyone familiar with Minow's dated proposal has grave doubts Congress will ever enact it. There is a basic conflict in philosophy.

As now constituted under the Federal Communications Act, FCC is an agent of the Congress as a regulatory agency.

Under the Minow recommendation

(Continued on page 46)

G-T 'Missing Link' As NBC Daytimer

Goodson-Todman is expected to supply "The Missing Link" to NBC-TV's daytime schedule. Dickers are near completion on the daily half-hour paneler as the 11:30 a.m. entry in the fall.

Otherwise, the many changes planned for the NBC-TV pre-dark schedule have been firmed. By September, if the "Link" is forged, the network schedule will look like this:

"Say When" at 10 a.m.; Merv Griffin's new "Shopping Center" at 10:30 a.m.; "Concentration" (vice "Price Is Right") at 11; "Missing Link" at 11:30 a.m.; "First Impression" at noon, and "Truth Or Consequences" at 12:30. Afternoons will begin at 2 p.m. with "People Will Talk" (starting July 1, vice "Ben Jerod"); "The Doctors" at 2:30; Loretta Young reruns at 3; "You Don't Say" at 3:30; "Match Game" at 4 and "Danny Thomas" reruns at 4:30.

FRED COE'S '64-'65

PILOT FOR UA-TV

Producer Fred Coe has signed an exclusive pact with United Artists Television, and his Rock Point Productions and UA-TV's first effort will be a pilot for CBS-TV, a projected series based on the experiences of a freelance journalist. Shooting begins next month in New York with the '64-'65 season in mind.

Coe has signed Arthur Hill, legit actor ("All the Way Home" and "Look Homeward, Angel") for the lead role, described as a "new breed journalist."

NBC's 7-Sponsor Tues.-Sun. Parlay On News Specials

Three months ago, NBC News was far from certain about getting all the time periods it needed for planned news and public affairs specials. Now it not only has the time periods, but it has the money, in what the network submits is the biggest sponsor parlay in the history of tv news—one-shots.

Web says all but six of its 38 pre-planned one-hour specials for the Tuesday and Sunday night periods next fall have been sold. Sponsors will include Humble Oil, Xerox, Assn. of Savings & Loans, Edison Institute, DuPont, Gulf and Reynolds Metals.

Originally, this Tuesday-Sunday plan for NBC News got snafued as NBC-TV appropriated a good part of Tuesday for entertainment segs. But NEC News moved back in. Any differences that existed at the time between NBC-TV sales and entertainment on the one hand and NBC News on the other have been cleared up, with news finally getting pretty much all it wants.

Of course, the NBC News case was strengthened by heightened prestige after the manshoot coverage recently. That, in turn, led to the sponsorship loot, as below:

Latest buy was for Edison Electric Institute which is underwriting a news study in one-hour form of the forthcoming World's Fair in N. Y. It'll be done next spring.

It is definite that Humble Oil will buy 13 hour news specials and 13 repeats of the same shows. Plus to their "instant specials" arrangement Gulf has bought for planned specials, two by Shad Northshield, two by Chet Hagen. Northshield's are on a pro football player and on "Back To School." Hagen's are the usual NBC yearend wrapup and a study of Project Gemini. (NBC says that it has a fifth Gulf show in the hopper but did not specify, although it may well be Northshield's projected study of private art collections.)

Reynolds Metals has bought two shows, both by Lou Hazam, one on Greece, the other on medicine. Then, of course, there are the six DuPont specials by Irving Gitlin's creative projects unit.

Xerox is now firm for seven specials of its own, one of them to be the third showing early next year of "The Kremlin." Angled to controversy, Xerox is taking a two-partner on Cuba, Chet Huntley on the Negro problem in D. C., David Brinkley on boxing, a Don Hyatt reprise on the Korean war and one other, possibly one of Gitlin's "White Paper" programs.

'Naked City' More Like a Naked Nightmare (Now It Can Be Told)

"We're all like Zombies today," said Paul Burke during a lunch break last week from the final round of shooting on ABC-TV's "Naked City," the three-year-old New York police series headed for the syndicate pastures.

The windup weariness that was overtaking cast and crew was no doubt the result of more than just what an "11th Hour" psychologist would call post creative slump. Burke, "Naked City's" young cop Adam, recounts production pressures that make the highly-praised series sound more like "Naked Nightmare."

Actors strike of July '60 got the Gotham production off to a late start and never caught up. In the first year, after 33 stanzas (the spread being aided by a pilot, two reruns and three preemptions), they were still shooting number 34 six days before air time. This year in April they were using two crews, shooting two hours at a time. In the three years, Burke says he had one two-week vacation. For this year's production, initial decision was to shoot straight through, but his doctor ordered him to bed for 30 days, thus a month's shutdown last spring.

With its singular production problems—ranging from heavy location shooting to the unusual shuttle involving New York production with Hollywood scripts and editing—"Naked City" crew and cast worked a 72-hour week. Several shows ran to 10 days shooting, says Burke, which would send the costs up to 18 days. With costs going as high as \$150,000 on some hours, Burke figures there was undoubtedly more to the decision to close out the show than just the ratings of NBC-TV's "11th Hour" opposite "Naked City." Three bosses—the production company, Screen Gems and the network—no doubt aided in the breakdown too, he feels.

Though schedule, incidentally, provided a tragic angle outside the script when a crewman fell asleep and was killed in a car crash late at night. Burke himself dozed off driving twice, almost crashing into a highway abutment on one occasion. He and wife moved into New York last year from Scarsdale to ease the sked on doctor's orders. "Naked City" has been easily the toughest grind in a string of series assignments for Burke, including "Harbor Master," "Noah's Ark," "Five Fingers" (his favorite) and "Man on a Bike." Does he plan to do another? "Not unless I play a running patient in a hospital and they shoot me in bed."

He plans to take a six-months vacation in the California desert with his family before tackling something new, which he hopes will be a legit show.

Before he goes, though, he'll do a guest shot for, of all things, "11th Hour." The producer is a friend.

Garry Wary On GF's Showcase

Garry Moore and Benton & Bowles executives are expected to sit down this week, possibly today (Wed.) and discuss the snafu over the performer's appearance next September on the annual General Foods' premiere showcase.

Moore, whose Tuesday night CBS show has General Foods for a sponsor, evidently doesn't want to go to Hollywood to tape his part in the overall GF lineup. Sponsor's show is scheduled for a 9-10 p.m. slot on Sept. 23 with all the CBS stars it bankrolls expected to appear on the start-of-the-season promotion.

B & B, the GF agency, says it feels the problem over whether Moore will appear can be settled, that often such "scheduling" problems arise with the preem showcase since so many people are involved. As it stands, the agency hopes it can tape the hour on a weekend in Hollywood.

OBERAMMERGAUERS PROTEST TV SHOW

Oberammergau, June 11. The sensitive villagers here have just filed a formal protest against a recent television show originating from Hamburg, which said that their beloved (and highly lucrative) Passion Play was "foolish, bigoted and anti-Semitic."

Headed by longtime Oberammergau mayor Raimund Lang, the residents sent a protest to the general manager of the Bavarian Radio and Television asking why this show had been carried on the German television net.

It commented that the villagers had been very shocked at such statements, originating on the "Panorama" show.

Mayor Lang added that he himself had not seen the television show in question, but had talked to villagers who had found it objectionable, and he made the official protest after discussion with the priest of the local Oberammergau church.

Charges have long been hurled that the drama was anti-Semitic, and such comments also arose from leading American authorities when the drama was last presented, in 1960.

McGannon Heads 14-Man Group On New Rating Plan

Washington, June 11. NAB proxy Le Roy Collins appointed a 14-member Rating Council to play midwife to his ratings baby.

The Collins plan to establish an industry rather than Government rating, auditing and research service got the tryout go-ahead sign from Rep. Oren Harris (D-Ark.) whose House Investigating subcommittee exposed the "ratings mess."

Westinghouse Broadcasting proxy Donald McGannon was named chairman of the Council.

Hugh Beville, v.p. for planning on research, NBC; Thomas K. Fisher, v.p. and general counsel, CBS; Robert Hurleigh, Mutual proxy and Simon B. Siegal, exec v.p., ABC represent the webs on the Council.

Also appointed were Edmund Bunker, proxy, Radio Advertising Bureau and Norman Cash, proxy, Television Bureau of Advertising.

Other appointees are Joseph Drilling, proxy, Crowell-Collier Broadcasting Corp., Hollywood; Simon Goldman, proxy and general manager, WJTN-AM-FM, Jamestown, N.Y.; Frederick Houwink, v.p. and general manager, the Evening Star Stations, Washington, D.C.; Bennett Korn, Metropolitan Broadcasting Television, New York; Fred Paxton, v.p. and managing director, WPSS-TV, Paducah, Ky; Willard Schroeder, general manager, WOOD, Grand Rapids, and Ben Strouse, WDCI Inc., Washington, D.C.

The council, in supervising the development of the new program, will be divided into two subcommittees.

One subcommittee will write minimum standards and criteria for ratings. The second will develop the auditing system.

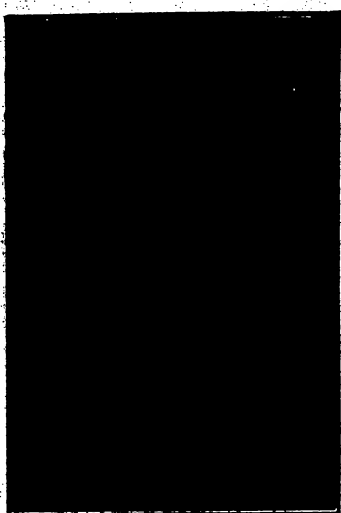
The first Council meet is likely within the next two weeks.

The American Assn. of Advertising Agencies and the Assn. of National Advertisers were invited to send observers.

'Today' to Moonlight

NBC News brass is mulling a nighttime version of "Today" among the tulips. The tv strip did several hours of tape at the end of April in the Netherlands, all of which was played off a few days later on the ayma strip, and it is from this bulk the potential nighttime stanza will be taken.

Edited version could be either half hour or hour. It would go one night this summer.



JACK BARRY

M.C. and Executive Producer of a New Concept in TV—"LA-TO-DAY"—Mon.-Fri. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

ABC Nears SRO On 'Flair Reports'

As a rare item in network radio these days, ABC has practically sold out its "Flair Reports" series in advance of the air date July 1. "Flair Reports," comprising 36 three-and-a-half minute news feature spots each week, has been bought by Wrigley, Bristol-Myers, Kent eigs, Campbell Soup, Hires Root Beer, Florist Telegraph Service, Canada Dry, Kraft, Pepsi-Cola, Sylvania and Seven-Up.

Unlike its predecessor, "Flair," which included talks on beauty hints, child care, comedy bits, etc., "Flair Reports" is being mapped for straight actuality segments, backing up the news broadcasts with sidebar features that dig into the background of the news. Bill Rafael, ABC Radio v.p. in charge of programming, said the major justification for network radio is its ability to "instantaneously communicate topical material."

Rafael has appointed Ivan Ladizinsky and Frank Maguire as co-producers of "Flair Reports," which will be heard six times each weekday and three times each Saturday and Sunday. Ladizinsky, 29 years old, comes from WCAU in Philadelphia where he won the Freedom Foundation's award for his "Anatomy of Freedom" series. Maguire, 30 years old, comes to ABC from Failace Productions where he was exec v.p. Seven writer-commentators will comprise the rest of the staff working on the show.

ABC Station Promotion Managers Set Affiliate 4-Day Coast Conclave

Station and promotion managers of over 110 primary affiliates of the ABC-TV network will converge on Hollywood over the weekend for the web's promotion meetings scheduled for Sunday through Wednesday (18-19). It's expected to be the biggest conclave of its kind that the web has ever had.

ABC-TV proxy Tom Moore will preside at the station manager's meeting on the ABC lot. Public relations v.p. Mike Foster will chair the promotion manager's sessions. Plaques will be awarded next Monday to the 10-through-15 year affils. Business sessions will concentrate on fall promotion plans for the web's new lineup.

Meantime, the affiliates' board of governors has set its meeting for Aug. 18, also in Hollywood.

Stander's 4 Star Exit

Hollywood, June 11. Producer-writer-creator Arthur Stander has resigned from Four Star, in order to work on vidfilm and theatrical film projects of his own under his Stanert Productions aegis.

Stander had been with Four Star for eight months. While with the telefilmery he was assigned to work on and develop new projects. He had been inked to a five-year pact, with the usual yearly options. Stander asked for and received his release.

Roberts Exits the Ponderoso

Pernell Roberts, No. 1 son on "Bonanza," is expected to be written out of the hourlong NBC-TV film series. In the first few episodes of next season, Roberts will gradually be ousted via a story gimmick that has him meet, woo and marry a young lady and thus leave his papa's big ranch, The Ponderosa.

There have been several reports of hard feelings between Roberts and the other cast regulars, Lorne Greene, who plays his father, and Don Blocker and Michael Landon who play his younger brothers.

Plan for a Roberts replacement goes like this: Greene will find a long lost brother, gone some 18 or 20 years, and he will move onto the Ponderosa and serve, as did Roberts, as kind of an alter-ego.

National Council of Churches In FCC Plea to License Networks

GRAHAM ROUNDS OUT CBS PROGRAM STAFF

Harold Graham Jr. was hired as veep over N.Y. programming for CBS-TV, thus filling the void three months ago when Mike Dann was made topper of the web program department.

That, according to Dann, rounds out his executive staff. Graham came over from McCann-Erickson where he was a senior veep over tv. His replacement has not yet been named by the agency.

The Dann lineup now reads: Oscar Katz, whom he appointed as veep in charge of national program administration; Hal Graham, the new N.Y. veep; Bob Green, Graham's Hollywood counterpart (a pre-Dann appointment); Larry White, director of CBS-TV program development; Alan Wagner, director of film programming; Fred Silverman, daytime program director. Bob Milford is a high-ranking general exec, so is Marc Merson, who is charged with the handling of special programs for CBS-TV.

No Pierre Berton Renewal on CTV; Fired From Mag

Toronto, June 11.

"Pierre Berton Hour" will not be renewed this fall by trans-Canada CTV Television Ltd., rival chain to the Canadian Broadcasting Corp. web, but will probably return to CFTO-TV, Toronto, under the aegis of Screen Gems (Canada) Ltd., producers of the five-times-weekly series. Meanwhile, "Berton's Page," semi-monthly column running for the past six months in MacLean's Magazine, will be dropped after the June 15 issue.

Berton used his time over CHFI, Toronto, (radio), to blame his magazine firing on women's and church groups over his "Let's Stop Hoaxing the Kids about Sex" which, he claims, was "misinterpreted" as his condemnation of the sex act. Berton put it in his radio refutation as "a silly thing to say about a man with six children." (His salary as magazine columnist was \$26,000 a year.)

F. G. Brander, publisher, said the controversial column, was a factor in Berton's dismissal but not the sole reason; that the mag "has experimented over a series of six months—or 12 issues—but had decided to discontinue the gesture."

Berton also admitted that the CTV network had "also been under pressure" from sponsors in his interviews on prostitution, abortions, drug addicts, high funeral costs, homosexuality, etc.

Senate Loves Loevinger

Washington, June 11.

The Senate unanimously confirmed Lee Loevinger's appointment as FCC Commissioner.

The former Asst. Atty. Gen. for antitrust was appointed to finish the four half years remaining of former FCC Chairman Newton Minow's term.

His nomination was approved by voice vote.

National Council of Churches at the spring policy meeting last week in New York voted to urge the FCC to license the television and radio networks as the federal body now licenses local radio and tv stations.

In urging the control of networks by the Commission the Council, representing 31 Protestant and Orthodox denominations, ignored strong protests from the broadcast industry.

Council's general board voted a resolution that noted that the networks have "substantial control over much that is broadcast by individual stations" and that the webs should therefore be held accountable for broadcasting in the public interest, according to the FCC act of 1934 that calls for licensing of stations.

National Assn. of Broadcasters, via Paul B. Comstock, veepee for governmental relations, moved before the 55 to 6 general board vote to stop or at least defer the pronouncement. Comstock pleaded that network licensing would greatly increase federal control and lead to "extreme changes" in the current system of government's broadcast regulation. The NAB exec offered to set up a meeting between the church, men and industry officials.

But Rev. Dr. Everett C. Parker, chairman of the committee that drafted the pronouncement, said that the industry by itself had never improved. Also considered a factor in the pronouncement was the dissatisfaction of church with the time allotted to religious broadcasting.

'H'wood: 1963' As Two-Parter for TV

Hollywood, June 11.

International Video Tape Productions has set production of a two-part television special tagged "Hollywood: 1963," documentary to be taped with film industry figures in discussions about the current status of Hollywood.

Richard M. Rosenbloom and Henry Colman will be executive producers of the special, which Albert C. Blum is writing. Rosenbloom said they are talking to Billy Wilder, Janet Leigh, Robert Wagner and Steve Parker to be featured in the shows. Negotiations are also on with CBS, for fall release, with shows to be filmed this summer. Company has set a \$100,000 budget.

Top industry figure will be selected as host, with shows to be taped in various locations around Hollywood. Mort Abrams is being sought as producer.

Show brings to five number of television productions in which IVT is initiating its own production slate. Company has taken over the Carthay Studios on Pico Blvd., Also on tap is "The Mel Blanc Show," series now in preparation to feature Blanc.

Company has completed "The Time of Challenge" coproduction with Peer Oppenheimer who is now closing deal with NBC in New York. Buzz Blair produced, with Hal Cooper directing. Rik Vollaerts scripted, Phyllis Avery, Chris Warfield and Catherine McLeod star. Also completed is "Tonight We Improvise," produced and directed by Everett Chambers. Leslie Nielsen, John Cassavetes and Susan Oliver star in first segment, "The Interrogation," written by Bob Specht.

William S. Wallace is president of IVT.

TV CONCEPT FOR NO. 2 BBC

JFK's 'Profiles' on TV Too

The JFK administration's influence on and participation in television has become all the more remarkable with the NBC disclosure that President Kennedy's "Profiles in Courage" would become a tv series.

Video rights to the book were purchased by Robert Saudek Assoc. which will do 26 one-hour dramatizations for a slot next season. Series will begin in the late fall of '64—significantly, after the elections.

Kennedy's tv royalties (\$350,000), will be given to charity. There are only 18 stories in the Kennedy book, so, in order to make things go to 26 weeks, Saudek will have to dig up other-than-JFK material. The President, however, will also approve these.

Kennedy also has the right in his deal with Saudek to approval of any sponsors for the Sunday series, for which NBC is paying a total of \$3,500,000, 10% of which goes to the President's charity. Series will be shot in Hollywood and NBC will distribute the pix to overseas tv outlets.

Andrews-Yagemann Two Guys With That Goodson-Todman TV Yen

After talking to Ralph Andrews and Bill Yagemann there is no doubt whose tv mantle they're after. These two former tv writers from Hollywood, who now produce a daytime panel-audience participation game on NBC-TV, are after grabbing off the attention and respect given Mark Goodson and Bill Todman, recognized leaders in building panel shows for tv.

The program they do is called "You Don't Say," in its second cycle on NBC-TV. It is a program which Goodson and Todman are known to feel is a carbon of their own "Password," on CBS-TV.

One of their two big competitive pitches is that by doing a paneler from Hollywood, they have access to nationally known "names." They pointed out a few days ago that as big as some of the legitimate theatre names are used by N.Y.-based panelers, the names are frequently unknown out of town. Goodson-Todman, it is interesting to note, do all their panels from N.Y.

Second major point is about pilots. "It is absolutely ludicrous," said Andrews, "to spend thousands and thousands of dollars in one show; a game has many variables, many unexpected things happen."

"We made a pilot on a program called 'Zoom.' We'll never make another pilot again."

Ralph Andrews-Bill Yagemann Productions has an arrangement with KTLA, a Los Angeles video indie. KTLA puts their productions on the air, locally, where Andrews and Yagemann refine them as time passes and they learn what works and what doesn't. "You Don't Say" was played out that way before NBC bought it.

Presently, they have a show called "By the Numbers" on KTLA. It is understood ABC-TV is interested, at least a little, in airing a network version of this paneler this summer in a prime-time slot, which would be giving "Numbers" something akin to a second tryout, right on top of the first one.

"Zoom," the paneler of the pilot days, is getting a fresh going over. It begins on KTLA late this month.

After "You Don't Say" got started—

(Continued on page 46)

'Industry Doing Fine Job': Oren

Washington, June 11.

Rep. Oren Harris (D-Ark.) patted the broadcasting industry on the back as an organization of its veterans paid him tribute.

"I think, overall," said Harris, "the industry is doing a fine job for the American people. Of course, there is always room for improvement and I shall continue to encourage you toward that objective."

He made the remarks in accepting a bronze plaque from the Broadcast Pioneers Assn. for his service to broadcasting as chairman of the House Commerce Committee which has jurisdiction over all communications legislation.

Harris was supposed to receive the plaque at an association affair

(Continued on page 46)

IT'S THE SAME & YET DIFFERENT

London, June 11.

A pledge that the upcoming second BBC-TV web, BBC 2, skedded to bow sometime next spring, will be beamed at as big an audience as possible in an all-out endeavor to get the public in its millions to make the set switch to the new 625-line system, was given by its program topper Michael Peacock in a vibrant, tub-thumping speech to the annual confab of the British radio and tv dealers' association at Scarborough, Yorkshire last week (22).

Reflecting, also, the new punch-back mentality that the once aloof corporation takes these days to its partisan critics, he waved the BBC flag and forthrightly defended it against what he called "ill-informed attacks" on the work of its engineering division in setting up the wherewithal of the new web.

"The BBC is pushing ahead with BBC 2 as fast as is practicable," he told the dealers who earlier in the week had heard and applauded criticism that the corporation was being so secretive about its plans that by the time the new channel opened so few of the public would know about it that it would risk being dead before it was born.

"Ask anyone who knows about the problems which the BBC engineers face—ask the post office, or the big equipment manufacturers, or the ITA for that matter—and they'll tell you what I'm telling you," he said. "The program of work which my engineering colleagues face during the next five years is both breathtaking in its scale and bewildering in its complexity. Indeed I know of no other group of engineers in the world who could handle it—who could at one and the same time pioneer and build a nationwide UHF transmitter network... make all our tv equipment multi-standard so that we can work on either 625 or 405 lines... commission four new production studios in one year... embark upon a multi-million pound (sterling) building program... put into service millions worth of new equipment and also play a major part in the research going on to determine the right color system for European tv."

He explained that as BBC 2 spread to each new transmitter area the present BBC-TV would be renamed "BBC-2." He said that between now and next April, when the new service was skedded to start, the corporation would work closely with the industry to make the public aware of this "most exciting and important development in tv since the start of ITV."

The buildup program would go into top gear in January '64 when the BBC hopes to be able to supply dealers and viewers in south-east England with regular daily test transmissions in 625-UHF in the form of programs with entertainment content to more greatly help dealers sell the new receivers. At the same time the existing BBC tv web would be used to beat the 625 drum with cross-trailing of programs.

"The success or failure of BBC 2," he said, "will depend on the quality of the programs we can offer. Even good programs won't necessarily be enough to overcome the natural inertia of the average viewer when faced with the prospect of spending money on converting his set or of erecting a new aerial. After all there are a lot of good programs to be found on British tv already."

"BBC 2 will not," he promised "be minority tv. It won't be full of educational programs. It won't be a sort of cultural ghetto where 'highbrows' can make tv programs for 'highbrows.' It will in fact be a balanced program covering the whole range of tv—from westerns to opera, from news programs to Sammy Davis Jr., from full-length plays to boxing matches. And because of the paramount importance of persuading the viewers in their millions to get hold of 625 line sets, it follows that a large proportion of the programs will be aimed at the general public."

(Continued on page 46)

How Involved Is White House In Wolper's 'Making of a President', Drew's Kennedy-Wallace Program?

By ART WOODSTONE

Historical Note

Representatives of the N.Y. Archdiocese of the Catholic Church sought to purchase the Goodson-Todman operation a few years back. In the late 50s there were general discussions, as the Church sought to expand its financial activities under its tax exempt umbrella.

Reason it all comes up now is there were rumors that the Diocese was trying lately to buy the tv packaging-publishing (newspaper) house. This was firmly denied by a financial advisor to Cardinal Spellman and by Bill Todman of G-T who recalled the overture of a few years ago. Todman says that his company is not selling to anybody.

That Xerox has bought six new special programs on NBC-TV and yet a second repeat of "The Kremlin" are facts that constitute the least of a tale that observers feel might in itself be deserving some-day of public affairs treatment by tv.

The White House has been associated with efforts to purchase time on a television network for a program greatly interesting Xerox. Program is a 60-minute film, to be made by an independent producer, David Wolper, and based on Theodore White's book, "Making Of a President, 1960." Xerox, which makes office copying equipment, only withdrew last week from the purchase of another special program about the highest levels of government. The reason, however, has not been connected to White House interference, but rather to the sponsor's inability to negotiate the time period it seeks on ABC-TV.

This second program is scheduled to be filmed this week, using close-ups of the Kennedy brothers and Alabama's Gov. Wallace as they face off in the segregation crisis. White House approval of the footage is known to be involved, but this, it was rationalized, is merely because the planned special is intended as a biography of men in crisis, not a hard news story. Moreover, the program, if aired at all, isn't to be aired until fall, putting a relatively long span of time between the action and the show date. Bob Drew, an independent, is to put the program together.

Drew, who is preparing the program for ABC News, explained it this way yesterday (Tues.): "I have no deal for editorial approval. This would be a security review (i.e. approval.) Nobody has ever had a deal to film a Chief of State unrestrictedly and over a period of time. If I do it, it is to the country's advantage if the President reviews chance remarks that could compromise his office."

As for "Making of the President" by Wolper it is a program that friends of the President would like to see produced and put on. By the end of last week, a couple of television executives had no doubt of Washington interest in the program. The Ted White book on which the Wolper program is to be based was considered by political observers as favorable to JFK, or, at least, unfavorable to his Presidential opponent.

Xerox seeks to air the "Making Of a President" next June, shortly before the opening of the political nominating conventions. This troubles some tv newsmen, who fear the timing of the program might be construed by Kennedy

(Continued on page 46)

N.Y. AFTRA Slaps Fine on 4 Singers

The N.Y. local of AFTRA has incepted a series of "internal policing" actions against union members "found guilty of working for non-AFTRA signators and at wages under scale."

Last week, the radio-tv actors local board held the first of the hearings. While they refused to name the group, four singers (a fifth was absent) were fined the equivalent of their earnings from six unsanctioned transcription dates. Three got hit for \$500 apiece while the fourth man was fined \$600, evidently because he was leader of the singing group.

Board is now in the "process of bringing charges" against other offending members, a union official explained. No date has been set, however, for the next hearings, although the official made it clear that one will be held.

NAB Wants Delay On Responding To Com'l Time Limit

Washington, June 11.

The NAB asked FCC for a four-month postponement for filing comments on commission's proposed commercial time limits.

NAB said the July 1 deadline was "unrealistic" and should be deferred until Nov. 1.

The proposal to incorporate NAB Code limits on commercial time into law raises "basic questions of statutory and constitutional law as well as grave considerations of national public policy," NAB said.

NAB also said July and August are traditional vacation months for industry and government (FCC virtually closes during August) and broadcasters are now preparing comments on other issues before Commission.

The NAB requests filed by general counsel Douglas Anello and attorney Robert Cahill said:

"Since matters of such serious implication require thorough study and research, it would be a disservice not only to broadcasters but to the public and Commission to attempt the case against Federal regulation of this kind in the short time proposed by the Commission."

NBC Putting Up Coin For Leland Hayward To Adapt British TWTWTW

NBC-TV is putting up the money to see if producer Leland Hayward can adapt for tv the BBC stanza "This Is the Week That Was." Hayward and GAC own U.S. rights.

If all works out, NBC-TV plans to make the Hayward "TWTWTW" version a weekly series in '64-'65. Network has also obtained rights to use filmed extracts of "TWTWTW" on its new "Sunday" program. They'll be from the BBC original and would serve as a trailer to the Hayward series, although they are expected to be used even if Hayward isn't.

A few weeks ago, a satirical special called "What's Going On Here?" was aired over WNEW-TV, N.Y. It was expressly fashioned after the BBC stanza. The Britishers squawked later about it being billed as an adaptation.)

JOSH MEYER'S NEW SLOT

Josh Meyer who recently resigned as a veepee at General Artists' Corp., has joined Harold Cohen Associates as executive vice-president. Meyer will head the television, film and legit divisions of the office.

Petersmeyer Attacks 'Restricted Yardstick' of New FCC Chairman

Corinthian Broadcasting prexy C. Wrede Petersmeyer lashed out at new FCC chairman Henry's "restricted yardstick" of measuring tv's performance in a speech this week before the annual convention of the Georgia Assn. of Broadcasters at Callaway Gardens, Ga.

Pointing out that tv and radio programming has not changed radically during recent years, Petersmeyer said he took issue with the FCC chairman's description of tv by such restrictive terms as "regularly scheduled," "network," "public service programming," in "prime time" etc.

"There is much informational or cultural television that is not regularly scheduled," declared the group chieftain. "Informational programming is not confined to that ordered by the networks," and he added that there is much more to public service than that covered by Henry's definition.

"The coverage of special news events in prime time obviously cannot be scheduled in advance," he said. "The coverage takes place when the event occurs."

Taking note of the FCC's new approach involving more government control, Petersmeyer said, "The issue is even more important today than it was two years ago. Then we were faced with regulatory words. Today we are faced with regulatory deeds. The threat is evolving into the fact."

Petersmeyer said that the public had the ability to intelligently choose and the broadcasters the ability to conscientiously respond, and "there is a growing sentiment in this country against regimentation and control and for freedom and opportunity."

He called upon the broadcasters to "continue to do the best job we know how in running our business. This means knowing our communities and their broadcasting needs. He also urged the broadcasters to "defend and strengthen the system of broadcasting that is consistent with the basic American idea of freedom—"We cannot hide behind the comfortable delusion that these threats to freedom will somehow evaporate."

Festival of Performing Arts' Doing a Command Performance in Capital

"Festival of the Performing Arts," the David Susskind-Jim Fleming series produced for Standard Oil of N.J., is getting an unusual accolade from the White House Monday (17) when it will be showcased to an audience of some 6,000 high school and college students and government officials at the outdoor Watergate auditorium in Washington. The showing of excerpts from the "Festival" series is being done under the sponsorship of the President's wife.

LeRoy Collins, NAB prexy; Arthur Schlesinger Jr. and Secretary of the Interior Stewart Udall will also be on hand to pay tribute to the series. The special showing, marking the first time that a film has been exhibited at the Watergate, at the foot of the Lincoln Memorial, includes excerpts from the shows with Paul Scofield & Joy Parker, Yehudi and Hepzibah Menuhin and Pablo Casals. Jack Perlis, who handles public relations for Susskind's Talent Associates-Paramount Ltd., set up the promotion.

CBS Pubaffairs In Sale to TV In Germany

CBS Europe has inked deals with both German tv webs. With this—and the recent sale of Jackie Gleason tapes in Australia—CBS says it will have a record international gross for the first half of '63.

The new web, Zweites Deutsches Fernsehen (ZDF), inked for "a majority of" CBS News' public affairs stanzas, according to CBS Films. Buy includes "CBS Reports" shows, "Eyewitness" and "Twentieth Century." The distrib said it was a long-term deal.

Arbeitsgemeinschaft der Rundfunkanstalten Deutschlands (ARD), the commercial web, bought "The Defenders."

Miss-La. B'casters Tap Corporon as New Prexy

New Orleans, June 11. John Corporon, news director of WDSU-TV, New Orleans, was elected president of the Mississippi-Louisiana Associated Press Broadcasters Association here.

Bill Sides, WOLO, Tupelo, Miss., was named v.p. for Mississippi and Maurie Wayne, KTBS, Shreveport, La., was elected v.p. for Louisiana. Mrs. Virginia Ryder, KCIL, Houma, La., was reelected secretary-treasurer.

John Scott, KPCL, Lafayette, La., was cited for outstanding news gathering in 1962.

WNAT, Natchez, Miss., was cited for outstanding news gathering in coverage of a single story. WNAT won for the work of William Wall and Roy Strickland in reporting the raising of chlorine barges from the bottom of the Mississippi River last fall.

Don Owen, KSLA, Shreveport, won the annual newscasting competition for the second year in a row. Chris Duplecham, KFRA, Franklin, La., was second.

Bern Rotman, WDSU-TV, New Orleans, won the news script award.

KTTV Pro Tennis Into Syndication

Hollywood, June 11.

KTTV has begun taping "World Championship Tennis," new hour-long series of tv matches between top pro netstars. It's a joint venture of the channel and Jack Kramer and has the okay of the International Tennis Assn.

Series will be made available to stations in much the same way that the Bing Crosby Pebble Beach golf tourney was offered to 120 stations. Plans call for a lineup of 125-250 stations for the net show. In the series will be such w.k. tennis stars as Lew Hoad, Ken Rosewall, Rod Laver and Andres Gimeno. Kramer will handle the play-by-play commentary and will interview the stars.

Bob Hiestand will direct. KTTV Productions will handle the national and global sales of the program.

Lawrence Vs. Scranton As KDKA Transmitter Tunes Up for Sizzler

Pittsburgh, June 11.

The most unlikely collection of panelists ever assembled will gather in peaceful debate on June 26 at Carnegie Music Hall in Pittsburgh when the subject of "What Is the Role of the Government—Local, State and Federal—in Solving the Pittsburgh Area's Unemployment Problem" is aired as KDKA-TV and KDKA's third program on "Focal Point."

With a moderator yet to be named, two of Pennsylvania's most recent governors, David L. Lawrence and William Scranton will be on the panel and will be speaking for the first time since they blackened each other on tv over the issue of Pennsylvania's deficit. Scranton said it had all been the fault of his predecessor and Lawrence was given equal time on all the state's tv stations to say that he had left the office with a surplus. Neither pulled punches in denouncing the other.

Lawrence is an elder statesman of the Democratic Party and one of its most prominent leaders while Scranton has been mentioned often as a possible Republican nominee for the presidency.

Coming in town to debate the issues with the two governors will be ultra conservative William T. Buckley Jr., ed of the National Review and a possible cabinet member if Senator Barry Goldwater makes it to the presidency.

4 Star's Len Firestone: It's the Unit Cost That Spells the Difference

That \$1,000,000 key in sales of a syndicated series doesn't necessarily get you into the profit club, says Len Firestone of Four Star Distribution.

Noting a statement recently in VARIETY from a leading distributor that the \$1,000,000 mark is where the profits begin, Firestone says, "I refute this type of catch-all thinking when it comes to profits. It's the price per unit (film episode) that tells the real story between profit and loss. If a series in distribution contains only 32 half-hour episodes, then a figure of \$1,000,000 will probably mean big profits. However, if there are 160 half-hours in the series, the \$1,000,000 figure may mean that the syndicator is still in the red."

As an example, the Four Star veepee points out that a package of 160 stanzas may have a break-even figure of \$12,000 an episode. With \$1,000,000 gross, the series still has to chalk up another \$920,000 before it starts making a profit.

Among the many costs that must be amortized before profits are realized, says Firestone, are residual payments, buy-out of joint ventures, participation costs, cost of prints, advertising, distribution of prints, insurance, salaries of sales reps, promotion, travel expenses for sales reps, overhead and a number of other hidden costs.

While it's customary to issue gross sales on a series along with number of markets sold, Firestone says, "In order to accurately forecast your profit line, you must bring your figures in on a unit cost."

Ch. 9 Boys From Syracuse Rebuffed

Washington, June 11.

FCC rejected the appeal of eight unsuccessful applicants for channel 9, Syracuse, N.Y. to send the case back to the Hearing Examiner who recommended awarding the channel to Onondaga Broadcasting Co.

The rejected petition sought to reopen the case record to include a bankruptcy decision recently rendered by the U.S. Second Circuit Court of Appeals.

Commission said the facts of the court case had already been heard by the Hearing Examiner.

Petition of the eight unsuccessful applicants was opposed by Onondaga and the Broadcast Bureau.

Hearing Examiner's recommendation of Onondaga is still subject to full Commission action.

RKO Gen. Ups Fliesler To Chief of KHJ, L.A.

Martin S. Fliesler, veepee and director of advertising and sales development for WOR-AM-FM-TV, New York's RKO General independents, has been named veepee and general manager of RKO General's Coast radio station, KHJ, Los Angeles.

Fliesler replaces Milt Klein, who recently resigned. At WOR, Fliesler also supervised promotion, research and publications.

WWOM's 375G Sale

New Orleans, June 11. Wagenvoort Broadcasting Co. Inc. has purchased WWOM-AM here from Franklin Broadcasting Co. for \$375,000 plus \$75,000 for a covenant not to compete for five years.

Head of the purchasing firm is David Wagenvoort, who was v.p. and general manager of the station under the previous owners.

WB's \$2,600,000

Warner Bros. says it grossed \$2,500,000 from 58 off-web programs sold between March 15 and May 31.

Distrib says that the sales, to 35 tv markets, include those for new syndie releases, "Cheyenne" and "Hawaiian Eye."

NAB's 'Bop That Beep'

Washington, June 11. NAB is trying to remove the beep from taped news reports telephoned by broadcast newsmen to their stations.

The Broadcast Assn. asked FCC to remove the beep requirement from the news reports and from voluntary telephone calls to stations by people who want their conversations recorded for broadcast.

The beeper is now on any telephone recording device as a warning that the conversation is being recorded.

While supporting this requirement generally, NAB said it isn't necessary to notify station newsmen their calls are being recorded.

Listeners calling into stations for telephone interview programs also give implied consent to having their conversations broadcast, NAB said. Tapes of the conversations are necessary to guard against public airing of obscene or profane language, NAB added.

The two exceptions to the beep requirement would be in the public interest, NAB said, since the beeps sometimes obliterate parts of recorded broadcasts and irritate listeners.

KDKA-TV, WHIC, WTAE Jockey For Position in Hot Pitt. News Rivalry

Pittsburgh, June 11.

Emphasis on news is the order of the day for two of Pitt's tv stations, KDKA-TV and WHIC, and the giant AMer, KDKA. WHIC started expansion some months ago with its "Dateline 63" which runs from 6 p.m. to 7 p.m. with NBC's Huntley-Brinkley report taking up the last 15 minutes. The show is a sharp, well documented presentation divided up into segments comprising hard news, features, sports, weather.

Last week, KDKA-TV revamped its 7 p.m. news and now starts at 6:30 with an encompassing title of "The World Tonight." They brought in Al McDowell from KDKA on full time and teamed him up with Tom Finn and Marie Torre and the three sit at their desk and handle all the news together in a very informal manner. They cut to Walter Cronkite at 6:45 and then come back for a half-hour from 7 p.m. There are gaps right now but the trio has exceptionally gifted news people and where there is no news they manage to come up with interesting features to fill the time. Lack of emphasis on sports and weather is apparent but the station feels that interest in these subjects is not strong enough in this time period. The station broadcasts all the Pirate baseball and Steeler football games but its only sports show is at 12:45 a.m. with Randy Hall after the Steve Allen show. Scores and specific weather information are given but there is no seg for this as there was when Bob Tracey was on for Esso at 7:10 every night.

KDKA, with all its Group W facilities, is after the news audience and has introduced a new show called "Thirty at Six," where a full half-hour is given to the news. Bill Steinbach and Jim Westover handle the local and national news with Mike Levine on the taped interviews. Show then goes to Washington for "Radio Newsday" with Bob Nelson and then

(Continued on page 49)

Conn. Teachvee Facing Folderoo

Hartford, June 11.

Connecticut's sole teachvee outlet, WEDH, is nearing the count out. Out of funds and encountering an apathetic public and a resistant school system, station is expecting a temporary reprieve from the State Legislature.

House Appropriations Committee has promised \$150,000 for continuation of etv, which is seeking \$300,000 to keep it going for next two years. However, money action must be taken by the General Assembly which is expected to grant the \$150,000.

Station, first of three scheduled for this state, has been trying to get local school boards to cough up with a \$1 for each student attending a school equipped to handle its programs. So far it has struck out.

The nine-months-old experiment in alternate television fare for adult viewers and educational programming for schools, could conceivably create a vacuum for three commercial tv stations in the event of the failure of etv. Direct state support of the project has been vetoed several times and failure to secure school board and public support could throw channels reserved for etv to the commercial world.

According to State Education Commissioner William J. Sanders, a member of the board of Connecticut Educational Television Corp., operators of teachvee, the station must have the solid support of school boards of the viewing areas.

"This cannot be a state supported operation forever," he stated.

Trouble In Dallas, Too

Dallas, June 11. Dallas' educational station KERA-TV ends its third year of operation this month. It's growth has been retarded by financial problems that could ultimately spell its death.

A private, non-profit organization of local civic leaders that founded and currently operate KERA-TV, the Area Educational have to launch a fund raising campaign soon to put the station on a healthy financial basis.

The AETVF still owes \$295,000 to four local banks on the \$400,000 purchase of its facilities from the Belo Corp.

Exponents of educational tv call the financial straight a common ailment for such non commercial stations.

NTA's 'PROBE' RENEWAL

National Telefilm Associates has renewed its deal to produce and distribute Dr. Albert E. Burke's half-hour tv series, "Probe."

Show is now being seen in some 40 markets where it is sponsored by 30 financial institutions.

'Establishment' As WNEW-TV Half-Hour; Documentaries Set

WNEW-TV, N.Y., is still on a satirical kick following the click response to the "What's Going On Here" telecast of a few weeks ago. The station is presenting the first tv production of "The Establishment," the off-Broadway-via-London revue, next Wednesday night (19) in a half-hour version, and then repeated Sunday night (23). Metropolitan Broadcasting's Washington station, WTTG, will also carry the show. The station, meantime, has been unable to come to an agreement with the "What's Going On Here" producers for another show since the latter are reportedly holding out for a series.

In the straight documentary genre, WNEW-TV is coming up next week with a two-part series on "China and The Bomb," examining China's potential as a nuclear power. Hour shows will be aired June 17 and 24 and repeated the following Sundays. In another long-planned venture, the station is presenting a two-hour autobiographical study of "Joe Louis" on July 21. It will be shown again the following night while the Liston-Patterson heavyweight championship bout will be on.

B'CASTING'S SIAMESE TWINS

WGAN-TV to Henry: 'You Were Dull'

Portland, Me., June 11. When the top brass of WGAN-TV were advised that CBS-TV net would carry "Portrait-E. William Henry" they decided the following half-hour being returned to the stations could be appropriately used to answer any of Henry's new ideas. So they scheduled a half-hour program immediately following the Wednesday evening interview and entitled it "Broadcasting: Federal, Free or Frustrating." Participants were to be v.p. Gene Wilkin; general manager Don Moeller; program chief Bill Wadman, and new director Joe Harpér. The program however was called off. As Wadman put it: "We came away from this half-hour session definitely unfederalized; certainly still free, but more than a little frustrated. If you have watched the preceding program you know what we learned, that Mr. Henry said not one new thing, raised no new point, ate the whole apple and the core as well. We had nothing to sink our teeth into . . . we thought it an extremely dull program."

Ga. B'casters Complain Ratings Going to Educ'l TVer's Nudity Pix

Atlanta, June 11. Georgia educational officials Thursday (6) promised Georgia Broadcasters a hearing on their complaint that educational television stations were showing first-run motion pictures featuring interracial love and near nudity. Broadcasters based their complaints on the fact that film showings, uninterrupted for commercials, were cutting into their regular audiences.

At a recent meeting Georgia Association of Broadcasters, Inc., said that if movies are to be telecast as taxpayer expense as "culture" they "should be interrupted to explain the culture and educational value . . ."

James E. Dunlap, chairman of the Georgia Board of Regents, who control the state university system, said he has been "swamped" with letters of protest from broadcasters and officials of GAB.

He pledged that the board would hold a full discussion on the programming with a GAB committee. He indicated he was sympathetic to the GAB's proposal that commercial broadcasters be given a voice in controlling the programming.

Raymond Carew, general manager of WALB-TV, Albany, and GAB vice president for television, cited these films in a list of objections he sent to the board of regents:

"Bread, Love and Dreams," starring Gina Lollobrigida; Alec Guinness in "Captain's Paradise"; Henry Fonda in "The Oxbow Incident"; "Gate of Hell," a Japanese film; and James Mason in "Odd Man Out."

Gerry Appy, a former actor and now associate director of the University of Georgia's continuing Education Center in Athens, and the man in charge of the programming, said he has no apologies to make for the selections.

"The classroom is not necessarily the primary aim," Appy said. "The University of Georgia long ago accepted the responsibility to serve the whole community."

Georgia's pioneer ETV station, WGTV, is located in the Athens complex that houses the education center.

Appy, prior to taking his present post, a couple of years before WGTV went on the air, was associated with WLW-A (now WAII-TV) owned and operated at that time by the Crosley Corp.

20th 'Paradise' \$3,000,000 Sales

"Adventures In Paradise," the 20th-Fox TV series now in syndication, hit the \$3,000,000 mark in global sales last week. One third of the gross, according to Alan Silverbach, 20th's syndication sales chief, came from foreign markets. The series, which was sold in Japan last week, is now seen in 26 countries.

Five new domestic stations also bought the series last week, including WTTV, Indianapolis; WNYS, Syracuse; KATV, Little Rock; WSTV, Steubenville; and WAST, Albany, N.Y. Total number of markets is now 68.

MPLS.-ST. PAUL'S UNIQUE STATUS

By LES BROWN

Minneapolis, June 11.

The sibling rivalry between these metropolitan Siamese twins, Minneapolis and St. Paul, has made broadcasting a somewhat different art and business here than it is in most major markets of the U.S. A station either swears its allegiance to one of the cities and automatically forfeits an audience from the other, or, as is more generally the case, it tries to serve both equally and thereby serves doubly.

All the tv stations are, of course, in the latter group, and if they seem to be collectively more community service-minded than stations elsewhere it's probably as much a practical matter of effectuating strong identification with both communities as it is high purpose. There is a mania here too for news by all four commercial stations, in spite of KSTP's longtime dominance of the field, and here again the double dose of service is prescribed with newsmen having to cover beats in both Twin Cities. Above all, there is constant vigilance over the sensitivities of the two cities in their competition with each other.

At one time or another all stations must have heard from the WAMBUTS ("We Ain't Mad . . . But"), a society whose postmark is St. Paul, whose weapon is the boycott and whose chief cause, apparently, is to gain top billing for the hometown whenever it has to share a hyphen with Minneapolis. As a result of this campaign and others like it, the stations make a practice of identifying themselves alternately as being of "Minneapolis-St. Paul" and of "St. Paul-Minneapolis." If this sounds petty, it's nevertheless one of the realities of the market and necessary background to any understanding of broadcast strategies in the Twin Cities.

Although joined at the hip, the Twins have little in common outside their picturesque geography. Minneapolis is predominantly Scandinavian and Lutheran; St. Paul, Irish and Roman Catholic. Each has a distinct personality, making for sharp differences in temperament and tastes between the cities. In general, St. Paul (the state capital) is the more conservative of the two; Minneapolis the more cosmopolitan.

Having to serve two masters presents a unique set of headaches to the television broadcaster, but even more pressing on a day-to-day basis has been the strict dollars and cents problem of competition. The market offers as much television service as Chicago (three network outlets, an independent and an ETV-er) to a population about one-third as large. With slightly more than 1,500,000 people in the metro area, with WCCO-TV and KSTP well entrenched as the fat cats, the market has never supported four commercial stations comfortably. It's one of those in-between sizes, what the trade likes to call "a 3 1/2 station market."

Healthy & Robust

Yet for all the built-in handicaps, Twin City television has managed to grow healthy and robust, like the people of that sector. TV station managers here show a wholesome respect for each other and testify to a high level of business competition, with very little rate-cutting or sensationalism. Two stations that have had a history of stress now appear to be on sound footing. Abetted by the ABC affiliation it acquired two years ago, KMSP is flourishing at last; and the independent WPCN has built a new image in the market largely off the baseball telecasts.

Indeed, this year will probably be the first in which all the commercial operations will show a profit. The FCC's 1961 figures (latest available) show aggregate billings of \$9,500,000 for the nation's 13th spot market, and the

(Continued on page 48)

WCBS-TV's News Autonomy; In N.Y. It's Robt. Trout Vs. Huntley-Brinkley

Trout Not Quitting, Yet

Bob Trent won't be quitting as a N.Y. newscaster until the spring of 1965 when his friends expect to do what others expected him to do last week—quit and go live in Spain. The WCBS-TV newscaster hence will be fronted of the new half-hour nightly news show to be produced by the CBS flag in N.Y.

Presently, he is on his traditional 13-week junket to Spain where he catches the bullfights and does the sup scene. He was prevailed upon before he left to stick around through the Presidential nominations and the electioneering of next year, and, obviously, for a few months beyond that, so that he can round out a full season.

It's said that once he does retire from regular newscasting, he will seek to feed the occasional story from his Spanish base to his old confreres at CBS News.

When it looked like he was going to stay away for good after his three-month sabbatical, Mike Wallace was seriously mentioned as the WCBS-TV newscaster's nightly replacement.

ABC Int'l Swings \$4,000,000 Deal In Aussie Grabups

ABC International, and its two associated stations in Australia, have swung the biggest single programming sale in international television to date. Sale of 2,500 hours of programming including many from the upcoming 1963-64 season, to News Ltd. of Australia reportedly involved nearly \$4,000,000. News Ltd., of which Rupert Murdoch is managing director, operates channels in Adelaide and Greater Sydney, both of which are part of ABC International's World-vision hookup.

Shows in the package include the "Greatest Show On Earth," "The Outer Limits," "The Fugitive," "Burke's Law," "Phil Silvers Show," "Redigo," "Breaking Point," "East Side, West Side," "Grindl," "The Farmer's Daughter," "The Glynis John show," "The Wide World of Sports" and a group of ABC News documentaries. ABC International acted as purchasing agent for the Australian outlets in the negotiations with the various distributors.

Jail Terms Slapped On Ira Herbert and DeeJay But Both Wm Stay

Atlanta, June 11. An Atlanta deejay, Harold LeRoy Pickens, the last station (WAKE) for which he worked and the station's manager, Ira Herbert, were found in contempt of court Wednesday (6) for violating an injunction prohibiting the announcer from appearing on the air.

Fulton County Superior Court Judge Sam Phillips McKenzie, after a lengthy hearing, fined Pickens \$200 and sentenced him to 10 days in the Fulton County Jail. Herbert, manager of WAKE, Atlanta indie, was fined \$400 and sentenced to five days in the clink.

Basic Communications Inc., owner and operator of station, was fined \$400.

Judge McKenzie, however, granted a stay of the sentences and allowed Pickens and Herbert

(Continued on page 49)

CBS News agreed to an autonomous news shop for WCBS-TV, and the network flag in N. Y. turned around and gave CBS News a gift too—Bob Trout at 7 p.m. against Huntley & Brinkley.

Significance of this is that in launching its first half-hour nightly network news program CBS News will have to settle for 6:30. That period is not as choice as 7. It does not have as high a sets-in-use figure as 7, and, this, it is feared, because it comes in one of the country's two largest tv markets, might hurt CBS-TV's competitive chances vis-a-vis NBC-TV, whose own news department plans its first half-hour strip.

NBC's Huntley-Brinkley stanza will be seen definitely at 7 p.m. in N. Y.

Because the owned & operated division works fairly autonomously, it is believed CBS News can do little, even if it chooses, to upset the WCBS-TV decision to go with Trout at 7. However, with Walter Cronkite and national news at 6:30, and with Trout and the local stuff at 7, New Yorkers will be able to catch a solid hour of news on Channel 2. (WCBS' "Early Show" will start at 5 p.m. and run into Cronkite at 6:30. It's 5:30 to 7 now.)

It's been at least three years since the subject of giving WCBS-TV its own news operation has been abroad. It always resisted in the past. For one thing, it would have meant a considerable charge directly to the N. Y. tv station as the price of news autonomy. Also, it behooved the news division to maintain charge since the outlet was its best showcase.

But the recent decision to increase network news from 15 minutes to a half-hour nightly played an important part in further deciding CBS News to relinquish charge of local news.

Dick Salant, CBS News prexy, said that a "special relationship" will still be retained between WCBS-TV and his unit. This special relationship is said to be no more, really, than coordinating assignments.

Salant called the freeing of WCBS-TV a "sensible step." He said it'll enable his boys to concentrate on the five half-hours a week they will have to do as of next September.

WCBS-TV boss Norm Walt Jr. hopes to get his own news shop operative by Sept. 2. If not, he says, the news division has promised to continue running Channel 2 news until he can get things going on his own.

Sci-Fi and Horror Still Attracts 'Em

Sci-fi and horror feature pix programming, currently on the up-beat with local stations, is headed for a carryover to next season, says Erwin H. Ezze, exec veepee of United Artists Associated.

UAA has rolled up 28 sales in a month on its new package of 60 chiller and science fiction features says Ezze, who figures the trend is aided by focus on scientific and technical developments, notably in space. He says station management have latched on to the public interest in space events if programming sci-fi themed pix.

Sales of the new science fiction-horror bundle have been made to WNBQ, Chicago; WAGA, Atlanta; KTVI, St. Louis; WFAA, Dallas; WTCN, Minneapolis; WIIC, Pittsburgh; WOKR, Rochester, N.Y.; WPRO, Providence; WFMJ, Youngstown; WJRT, Flint; WDSU, New Orleans; KOTV, Tulsa; KTRK, Houston; KONA, Honolulu; WNYS, Syracuse; WTEN, Albany; WKYT, Lexington, Ky.; WHTN, Huntington; and others. Titles in the package include "The Lost Missile," "The Flame Barrier," "Destination Moon," "Unidentified Flying Object," "Monster That Challenged the World."



Boone Companions

The phrase "repertory company" is enough to frighten a mediocre actor right out of his buskins.

Repertory requirements (an actor may star as an international playboy one week and be seen briefly as an introverted librarian the next) call for exceptional versatility.

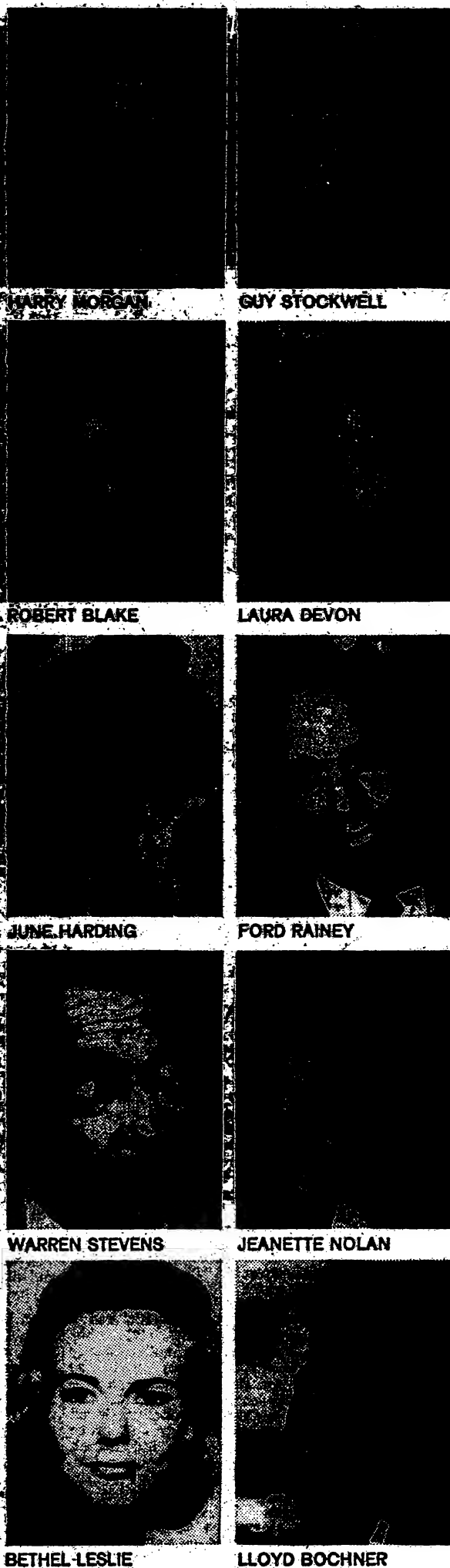
It's significant, therefore, that there have been

no signs of fright among the players now preparing for next season's "Richard Boone Show."

But that figures, considering the kind of group that star-host Richard Boone has assembled as network television's very first full-season repertory company.

Like Boone, most of his new colleagues have had leading roles in successful television series. On this program, their dramatic materials will be super-

THE KENNEDY CENTER SERIES



intended by Clifford Odets, one of America's most respected playwright-scenarists.

Besides guiding the efforts of such hand-picked dramatists as Robert Dozier, Don Mankiewicz and James Poe, Odets will write at least six of the series' 30 original plays.

What sort of story-lines is the show planning for its Tuesday-night viewers? Well, there's a drama about a Hollywood triangle's effect on a teen-age

son. There's a gentle comedy about a status-hungry father who becomes a victim of indiscriminate installment-buying. There's a touching tale about a poor fisherman's discovery of a pearl—and the event's influence on himself, his family and his fellow villagers. To put things in an oyster-shell, the new NBC-TV series will be as diversified as the '63-'64 lineup to which it belongs.



Look to NBC for the best combination of news, information and entertainment.

Tele Follow-Up Comment

DuPont Show of the Week
"The Triumph of Gerald Q. Wert," a first dramatic effort for Ernestine Barton, is the kind of script close to the DuPont heart. Vidtaped in the big NBC-TV Brooklyn studios for presentation Sunday night (9) on "DuPont Show of the Week," the hour drama had the live atmosphere of the so called "Golden Age." It also had an intelligent, straight forward and interesting story that pitted Wert (Art Carney), the last comedian, against an evil society whose leaders had passed a law against comedy.

Trouble with this, as with other DuPont dramas, is that they are so abstract as to give comfort to all. The totalitarian can sit back and say, "Aha, this is what their lousy American democracy will lead to." And the demo can likewise dream of his freedom against the Commies, for instance, and their attempted inroads on the good life.

But "Wert," had a fresh difference from the serial drama and feature films all around, which is stuff that has an absurd abstraction of its own that is even phonier. And there was promise, as they say, in Miss Barton's clear style and intelligence re dramatic form.

Carney may have had stronger dramatic roles in his time, but he gave Wert an authenticity as a split-week comic who becomes a fugitive celebrity. Young John Magna, something of a veteran despite the tender years, was most effective as the comedy hope of the future. Support otherwise was adequate.

Bill.

Open End

Having been evicted from his New York tv digs on WNEW-TV, David Susskind found temporary housing on WPIX last Sunday night (19) for his last "Open End" session of the current season, an interview with the Rev. Dr. Martin Luther King. WPIX management correctly judged that this stanzarated exposure in the N.Y. metropolitan area and took last minute emergency measures to clear two hours on Sunday night starting at 6:30 p.m.

Susskind again demonstrated his talent for getting the newsmakers on his show. Unquestionably, the most important running story on the American scene is the Negro struggle for desegregation in the South. In Dr. King, Susskind obtained the front-ranking spokesman of the Negro point of view, a man of great conviction and eloquence who used this opportunity for a fully-rounded exposition of his views.

Under Susskind's questioning, always sharply pointed and sometimes openly provocative, Dr. King discussed the racial conflict in America with the utmost frankness and a deeply communicated feeling of the justice of his cause. His comments ranged over the whole field of controversy, from the Black Muslim movement to miscegenation.

Susskind's great value as an interviewer is his readiness to dig into many issue, no matter how sensitive, with the sharpest prongs. When he raised the issue of Rep. Adam Clayton Powell's conduct, in and out of Congress, Dr. King demonstrated great skill in giving a forthright, yet balanced statement of his views. Repeatedly, Susskind posed his questions about the Democratic Party, the Negro boycott power, James Baldwin, etc., in the most loaded terms, but Dr. King always replied with a firmness and an equilibrium stemming from a profound knowledge of his cause.

All in all, it was an outstanding tv session spotlighting, as Susskind described him and as history may well undoubtedly rank him, one of the great men of America.

Herm.

Ladies of the Press

Instead of firing questions at a guest, the panel of distaff journalists on this show were on the receiving end of an interrogation by host Clifford Evans on last Thursday night's (6) outing on WOR-TV. It was a hit-and-run gab session in which all the bases of world politics and chit-chat were touched, from mental health to Jacqueline Kennedy's personality.

Except for one comment, the

panelists, including Joy Miller, of the AP; Gay Pauley, of the UPI; and syndicated columnist Inez Robb, did not present any particularly feminine outlook on the world. Their ideas, whether it referred to Castro, integration or Sen. Barry Goldwater, have been widely hashed over by male news analysts. The only uniquely feminine comment was made by Miss Robb on the chances of Gov. Nelson Rockefeller in the Presidential race next year. She said that if the new Mrs. Rockefeller could time the birth of a child around election time it would shorten the odds on Rockefeller. This was a diaphanous theory of history which only a woman could have devised.

Herm.

Foreign TV Followup

Sunday Night at the Palladium

Although she manipulated her meagre pipes with moderate skill, rarely straying beyond a modest span of octaves, Diana Dors was an uneasy topline for this "Sunday Night at the Palladium" from Associated TeleVision. Instead of purveying the forthright sex which went with the old Dors, she was positively demure, and her song-along was safe and lacked spice.

The show was opened by Miki & Griff, a couple of local folk-singers in the middle age bracket. They stood comfortably side by side and were agreeably dulcet in "Anyone Else But You" and "My Way of Loving You." Larry Adler came up with another deft harmonica item, which focussed on his movie-music writing. After a reminiscence of the "Genevieve" score, Adler gave a Jewish melody incorporated in his backing for "The Hook" and this he dedicated, sincerely and movingly, to Pope John. His appealing, and visually first-rate, segment closed with a Gershwin tune from "Porgy."

Making a return appearance, Topo Giglio, a miniature animal puppet jerked by three string-pullers, had amusing and charming altercations with emcee Norman Vaughan, during which he undressed for bed and took a shower. This is one of the most delightful acts of its kind currently on the circuit.

Norman Vaughan emceed and used some above-average gags, and Jack Parnell's backing was smooth. Albert Locke produced with resource.

Otta.

Play of the Week

John Bowen's "The Truth About Alan," which filled a cosy 90 minutes of Associated TeleVision's "Play of the Week" skein, had a pleasantly cultivated style, but lacked a novel idea and dramatic horse-power. Theme was the search for the truth about a student who committed suicide. His father, highly improbably, hired another student to try and prove that Alan Gauge (Ian MacShane), his son, had not taken his own life. The investigation led Peter Parkin (John Quentin) to quiz all his old associates.

The story was astutely plotted so that the flashback scenes flowed without interruption out of Parkin's interviews, but Graham Evans's direction could not prevent a fragmentary impression and occasional clumsiness of execution. The truth about Alan Gauge was deliberately confused. His tutor had warned him that he was likely to flunk his final examinations, and this was the generally accepted reason for his suicide. But he was also suspected of dope-peddling. He had given his girl-friend Rachel (Elizabeth MacLennan) a baby, and there was talk of abortion. As Parkin progressed, the image of Alan Gauge changed from that of an irresponsible layabout to that of a sincere and humane lover. The mystery remained to the end, and was not resolved. For Bowen's point was that this probe into another man's life was dangerous and could never arrive at an ultimate, objective truth. Parkin threw up the assignment.

Performances were highly variable, although Ian MacShane, Elizabeth MacLennan, and John Quentin made the best of their shadowy material. Supporting student types were strictly comic-strip, and acted as such.

Otta.

Portrait

(E. William Henry, FCC Chairman)
With Harry Reasoner (moderator)
Producer: R. F. Siemanowski
Director: Joseph Chomyn
30 Mins., Wed., 7:30 p.m.

PARTICIPATING

CBS-TV from Washington (tape)

The 34-year-old Tennessean who has most of the broadcasting industry in the worst state of nerves ever, has all the natural gifts to click as a television performer. In the Q-A format of CBS' "Portrait," on which he appeared with Harry Reasoner Wednesday (5), Henry had sincerity, honesty and good looks. It would be an uphill fight for any worried station owner to convince the average viewer that Henry has horns.

Taped in his Washington home, Henry looked good and sounded good.

Henry even had some indirect words of comfort for those suffering with the thought that he took over the FCC chairmanship to destroy the profit motive in broadcasting.

He said, among other things, that he is opposed to a federally owned web like the BBC, an idea with which his predecessor Newton Minow flirted. He stated that he "wouldn't want to see advertising divorced from free television." And, he added, subscription tv will stand or fall in the market place. Free tv with advertising, he averred, is "the system we all prefer."

He further committed himself to do something about it if the recent killing of option time by FCC pushes the networks into economic chaos. "We can take remedial action," he added. But, he insisted webs won't in his opinion, sustain the financial losses they claim without option time.

In a smooth performance of expressing his points of view, Henry made what might be considered a slip in one brief instance. Reasoner asked him: "What would move a young lawyer who had a pleasant situation and a nice family to leave a nice town in the South (Memphis) to come up and take on the headache of the FCC?"

In what was obviously an honest response which might have been phrased with more delicacy, Henry suggested that it was politics, within the framework of fostering New Frontier objectives.

"Well," Henry said, "primarily to serve the Kennedy Administration. I worked for then-Sen. Kennedy's election and felt like it was an opportunity to be of service at a reasonable high level."

Broadcasters with a more intimate familiarity with FCC and the many industry problems before it might have wanted to ask more searching questions in an interview with Henry. But considering that "Portrait" was aimed at the public at large, Reasoner's questions were fine and, for the most part, interesting.

It was a good job of production and direction.

Carp.

THE BIG BAD WINTER

With Dick Goddard, narrator
Exec. Producer: Pat Trese
Producer-Director: Dan Hrvatin
Writer: Maurice Condon
30 Mins., Mon., 9:30 p.m.
OHIO BELL TELEPHONE CO.
KYW-TV, Cleveland (film, tape)

(Fuller, Smith and Ross)

With the advent of warm weather it seemed only natural that most Ohioans would want to forget the long hard and bad winter. Ohio Bell, whose lines suffered the seasonal headaches, took the occasion to remind its viewers of the fine job it did. Through the use of wintry film clips, and the writings of Maurice Condon, the half-hour program was a visual presentation to a series of Ohio stations and made for a "aren't-you-glad-it's-over" documentary.

Dick Goddard, Channel 3's weather eye-witnesser, did the narration as well as the interviewing of Don Coleman, Toledo weatherman; Curtis Barton, Youngstown; Joe Holbrook, Columbus, as well as Ray Geiger, Farmers' Almanac, and Psychologist Nicole Brill. It was a cozy session with Geiger indicating next year may even be worst, while Psychologist Brill allowed that bad weather made people eat more.

Commercials were well integrated.

Mark

Dayton—Ralph A. Buckley, with WAVI, Dayton, since 1956 in sales, has been named director of sales, in charge of all sales, presentational ideas, and promotion programs. He had previously served as local sales manager.

Foreign TV Reviews

DEFEAT IN THE WEST

Director: Peter Morley
Writer: Paul Johnson
50 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

Fifteen years ago Milton Shulman wrote an excellent book about the German collapse called "Defeat in the West." Now Shulman is an Associated-Rediffusion executive (as well as being a drama critic) and his tome was the basis of this inquest on the military and political role played by the Teutonic brassnats in the demise of the Nazis.

The competent narrative, written and delivered by journalist Paul Johnson, was hitched to much unfamiliar film material from German sources and also called upon a couple of ex-Generals, to describe and explain events. In the upshot, the program's theme selected to plod over tired arguments about German responsibility without adding to them.

This may have been because Shulman's material is now inevitably common currency and packs few surprises. Also, the decision about German military culpability was taken at Nuremberg and is widely accepted. Thus the protestations of Generals Warlimont and Blumentritt, that their military oaths prevented disobedience to Hitler although his strategic were obviously lunatic, were decidedly oldhat.

What emerged most clearly, and more cogently for those whose newspaper consumption is desultory, was the last-ditch cruelty of Hitler's constant instructions, in face of sense and the facts, that no German soldier should retreat. Stirring and tragic film from Stalingrad, Africa, and the Falaise Gap reinforced the message. The program also took sides in the Montgomery-Eisenhower argument—whether to throw everything into getting to Berlin, rather than advancing on a broad front—and took Monty's side and the first choice.

Johnson's script also left a final question dangling about the possible dangers of current German rearmament, implying that the old theories about the invincibility of the Wehrmacht might not be entirely dead. But, on the whole, the program was more visually impactful than mentally invigorating. Its point of view, while valid, seemed wrongly timed. It was either 10 years ahead, or 10 years behind, its epoch. Peter Morley directed and assembled the film with fluency.

Otta.

MICHAEL MAC LIAMMOIR

Director: Michael Redington
30 Mins., Tues., 10:45 p.m.
Associated TeleVision, from London

Taking advantage of Micheal Mac Liammoir's current legit season of recitals, this show recorded the highlights of one of them, "I Must Be Talking to My Friends." The Irish thesp, whose earlier illustrated biography of Oscar Wilde had been similarly capsuled on tv, provided a causerie about his native history and national temperament, embellished by reminiscence and literary comment in prose and verse.

It made a potent memento of a bravura performance. Mac Liammoir, an unabashed actor in an old stops-out tradition, impressed through sheer force of loquacity. He was less well-suited to his material, which did not permit the emotional aura surrounding his Wilde program, and the commentary loose-limbed and perfunctory.

The half-hour resolved itself into a set of scintillating episodes, with dull interstices. Stand-out items included an impersonation of an old and talkative Irish biddy and an extract from Joyce's "Ulysses," in which Mac Liammoir got under the skin of a Dublin gal, innocent and anxious to shed it. Glimpses of the Victorian idea of a stage Irishman, and a Gaelic snatch (also put into English) of a patriotic piece by Padraic Mac Piarais were also effective on a more naive level. Main impression was of a grand-gesture performer, whose manipulation of vowels and nuance were more suited to the legit spaces than the prying camera.

Michael Redington's direction was bold, imaginative, and eye-catching. He even allowed the camera to brood over a vase of

flowers whilst Mac Liammoir pottered offscreen. He, abetted by Richard Lake's night-sky and sparsely decorated set, provided fine visual variety for a display which might have been doggedly static.

Otta.

THE VICTORIANS

(The Rent Day)

With Geoffrey Bayldon, Michael Barrington, John Wood, Ingrid Hafner, Charles Kay, Barrie Ingham, Edward Evans, John Cater, Barry Justice, Marie Hopps

Producer: Philip Mackie

Director: Herbert Wise

Writer: Douglas Jerrold

60 Mins., Fri., 9:15 p.m.

Granada TV, from Manchester

By exploring off the beaten track and assembling its drama under a label, Granada TV has previously displayed its enterprise and come up with unexpected entertainment. This series of eight Victorian plays, some exhumed for the first time in decades, made a bold and effective opening with Douglas Jerrold's "The Rent Day," first performed a year before Victoria came to the throne and vividly reflecting the customs and taste of its time.

It packed in many of the ingredients expected in this type of melodrama—and usually geyed. Martin (Charles Kay), a poor farmer, was threatened with eviction for nonpayment of rent by a heartless steward, Crumbs (Geoffrey Bayldon). Before his tenancy was predictably saved, his wife had been in peril of seduction by a highwayman, masquerading as a sympathizer. The squire had returned in cognito to see for himself how the steward was handling his affairs. Martin thought he spied his wife in the squire's bedroom, highly compromised, and was highly upset about it. And the climax was the steward's confession that he had a burning grudge against the squire—because his father had done his mother wrong.

The comic implications in all this were skillfully dodged in a production that was sturdy, sincere, and faithful to the author's intentions. Maybe some of the improbabilities to the second half defeated conviction, but Herbert Wise's direction could not be faulted, and the concept, avoiding easy yocks, was right.

As these plays were originally performed by repertory companies, a group of seven thespas has been formed to appear throughout the skein. They were a well-chosen and cogent bunch, and the ensuing stylish teamwork seemed likely to be an asset. Geoffrey Bayldon scored as the ruthless steward, memorably rising to his final revelation, and Charles Kay, as the miserable farmer, and John Wood, as the vile seducer, were suitably vehement.

Otta.

HUGH AND I

With Terry Scott, Hugh Lloyd, Wallas Eaton, Vi Stevens, Patricia Hayes, Jack Haig, Mollie Sugden, Jill Curzon, Peter Reeves, Tom Gill, Jerry Verno, Anna Gilchrist, James McManus, Freddy Randall Band

Producer: David Croft

Writer: John Chapman

25 Mins., Tues., 8 p.m.

BBC-TV, from London

The comedy partnership of Terry Scott and Hugh Lloyd has returned to the schedules in more assured form than before. This second skein promises slick and efficient farce, and owes much to the practised fertility of John Chapman, author of many of the legit Whitehall capers.

Scott is the fixer of the duo, knowing and out for a fast buck, and Lloyd is the naive little man, given to sudden enthusiasms. In this segment, he was caught up in the Dixieland jazz craze, and this led to some competent yock-raising in a disk emporium and rose to quite a giddy climax, when Scott sponsored a rival musical group to enter for a contest. They purveyed incompetent and square teatime ditties, and the script neatly geyed their amateurish fumbling.

Scott, the more ebullient and impactful of the two, scored freely and was allotted the best of the gags, and Lloyd was somewhat overawed in this one. But the skein, which is smoothly produced by David Croft and is packed with pleasantly zany types in support, will be welcomed for its well-brewed froth.

Otta.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Frank Marth completed leading role on Armstrong Circle Theatre's "The Aggressor Force" and co-starring stint on "The Empty Heart" segment of CBS "Defenders" . . . Bob Quinn, ABC-News exec producer, off to Europe to set up camera locations for coverage of President Kennedy's visit abroad . . . Both NBC and CBS are using the mobile tape facilities of InterTel, which is providing additional units from Britain to take care of the load . . . InterTel's N. Y. office, meantime, is in additional area of operations as talent agency specializing exclusively in foreign performers. It is now handling the Kessler Twins . . . Fred Heider, "Voice of Firestone" producer, off to Europe for a vacation June 19 after the series concludes its run on ABC-TV . . . WCBZ Radio's Jack Sterling signed for the lead of "The Music Man" at the Gladiators Music Arena, Totowa, N. Y., July 30 to Aug. 4 . . . Rosemary Haley signed for Alberto Culver commercial spots . . . Alan Press named promotion production manager for Screen Gems, supervising the company's on-the-air promotional material.

Negro station owners from the top 20 markets meeting in Chicago this week under aegis of their national rep Bernard Howard, heard keynote speaker Harry Novik, general manager of New York's WLBB, by proxy. WLBB sales manager William Warren read the chief's speech to the two-day session when Novik's physician ordered him to stay home while recovering from illness which hospitalized him six weeks ago . . . Henry Morgan stars in a 65-minute, 8m color film parody of a current feature hit. Morgan's vehicle, titled, "How the West Was Won—Barely," was shot weekends at Freedomland with "Match Game" writer Dick De Bartolo producing and directing. Morgan, meanwhile, takes over host chores on "I've Got a Secret" next month during Gary Moore's vacation . . . Arlene Francis, recovering from her recent car crash, is expected to be well enough to join John Daly and Gene Rayburn for the "Miss Universe" telecast July 20 from Miami . . . Harvard Law School Professor Louis L. Jaffe tells readers of the National Audience Board's Viewer (June issue) that NAB's Code should continue on a voluntary basis among members of the tv industry, but if the FCC succeeds in getting through a regulation governing "excessive advertising," the NAB Code authority should still administer it.

Singer Nancy Ames guest on NBC-TV's "Today" June 20 . . . "Bob Hope Moscow Show" telecast April 5, 1958, gets repeat June 27 on NBC-TV . . . NBC News correspondent Roy Neal guest speaking at International Freedom Festival in Detroit July 1 . . . Jim Harper is new manager, newsfilm syndication, NBC News . . . "Today" host Hugh Downs begins a two-week vacation Friday (14) during which he'll take family on cruise up New England coast to Maine . . . NBC Press' "Flying Peacocks" softball squad victorious two out of three, dumping J. Lefkowitz & Son, 16-10 . . . Ridge Blackwell, NBC sales development, joins Y & R Monday (17) . . . Bob Smith, ex-discount analyst NBC Sales, joined Country Music Network Monday (10) . . . Barbara Walters, "Today" show scribe, engaged to Lee Guber, proxy of Music Fairs Inc. . . . David Tebet, NBC talent veep, named entertainment chairman of the Greater N. Y.'s '63 fund raising campaign; meantime he's afflicted with a burlesque arm and faces treatment for same . . . Bruce Minnix directing WCBZ-TV's "Antony & Cleopatra" pickup from Central Park . . . Jerry VanDyke in town for taping of his CBS-TV summer series, "Picture This" . . . CBS newsmen Charles Collingwood recovering from minor surgery. Roger Mudd subbing for him on "Eyewitness" . . . Sir Cedric Hardwicke signed for "Twilight Zone" stint for next season airing . . . Lynn Edwards, daughter of CBS newsmen Douglas Edwards, marries John Watters Saturday (15) in Connecticut . . . Mason Morfit, 22-year-old son of Gary Moore, graduates from Harvard tomorrow (13) . . . N. Y. State Bar Assn. gave awards to CBS-TV's "The Defenders" and star E. G. Marshall "for realistic portrayal of the lawyer in action."

IN HOLLYWOOD . . .

Ollie Barbour is resuming in tv production after two years as veepee of Ogilvy, Benson & Mather in Beverly Hills. His aide, Bob Kleinman, moves up . . . Milt Klein resigned as manager of KHL Radio but Boss Harry Trenner may find another spot for him . . . Mary McAdoo's stripped daytime expunged and the time goes to Ben Hunter . . . NBC-TV's "Truth or Consequences" moved to Sports Arena for a week of remotes from L. A. Home Show . . . Eamonn Andrews, BBC's man-of-all-trades, houseguesting with Ralph Edwards, an annual thing since he started doing "This Is Your Life" for BBC eight years ago. Edwards, incidentally, has devoted the past year to the cancer drive and has two or three new program ideas that have attracted network interest . . . Jack Good, an English import, piloting a rock 'n' roller for CBS-TV, a swinging thing for young Americans . . . George Graskin added Andy Russell to his stable of clients . . . John Kluge, Metromedia proxy, looked over his new acquisitions, KTTV and KLAC, and let it be known that he "buys people as well as properties." This was taken to indicate that he plans no immediate personnel changes . . . Claude Gussman, former art director and later director at Desilu, joined Peck Prier's VPI of Cal. tv commercial producers, as creator of new program concepts . . . Mort Hall, who sold KLAC for \$6,000,000, taking his wife, Ianna Lynn, for a boat ride to Europe when she closes out her Broadway run as star of "Mary Mary" . . . Ed Rosenberg leaving NBC-TV after nine years as head of talent and contract negotiations . . . Adrian Brown picked up his vp stripes at McCann-Erickson.

IN CHICAGO

His parent station WBKB has bought Jim Stewart's syndicated series, "Safari", off the pilots. Stewart and his spouse-sidekick, Bud, go back to Africa for about four weeks next month to complete the shooting. With them goes freelance director Don Dillon . . . John Weigel's new UHF station, WCIU, is setting up facilities and antenna at the Board of Trade Bldg. and expects to begin telecasting programs Sept. 1 . . . John de Waal, CBS-TV sales staffer, transfers to New York June 24 to take the spot vacated by Bud Materne, who moved up to eastern manager. Midwest sales veep Roy Porteous has hired Frank Palmer, ex-Triangle Publications, to replace de Waal on the Leo Burnett beat . . . WFMT's Studs Terkel receives a Clarence Darrow Award (for performing in the image of the barrister) this Friday (14), the only one from broadcasting so honored . . . Pat Nealin, film program director of WGN-TV, has been elected proxy of the Chi chapter of American Women in Radio & TV . . . Ad agency proxy Edward H. Weiss, who's also a painter of some repute, gets a one-man show of his art works at Kasha Heman Gallery next week . . . Ray Nordstrand, asst. station manager of WFMT, takes himself a bride this weekend . . . WIND will crown its two-week campaign for the recognition of Flag Day ("possibly our most forgotten holiday") with a public fireworks display and band concert on the lakefront Friday night.

IN LONDON . . .

Granada has started a new series of half-hour comedy plays, under the blanket title of "Comedy Four." First bowed in last Thursday (6) with Norman Rossington and Ronnie Stevens starring in "Tea At The Ritz" . . . Today (Wed.) yet another tv panel game will enter the crowded lists. Associated-Rediffusion's "Don't Say A Word" features two teams, captained by Libby Morris and Kenneth Connor, striving to convey sentences to each other in charade. Audience participation consists of viewers being invited to send in sentences for the teams, for prizes.

(Continued on page 40)

London Agencies

London, June 11. C. Vernon & Sons Ltd of London and the D'Arcy Advertising Co. Inc. of N.Y. have clinched a new kind of tieup—a new agency Vernon-D'Arcy here, jointly and equally owned by the two outfits who continue their own separate entities. This is similar to the D'Arcy arrangements in France and Germany . . . Another UK-US tieup forged between Hedley Byrne & Co. Ltd and Oliver-Beckman Inc., N.Y., each to handle the interests of their respective clients in each other's markets . . . An Australian agency Jackson Wain & Co. Pty. Ltd., of Sydney, opening up in London in association with Alfred Pemberton Ltd. . . . The UK chapter of the International Advertising Association is to organize a four-day visit to Zurich during the British Fortnight there in September . . . New appointments at McCann-Erickson Advertising Ltd.: Peter Holmes senior account exec and Tony Cletcher a marketing exec . . . Hugh A. Auger, chairman and managing director of Auger, Turner & Baratte Ltd. is on a six weeks, 12-cities tour of U.S. and Canada for talks with clients and associates . . . J. A. D. Bootman has joined the board of directors of Practical Advertising Ltd. as financial director which is a new post for the company.

'Eyewitness' Dumping To Cue an Expansion Of CBS News Extras

With the demise of "Eyewitness" on CBS-TV next season, CBS News expects to have a greater number of news extras which would preempt regular programming. CBS-TV has a deal with Metropolitan Life Insurance Co. to sponsor web extras, a deal which was extended and has until January to run. Friday half-hour evening weekly edition of "Eyewitness" has served on many occasions to wrap up top of the news material on one subject, the integration struggle in the South, for example. Without "Eyewitness," more news specials are forecast. "Eyewitness" was dropped from the schedule with the expansion of the evening news feed from 15 minutes to half-an-hour.

ABC DECIDES NOT TO DROP 'CHANNING'

ABC-TV has decided to stay with Revue's hour dramatic series, "Channing," rather than buy out the 26-week contract and substitute another show. Tom McDermott's pitch with Joan Crawford as star of a dramatic family show for Four Star fell short after several meetings with ABC brass in N.Y. Revue has 26-week firm order for "Channing" and a buyout would entail payment at the rate of \$115,000 a show plus other charges. "Channing" was spinoff from Alcoa Theatre as "The Best Years" and attracted agency interest, with the extra advantage of following "Ben Casey" on Wednesday night. But up to last week not one minute was sold.

Lancer Brief Bumps Maharis Off Sullivan

Actor George Maharis, slated to return to tv on this week's (16) Ed Sullivan show after an extended illness, has been bumped off the show by the serving of a brief by Lancer Productions, requesting an injunction to enjoin Maharis from working for anyone but Lancer, producers of "Route 66" on which Maharis has starred. Served with the 90-page brief besides the actor were CBS, Epic Records (for whom Maharis records) and Ed Sullivan.

CBS, which will not be ready to deal with the writ until June 20, has postponed Maharis' Sullivan appearance until the courts have decided on the injunction. Suit also asks \$500,000 damages against the former "Route 66" star for "deliberately" holding up production of the series, charging that early in '62 Maharis "embarked upon a deliberate plan to interfere with production of the programs by compelling Lancer to release him from his employment contract." Injunction hearing in N.Y. Supreme Court will be heard June 20.

Closed-TV Hotel Circuit Looks To World's Fair To Put It in the Black —On Other Madison Ave. Fronts

By BILL GREELEY

Closed-circuit tv service to New York's top hotels hasn't turned a profit in its first year, but promoters figure to make the break even point this summer and be in really good shape by World's Fair time next year—both in return and circulation.

Teleguide, owned by Sterling Movies USA (distributors of free film for tv etc.), is now fed to 41 hotels (channel 6) and close to 40,000 rooms, and prexy Charles Logan says 24 more hotels (already signed) will be wired by Fair time.

As was planned a year ago this month when Teleguide began programming, the service now operates 18 hours a day with a variety of features—United Press news, hourly weather reports from principal cities in the U. S. and abroad, dining tips, Broadway and off-Broadway ticket availabilities, stock reports, motion picture tips, fashion and shopping news, nifty tips, etc. Teleguide has two staff announcers backed by part time air talents and special features handled by New York World Telegram & Sun drama and night club columnists. Hearst columnist Bob Considine has been signed for a regular World's Fair feature, "How to See the World's Fair," and another hour feature, running three times a day, will be devoted to the Fair when it gets underway. Teleguide also does special film features about New York. Project in the works now is a history of Park Ave. that will run on channel six in segments and be distributed by Sterling Movies as a special feature.

Advertising is picking up, says Logan. Channel six has had steady business from Broadway shows, the New York Yankees, various motion pictures. TWA sponsors the world weather news hourly and Bulova now has a running time signal at the bottom of the screen during all editorial segments. Rockefeller Center, as repped by a group of restaurants and amusements in the center, is a regular bankroller as is the Grey Line for its tours. There are tie-ins with Promenade magazine, which is distributed free in major hotels and partly owned by Teleguide.

But channel six is now getting more straight national advertisers such as Pepsi-Cola and Union Carbide, who will sponsor the Park Ave. film, and Sylvania and Eastman Kodak are signed for coming campaigns. Since the start, Teleguide's single rate has gone up while the package figure has been lowered.

Originally teleguide had planned a second and third channel service, but only now is another feed about ready for preem. It'll be a foreign language channel, also operating 18 hours a day with info and features in six languages, German, French, Spanish, Portuguese, Japanese and Italian.

As far as extending the service to other cities, Logan says every major market in the country has been under consideration, but no concrete plans have yet been made.

Have Beard, Will Travel "I'm on the sucker list," says actor Sebastian Cabot of bush and girl fame—and "Stump the Stars" and tv gumshoe notoriety.

"Sucker list" in this case being that network or sponsor promotional junket that takes the celeb into the boondocks to liven the local strawberry festival or slip the bankroller's product into local tv-radio guest shots and newspaper interviews.

When the network (CBS, in his case) is called for said local appearance, says Cabot, "The network exec looks down at his desk, and in large, iridescent type is my name."

Cabot says he's not only high on the sucker list. He also falls in the "free actor" category (me get a handsome stipend for the local showup). But he doesn't mind. As an Englishman eight years in this country, the promo junket has allowed him to see more of America than the average American ever gets to see—with all expenses paid. Freebees have taken him to New York, Chicago, Pittsburgh, Denver, Dallas, Houston, St. Louis, Portland, Seattle, Nashville, San

Diego, Bakersfield, Vancouver (where his wife fell in love with the terrain and they now have a vacation home) and Dayton, Tenn., among many other spots.

Cabot, in fact, was in New York last week on the leg of a junket that took him to Dayton, and a living Strawberry Festival. He took the Moosejaw-like promo gig, he says, via a bribe that got him a Los Angeles - to - Dayton - to - New York-to-L.A. plane ticket.

Dick Clark Ends 10-Yr. Cross-the-Board Run; Doing Sat. Hour Only

Philadelphia, June 11. Dick Clark's "American Bandstand" show, a regular daily WFIL-TV feature for the last 10 years and a network program the last seven, goes off the air Aug. 30.

Clark will end the Mon. thru Fri. chores and limit his tv activities to a one-hour ABC-TV show, originating here, Saturdays 1:30 to 2:30 p.m.

The daily program was being steadily whittled down the last few seasons; but even with this it had seemed too demanding to its star who wanted to devote more time to other phases of show business.

In recent months Clark had arranged to cut all five of his weekly telecasts on a single day—Saturday. But it proved a backbreaking assignment for everyone involved.

Clark is in Miami Beach this week, where he is taping five shows at the request of Hank Meyer, the resort's public relations chief.

ABC 'VATICAN' GETS A TIMELY REPEAT

Timed for the convocation of the Roman Catholic Cardinals in Rome for the election of a new Pope, ABC-TV has scheduled a replay of its "The Vatican" color telecast for Wednesday June 19. It'll preempt "Wagon Train" in the 7:30 p.m. slot and will be telecast without commercials.

Meantime, Esso affiliates in 14 Latin American markets have purchased the show through ABC International. Esso will omit commercial messages in the show and will make the time available to local church officials who will pay homage to the late Catholic leader. Esso also sponsors "The Esso Reporter," the first full tv newscast in Argentina over the ABC International affiliate in Buenos Aires.

CBS, Bing Crosby Prod. Team on Moser Series

Hollywood, June 11. CBS-TV has signed a co-production deal with Bing Crosby Productions for an untitled dramatic series project created by James Moser, who created "Ben Casey." Hourlong series is aimed at the 1964-65 season, and Moser is currently working on the script.

Deal involves script development on the project, which relates to government on the state level, particularly the legislative functions. No producer has been assigned as yet.

CBS-TV and BCP had previously made a 1964-65 pilot deal on "Big Montana," western created by Matthew Rapp and Guy Trosper.

Irish TV's Liquor Ads

Dublin, June 11. Bar time is 7 p.m. for alcoholic beverage advertisements on Telefís Eireann (Irish-TV). No ads under this heading will be screened before that hour, except in afternoon sportscasts of strictly adult appeal. Sales director John R. Talbot, making this statement, says that decision is not the result of pressure being brought to bear from any sources, but is the result of "logical thinking shared by the advertisers themselves."



No More Pigeons

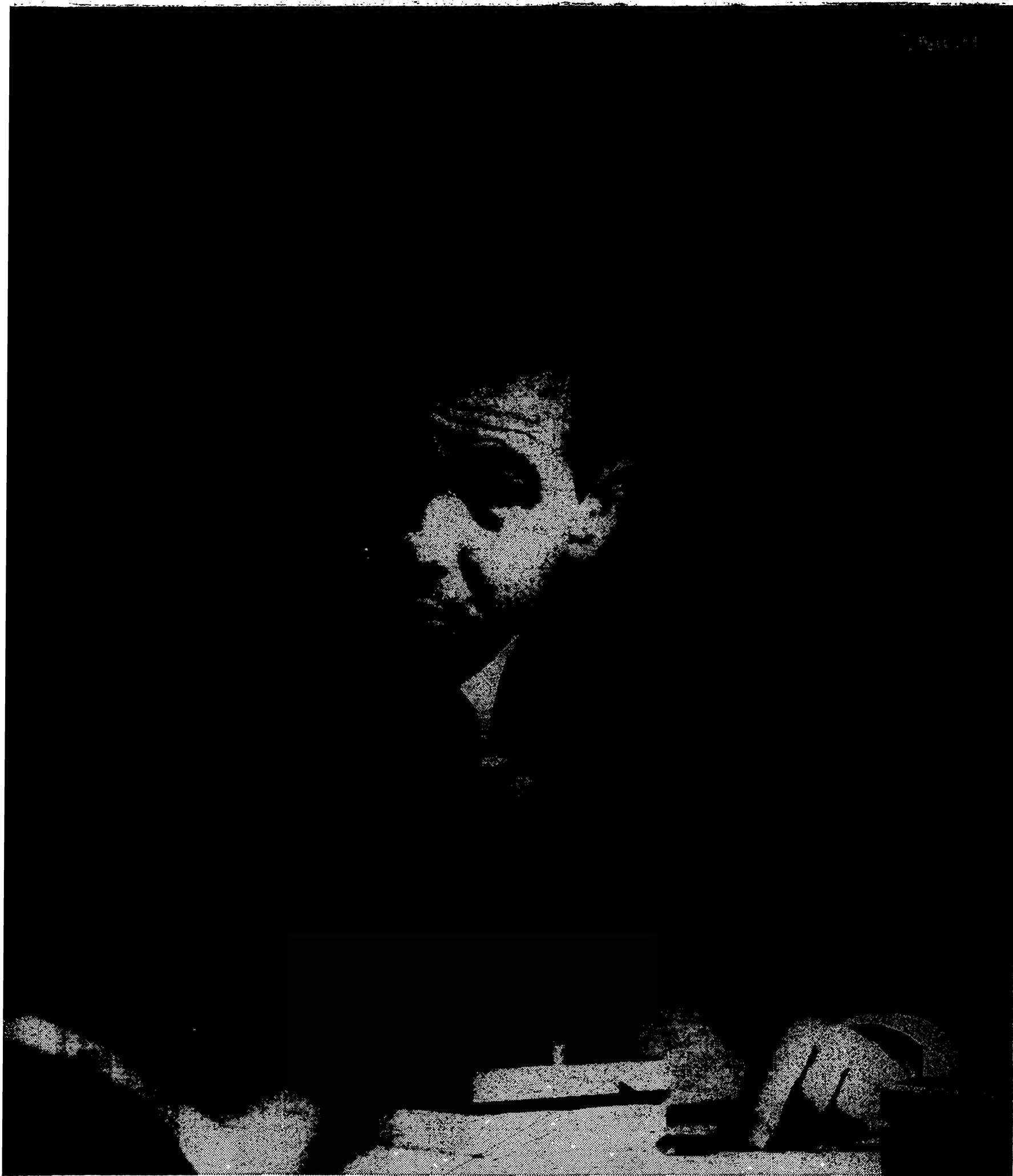
When the city of Omaha began an anti-pigeon crusade some years ago, Nebraska radio reporters were content simply to relate the facts. Except for young Johnny Carson. He not only broadcast the story, but conducted an exclusive interview with one of the intended victims.

To get his pigeon coup, Johnny had to play both parts, of course. One measure of his progress is that he now plays just one part: star of NBC's five-

nights-a-week, colorcast "Tonight" show.

What's more, his conversational partners now include such formidable personalities as Bob Hope, Bette Davis, Peter Ustinov and Tallulah Bankhead. No pigeon English spoken here.

How well Johnny has been playing his part is evidenced by the fact that each week-night some nine million viewers turn on "Tonight" well before turning in for sleep. (And the nice thing is that Johnny—brand-new contract in his pocket—and his show will continue as the nightcap on a '63-'64



schedule that ranges from newcomers like "The Robert Taylor Show" and "The Lieutenant" to such returnees as "Bonanza" and "Hazel.")

Glittering as "Tonight's" conversation may be, it is far from the program's only lure. Such sights as these—typical of the show's free-wheeling informality—have kept viewers joyously attentive:

"Chicken" Carson boxing with heavyweight contender Cassius Clay.

Carson, announcer Ed McMahon and orchestra leader Skitch Henderson offering a wild (if not

expert) demonstration of limbo dancing.

And Johnny managing to be casual as ever as a formally-gowned Greer Garson whips a harmonica from her purse to play a swinging chorus of "Old MacDonald Had A Farm."

"I always carry it with me," explained the gracious Miss Garson a few moments afterward. Which was another surprise, for explanations are hardly necessary on this program. Even if you're not a pigeon, around Johnny Carson you just wing it.



Look to NBC for the best combination of news, information and entertainment.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

PK. Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	PK. Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1. Andy Griffith	KMOX	344,700	47	1. Third Man (Fri. 9:30)	KTVI	NTA	92,900	15	Jack Paar	KSD	227,200
2. Bonanza; Bob Hope	KSD	328,600	45	2. Death Valley Days (Sat. 8:00)	KSD	U.S. Borax	75,900	9	Big 4 News	KMOX	93,100
3. Candid Camera	KMOX	306,100	41	3. Biography; Brinkley (Mon. 9:30)	KSD	Official	72,000	10	Ben Casey; Awards	KTVI	304,900
4. Ben Casey; Awards	KTVI	300,300	40	4. Sheena (Sat. 10:30)	KTVI	ABC Films	61,800	9	Roy Rogers	KMOX	73,300
5. Garry Moore	KMOX	297,200	42	5. Three Stooges (Mon-Fri. 5:00)	KPLR	Screen Gems	58,900	8	Early Show	KMOX	71,900
6. Beverly Hillbillies	KMOX	292,500	40	6. Casper & Co. (Sat. 9:30)	KTVI	ABC Films	53,500	7	News; Weather	KMOX	139,000
7. Red Skelton	KMOX	279,200	41	7. Sea Hunt (Sun-Fri. 5:30)	KSD	Economee	46,400	6	Mighty Mouse	KMOX	109,300
8. What's My Line	KMOX	277,900	38	8. Quick Draw McGraw (Mon. 5:00)	KSD	Screen Gems	44,100	5	Mr. Ed	KMOX	116,300
9. Dick Van Dyke	KMOX	268,400	38	9. Heckle & Jeckle (Sat. 9:00)	KTVI	CBS Films	43,300	6	Early Show	KMOX	71,000
10. Gunsmoke	KMOX	249,700	35	10. True Adventure (Sun. 5:00)	KTVI	Teledynamics	42,600	5	Three Stooges	KPLR	71,400
									6. Alvin Show	KMOX	90,700
									5. 20th Century	KMOX	49,300

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	KRLD	348,900	49	1. Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	123,200	18	Texas News; Wea.	WBAP	140,200
2. Dick Van Dyke	KRLD	300,500	42	2. Third Man (Fri. 9:30)	WFAA	NTA	90,900	14	Jack Paar	WBAP	126,300
3. Gunsmoke	KRLD	296,400	42	3. Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	77,700	13	Captain Kangaroo	KRLD	32,700
4. Candid Camera	KRLD	269,900	43	4. Thriller; Awards; News (Mon. 10:30)	WFAA	MCA	60,100	10	Steve Allen	KRLD	31,400
5. Ben Casey; Awards	WFAA	288,100	47	5. Love That Bob (Mon-Fri. 5:00)	KRLD	MCA	52,500	7	Three Stooges	KTVT	38,100
6. Andy Griffith	KRLD	275,700	43	6. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	48,600	9	News; Wea; CBS News	KRLD	69,800
7. What's My Line	KRLD	238,200	33	7. Checkmate (Thurs. 10:30)	WFAA	MCA	48,100	9	Steve Allen	KRLD	43,900
8. Garry Moore	KRLD	232,600	35	8. Lone Ranger (Mon-Fri. 5:30)	KRLD	Telesynd	46,000	6	Action 5	WBAP	34,100
9. Red Skelton	KRLD	229,900	35	9. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	43,700	8	News; Wea; CBS News	KRLD	79,900
10. Bonanza; Bob Hope	WBAP	229,300	40	10. Adv. In Paradise; Close-Up (Tues. 10:30; Sun. 5:30)	WFAA	20th Fox TV	39,600	7	Steve Allen	KRLD	30,400
									Mr. Ed; Lassie	KRLD	95,000

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Ben Casey; Awards	WITI	194,200	41	1. Death Valley Days (Fri. 8:30)	WTMJ	U.S. Borax	109,100	22	77 Sunset Strip	WITI	96,000
2. Candid Camera	WISN	191,900	42	2. Hennessey (Fri. 9:30)	WITI	NBC Films	85,300	17	Jack Paar	WTMJ	180,200
3. Jack Paar	WTMJ	171,400	38	3. Wanted—Dead or Alive (Tues. 9:30)	WITI	CBS Films	76,300	15	Garry Moore	WISN	140,300
4. What's My Line	WISN	168,500	38	4. Phil Silvers (Thurs. 10:30)	WTMJ	CBS Films	55,300	14	Late Show	WITI	43,800
5. Lucy Show	WISN	164,300	36	5. Mickey Mouse Club (Mon-Fri. 5:00)	WISN	Buena Vista	49,200	10	Theatre at 4	WTMJ	73,400
6. Beverly Hillbillies	WISN	163,700	36	6. Story Of (Tues. 9:30)	WTMJ	UA-TV	48,900	10	Garry Moore	WISN	140,300
7. Andy Griffith	WISN	156,100	34	7. Dick Tracy (Thurs. Fri. 5:30)	WISN	TV Personal	46,800	10	Theatre; Hunt-Brink	WTMJ	76,100
8. Red Skelton	WISN	153,000	36	8. Quick Draw McGraw (Mon. 5:30)	WISN	Screen Gems	42,800	10	Theatre; Hunt-Brink	WTMJ	67,900
9. Eleventh Hour	WTMJ	149,300	29	9. Peter Gunn (Fri. 9:30)	WISN	Official	42,400	8	Jack Paar	WTMJ	180,200
10. Dick Van Dyke	WISN	149,000	32	10. Everglades (Mon. 10:30)	WTMJ	Economee	41,100	8	Late Show; Awards	WITI	71,400

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Candid Camera	WCCO	263,600	39	1. Death Valley Days (Fri. 9:30)	KMSP	U.S. Borax	97,200	17	Jack Paar	KSTP	118,800
2. Beverly Hillbillies	WCCO	249,300	36	2. Hennessey; Brinkley (Mon. 9:30)	KSTP	NBC Films	75,200	9	Ben Casey; Awards	KMSP	209,600
3. What's My Line	WCCO	236,400	37	3. Highway Patrol; BB (Fri. 10:00)	WTCN	Economee	73,800	11	Today's Headlines; Wea.	KSTP	149,800
4. Red Skelton	WCCO	227,200	34	4. Whirlybirds (Mon-Fri. 6:00)	WTCN	CBS Films	70,300	12	News Pic; Wea; Spts.	KSTP	76,300
5. Garry Moore	WCCO	212,500	35	5. Rebel (Tues. 9:30)	KMSP	ABC Films	66,000	11	Garry Moore	WCCO	207,700
6. Andy Griffith	WCCO	209,400	31	6. I Step Beyond; BB (Tues. Fri. 8:30)	WTCN	ABC Films	63,200	11	Jack Benny	WCCO	196,400
7. Ben Casey; Awards	KMSP	207,600	40	7. Superman (Mon-Fri. 5:30)	WTCN	Flamingo	60,400	10	Movies; Hunt-Brink	KSTP	39,300
8. Bonanza; Bob Hope	KSTP	200,500	30	8. Yogi Bear; Axel (Thurs. 5:30)	WCCO	Screen Gems	51,100	8	Superman; Rocky	WTCN	43,500
9. Jack Benny	WCCO	196,400	29	9. Bachelor Father; BB (Tues-Fri. 7:30)	WTCN	MCA	49,900	9	Red Skelton	WCCO	218,600
10. Danny Thomas	WCCO	184,900	25	10. Sea Hunt; BB (Tues. Fri. 8:00)	WTCN	Economee	46,400	8	Red Skelton	WCCO	235,800

MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Red Skelton	WTVJ	206,700	40	1. Everglades (Sun. 6:30)	WTVJ	Economee	153,400	33	Churchill; Close-Up	WLBW	27,800
2. Candid Camera	WTVJ	198,600	37	2. Checkmate (Thurs. 7:00)	WTVJ	MCA	102,700	19	Huckleberry Hound	WCKT	90,200
3. Jackie Gleason	WTVJ	196,600	35	3. Death Valley Days (Wed. 7:00)	WTVJ	U.S. Borax	96,800	22	Ozzie & Harriet	WLBW	108,900
4. Andy Griffith	WTVJ	191,900	38	4. Surfside 6 (Sat. 6:30)	WTVJ	Warner Bros.	82,900	15	Yogi Bear	WCKT	69,100
5. Lassie	WTVJ	183,200	37	5. Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	90,200	18	Int'l. Showtime	WCKT	124,700
6. Ed Sullivan	WTVJ	183,100	32	6. Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	89,800	16	Checkmate	WTVJ	105,600
7. Lucy Show	WTVJ	178,600	34	7. Ripcord (Fri. 7:00)	WTVJ	UA-TV	73,600	16	Big Show	WTVJ	124,100
8. Beverly Hillbillies	WTVJ	173,100	32	8. Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	69,100	15	Fri. Movie Spec.	WCKT	70,900
9. Perry Mason	WTVJ	171,900	29	9. Sea Hunt (Mon-Fri. 6:15)	WCKT	Economee	59,700	16	Death Valley Days	WTVJ	96,800
10. I've Got A Secret	WTVJ	164,500	28	10. Hennessey (Sun. 7:00)	WCKT	NBC Films	52,600	15	Spts; Wea; Renick	WTVJ	100,800
								12	Lassie	WTVJ	183,200

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1. Beverly Hillbillies	WWL	213,700	50	1. Ripcord (Sat. 6:00)	WDSU	UA-TV	72,300	16	Weekend News; Spts	WWL	36,400
2. Dick Van Dyke	WWL	181,500	41	2. Roy Rogers (Sat. 7:00)	WDSU	Roger's Prod.	70,100	12	Journal; Boy Scouts	WWL	9,100
3. Bonanza; Bob Hope	WDSU	172,200	33	3. Marry a Millionaire (Thurs. 10:00)	WWL	NTA	68,000	18	Esso Rpt; Spts; Wea.	WDSU	45,200
4. Mon. Night Movies	WDSU	159,500	37	4. Ramar of The Jungle (Sat. 8:00)	WDSU	ITC	67,800	13	Captain Kangaroo	WWL	28,200
5. Candid Camera	WWL	162,400	40	5. Whiplash (Tues. 10:00)	WWL	ITC	66,700	19	Esso Rpt; Spts; Wea.	WDSU	41,100
6. Kildare; Hall of Fame	WDSU	137,800	29	6. Honeymooners (Wed. 10:00)	WWL	CBS Films	66,200	19	Esso Rpt; Spts; Wea.	WDSU	53,700
7. Eleventh Hour	WDSU	134,100	39	7. Death Valley Days (Tues. 9:30)	WDSU	U.S. Borax	63,500	18	Garry Moore	WWL	106,000
8. Route 66	WWL	127,300	27	8. Mike Hammer (Mon. 10:00)	WWL	MCA	55,200	20	Esso Rpt; Brinkley	WDSU	53,000
9. Virginian; Communism	WDSU	127,100	22	9. Amos 'N' Andy; Grand Opry (Sat. 5)	WWL	CBS Films	46,800	9	Art Linkletter	WDSU	16,800
10. What's My Line	WWL	125,900	37	10. Dead or Alive; Huck; Fab 52 (Fri. 5:00; Sun. 4:30)	WDSU	CBS Films	44,700	9	Dragnet; News	WWL	15,600
									G.E. College Bowl	WWL	34,600

I
love
catching
those
COLUMBIA
features

ON
TELEVISION

COLUMBIA

PICTURES

"After a ball game," says Yogi Berra, legendary player-coach of the champion New York Yankees, "there's nothing like home, then a good movie on TV. And the stations that carry the COLUMBIA features have it all over the others. Just look at that all-star line-up—'On The Waterfront,' 'Viva Vera,' 'To Eternity,' 'The Caine Mutiny,' 'The Key,' 'The Easy Rider Story.' And the nice thing about it is that when the Yankees are on the road, I can still watch 'em. Practically everywhere I hang my spikes, there's a smart station playing the COLUMBIA features."

The COLUMBIA features can be seen
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From The Production Centres

Continued from page 35

David Nixon, one of tv's top magician-conjurors, will be back tomorrow (Thurs.) on BBC with a new six weeks' season for the kids called, "Tricks 'n' Nixon". Harold Noble, for 15 years assistant chorus master of the BBC, retired last week. He makes a farewell appearance on June 21 on the Home Service with a program in which he'll conduct Moeran's "Seven Songs of Springtime". Diana Dors, Adam Faith, The Breakaways, Kenneth Cope, Mark Wynter, Julie Grant, The Four Seasons and The Beatles, among those pacted to appear in imminent "Thank Your Lucky Stars" program for ABC-TV. George Innes has started a new series on BBC to replace "The Black and Minstrels" show. It's a Country and Western setup, and its main difference is sombreros instead of blackup. Peter Sellers and Juliette Greco have been lured on to the panel of BBC's "Juke Box Jury" on Saturday (15). Sellers usually avoids tv.

IN WASHINGTON . . .

Simone Poulain, State Dept. radio-tv projects officer, elected prexy of the Washington Chapter of American Women in Radio and Television. Other AWRT officers are Mary Ann Fisher, WMAL-TV, v.p.; Phyllis Lawler, public relations director, Society of American Florists, treasurer; Dudley Harmon, CBS Washington Information Manager, recording secretary and Lorie Molnar, attorney, corresponding secretary. Directors are Sophie Altman, WRC-TV; Mary Ann Guyol, League of Women Voters and Ruth Walter, Voice of America. "For Your Information" will preem on WTOP radio in July. It is a Monday through Friday 1:35 to 4 p.m. talk show with Lewis Martin and Bob Dalton co-hosting. CBS White House correspondent Robert Pierpoint given Univ. of Redlands' (Calif.) highest alumni award. He'll be keynote speaker at school's alumni day dinner. NAB prexy LeRoy Collins awarded honorary Doctor of Laws degree at Millikin University in Decatur, Ill. He was cited for "courage, integrity and high principles". Tom Powers, Washington rep of National Restaurant Assn., discussed the new expense account regulations effect on his biz on Mark Evans' WTTG-TV show.

IN TORONTO . . .

Melvyn Douglas in town to play the lead in Bernard Slade's "A Very Close Family," which gets the full CBC-TV taped treatment in the "Festival" series. Wayne & Shuster planning a lazy Canadian summer, with little mutual socializing. Spencer Caldwell, CTV network prexy, taking his first holiday in three years—since floating of CTN web in Feb., 1960. With his wife, he'll sail on July 5 aboard the Caldwell's "Nanook" for a Georgian Bay cruise that will last weeks. Barbara Hamilton starring in the Charles Cohen adaptation of "Not for Every Eve" for "Parade" series on the CBC-TV web for forthcoming release. Stager is George McCowan. Charlie Chambers new Toronto member of the Board of Broadcast Governors. Roberta Sweed, N.Y. Negro singer, making her first tv appearance as guest on "The Juliette Show."

IN BOSTON . . .

WHDH-TV's promosh manager Boy Cheyne hosted tv editors at preview of new locally produced "Dateline: Boston" series program, "For Us The Living," in color filmed at Gettysburg by producer Joan Guardino and cameraman Greg Knowles. Following showing of tape of the color film to be televised July 4, and tape of full dress concert by Greater Boston Youth Symphony orch, Cheyne and station press chief Joe Costanza ferried writers to Jimmy's Harborside. WBZ-TV had to cancel its preem of "Mike Douglas Show" because of union trouble in Cleveland after giving the show a big round of press bally and bringing in Mike Douglas to meet the tv eds. WBZ-TV, Westinghouse outlet, logged its 15th anni Sunday (9) as New England's first commercial station. Joe Ryan, WBZ-TV press chief, hosted tv eds for a screening Monday (10) for much publicized 30-min. "Meeting of Minds" seg of Steve Allen show. WBZ-TV to originate three local programs June 19-21 from The Country Club, Brookline. This will be site of USO open championships. In addition, station will telecast NBC-TV live pickup of final four holes on June 22. For first time, the 98th annual Harvard-Yale boat race on Thames to be televised in Hub as well as Hartford, Conn., with First National Bank of Boston, local sponsor. WBZ-TV will pick up live feed from Hartford's WRIC, Channel 3, June 15 from 7 to 8 with six camera locations including one from helicopter. Jim Britt now hosting WHDH-TV's "Dateline" shows.

IN DETROIT . . .

Michigan's first tv station, WWJ-TV, celebrated its 16th anniversary last week with appropriate programs. Roger Stanton, editor and publisher of Football News, named sports commentator for WDTM-FM. W. R. (Bob) Williams, member of the WWJ promotion staff since 1960, has been named publicity manager of the station. WXYZ radio news commentator, Lou Gordon, has been given a special award from the Detroit District Dental Society in recognition of his appeals on behalf of water fluoridation. WWJ newsman Britton Temby received the Michigan Week Award for his "outstanding contribution in the field of business and education". Dave Diles, moderator of WXYZ-TV's "Right Now" show will take a look at the problem of school dropouts and how these unschooled youngsters contribute to dangerous social conditions in a city. Thoman P. Banas, promotion writer for The Detroit News, has joined the promotion department of WWJ. Dick Osgood, WXYZ radio's "Show World" reporter, is inviting listeners to attend a private preview of "Marilyn" at the Palms Theatre, expects about 3,000 fans to be on hand. New WXYZ-TV fall entry is "Wanted—Dead or Alive" syndicated series, starring Steve McQueen.

IN CINCINNATI . . .

ABC Radio Network brass sharing the WCKY affiliation salute to president Robert R. Pauley were Earl Mullin, vep of station relations; William MacCallum, central division program director; Ted Douglas, eastern sales manager, and Herb Granith, account exec, plus Bob Newkirk and Mary Ann Luckett, "Breakfast Club" singers. Taft Broadcasting has prepared a booklet of the address by its exec v.p. Lawrence Rogers II on "The Business Of Broadcasting" before the New York Society of Security Analysts. Howard Chamberlain, vet Crosley announcer, emceed the 33d annual American Folk Song Festival at Ashland, Ky. WLW expanded its weekday afternoon sports coverage by moving Paul Sommerkamp to a new 6 p.m. slot with Ed Kennedy in five-minute spots at 4:30 and 5:30 p.m.

IN ST. LOUIS . . .

KTVI-TV's "Community Campus" program of college courses for credit graduated its first class on Sunday (9). Rev. Paul C. Reinert, S.J., president of St. Louis U., presented certificates to 90 graduates, ranging in age from 18 to 78, who successfully completed a minimum of 18 televised courses. "The Triumph and the Promise," a documentary film telling the story of the Washington U. School of Medicine, is set for KSD-TV on Saturday (29). It was produced by the station's Public Affairs Department. Balaban's WIL radio has added Dave Diamond to its roster of deejays. Harry Gunther's "Mun Opera Previews"

back on KSD radio for the 26th consecutive season. Debbie Drake, the tv exercise gal, in town for a round radio-tv of p.a.'s in behalf of Pepsi-Cola's new Patio Diet Cola. Al Schmidt, News Director of Belleville radio station WIBV, was elected president of the Illinois Associated Press Broadcaster Association. Nancy Kovack, a "Today" girl during the Dave Garroway era, coming to St. Louis on Tuesday (18) to thump the tub for "Jason and the Argonauts." Miss Kovack is cast as Medea in the Columbia flick.

IN SAN FRANCISCO . . .

KPIX (Channel 5) steps into the forefront of controversy with "Color Line," first of a new series designed to give the Negro a tv voice in S.F. and improve communications between Negro and white. Caryl Coleman is producer. First show featured Frank Quinn, of Council for Civic Unity, and three Negro clergymen. More to come. KCBS radio's interfaith panel series "Outlook" has been picked for Voice of America world-wide broadcast. Bearded Scott Beach, co-host of KCBS' afternoon "Spectrum 74" show, leaves this weekend (15) to devote full time to The Committee, improvisational cabaret in North Beach, in which he is lead baritone (and only local member). KSFO boo-boomed one when Billy Pierce got credited for losing 3-2 to the Cubs on June 7 (relieving Juan Marichal, he'd pitched to one batter—a homer). Minute the game was over, station aired a flip-pant taped commercial for the Yellow Pages starring—guess who—Billy Pierce.

IN PHILADELPHIA . . .

Notices at WRCV to veteran staffers John Franklin, Paul Taylor and Pat Landon were part of an overall plan to revise programming. Move started about a month ago with the hiring of David Custis, formerly with WFIL-AM, as new music director. A series of variety programs Jo Stafford made in England for Mike Nidorf's Independent Television Corp., sold as a package to Schmidt's Beer for airing on six Saturday nights during July and August. C. Robert Gross appointed director of engineering for WCAU-TV. He was formerly with KNXT, CBS owned station in Los Angeles. Anne Denton Blair, who covers Washington for Triangle stations, named president of the American Newspaper Women's Club in the capital. Kai Rudman, school-teacher who has don rock 'n' roll sessions in Camden and Trenton, started a folk music program on WDAS (10). For the fourth consecutive year Ed Hurst, who conducted one of the earliest Philly record hop series, hosts WRCV-TV's "Summertime on the Pier," from Atlantic City. Bill Duncan's sudden exit as "Grandstand Manager" is part of an overall plan at WFIL-TV to install a ballplayer in the spot. Mike Hogan, who joined WCAU as parttime page boy in 1961, appointed director of merchandising. WRCV premed "Municipal 6-9700. This Is City Hall," a public service program with Harry K. Butcher, director of citizens relations, as host.

IN MINNEAPOLIS . . .

FCC has okayed purchase of KTWN, formerly WMIN, by Cream City Broadcasting of Milwaukee from Franklin Broadcasting Co., N.Y. New station manager is Sidney Shear, former Milwaukee Sentinel ad manager. Three segs of CBS-TV's "Route 66" will be filmed in this area next month. Web show's cast will spend three and a half weeks here during the shooting. One of the segs will include Minneapolis Aquatennial July 19-28. "Route 66" co-star Martin Milner took part in the annual civic festival a year ago. Herb Carneal and Clayton Tonnemaker named to handle telecasts of Minnesota Viking pro grid games this fall for third straight season. Reports had it that Viking g.m. Bert Rose wanted a change of announcers, but CBS, which has final say-so, insisted on sticking with the regulars. Dick Enroth will continue to air radio broadcasts of the games on WCCO assisted by WCCO sports director Paul Giel who succeeds Bill Daley. WCCO-TV sponsoring free amusement park rides for small fry this month at suburban Excelsior Park. Tickets are awarded on basis of youngsters' school grades with "A" grades rating four free rides and "B" grades two oakies. It's a promotion for the CBS affiliate's small fry shows. After his wife gave birth to a baby girl, Lee Vogel drove from the hospital to WGGY to moderate his nightly "Night Beat" show. Topic slated for discussion that p.m.: "Planned Parenthood and Birth Control."

IN CLEVELAND . . .

Musicarnival's Nancy McArthur pacted six broadcasters for interview stanzas for the strawhat's 10th season of six Equity musicals. Participating are Dorothy Fuldheim, WEWS; Mike Douglas, KYW-TV; Harv Morgan, KYW; Fred Griffith, WDOK; Bob Neal and Bill Gordon, WERE; Betty Ott, WGAR, and James Lowe, WHK. Musicarnival also bringing in Sunday jazz lineup of Dave Brubeck, Errol Garner, Duke Ellington, Stan Kenton, Maynard Ferguson, Louis Armstrong and George Shearing. Joe Mayer departed KYW diskling chores. Roger Hansen, formerly NBC-TV, added to Channel 3's news staff. Press columnist Bud Weidenthal skedded for WHK college confab. Alan Walden named WERE news director. WTAM stalwarts Tom Manning, Gene Carroll, Lawson Deming and Jess Francis recounted old radio days with Jim Stagg. Tom Conway in town for radio-tv spiel. WHK's Johnny Holiday chipped tooth in baseball game collision. Harry A. Epperson Jr. of Petersburg, Va., seeking \$200,000 purchase-investment in WELW.

'FDR' SCRATCHED FROM ABC-TV SKED

"The Roosevelt Years," a half-hour documentary series about FDR's administration that was originally pencilled in for Sunday nights at 10:30 p.m. next season, is off the web's schedule. There were no sponsor nibbles, partially because of the fact that a Presidential election is coming up next year and sponsors were scared of potential Democratic Party propaganda angles in the show.

The late Sunday night slot is being filled with weekly wrapup of the news.

Columbus — Ohio Senate confirmed four appointments of Gov. James A. Rhodes to the Ohio Educational Television Network Commission. New members are Richard B. Hull, Columbus, director of the Telecommunications center at Ohio State U. Walter E. Bartlett, Worthington, v.p. and general manager of WLW-C. Columbus; Allen H. Land, general manager of WHIZ and WHIZ-TV, Zanesville and Roger K. Burke, assistant superintendent for business affairs of Newark city schools.

Collins Backed On NAB Program Service

Washington, June 11. In a not too surprising move, NAB's Program Study Committee endorsed the suggestion of NAB prexy LeRoy Collins to establish an NAB program service for member stations.

After a two-day meeting here, the Committee said "there is a definite need for an NAB program service." The Committee recommended authorization by NAB's Board of Directors to initiate steps to set up the service.

The five Program Study Committee members attending the meet are all on the Board of Directors.

As envisaged, the service would rely on exchanging ideas and collecting reference material.

Houston — Monday night is "double feature" night on KPRC-TV as the station presents a new series titled "Crown Theatre" at 8:30 p.m. The series will follow the NBC "Monday Night at the Movies." Opening feature was "The Men," starring Marlon Brando, Teresa Wright, Everett Sloan and Jack Webb.

'Dean's Men' Set By Warren Lewis

Hollywood, June 11.

Producer Warren Lewis is planning an hourlong telefilm series, "The Dean's Men," for the 1964-65 season. Via his Entertainment Properties, Inc., Lewis has sewed up exclusive rights for a series based on the work of Joseph D. Lohman, dean of the School of Criminology at the U. of California at Berkeley.

Arthur Ross, who won this year's Edgar Allan Poe award from Mystery Writers of America, and Lewis created the series. Lohman will function as consultant and script advisor on the project, which will deal with the activities of "crime interns" at the school of criminology, first to give a doctorate in criminology.

Lewis, a vet producer formerly teamed with Don Sharpe in production, last produced "Kraft Mystery Theater" at Desilu.

'77 SUNSET STRIP' PLANS 5-PARTER

Hollywood, June 11.

Eight telewriters have been set for WB's "77 Sunset Strip" for next season. "Strip" format has been changed so that Edd Byrnes and Roger Smith are now out of series.

Efrem Zimbalist Jr. and guests will star in the adventure yarn now being readied by Harry Essex, Paul Savage, Franklin Barton, John D. F. Black, Robert C. Dennis, Simon Wincelberg, Sonya Roberts and Roland Wolper. Robert Thompson is cleffing a new musical score for the ABC-TV series.

ABC-TV Using Telstar For Irish Sweepstakes

ABC-TV is shooting for a telecast of the Irish Sweepstakes Derby at the Curragh, Dublin, June 29, via Telstar, marking the first time a sports show has been transmitted by satellite. Telecast depends on whether arrangements can be made for use of Telstar during orbit pass No. 341 that day. It's planned to run the telecast live between 2:30 and 3 p.m. that day and do a repeat on the "Wide World of Sports" from 5 to 6:30 p.m. Last year, the web did the derby via videotape.

Dunsmore's Canada Exit

Ottawa, June 11.

R. L. Dunsmore, retired Montreal industrialist who was appointed chairman of the board of governors of the Canadian Broadcasting Corp. in 1959, has been removed from that position. He remains on the board, is chairman of the finance committee and reaches retirement age in September.

Dunsmore's appointment had been questioned by CBC pres. J. Alphonse Ouimet on the basis that his position as president would be undermined. Legality of the appointment was also questioned in the House of Commons by J. W. Pickersgill of the government opposition party (Liberal). Now Pickersgill is a cabinet minister and Dunsmore is no longer CBC board chairman. Ouimet will preside at Board meetings.

IBEW

Continued from page 29

alty. (Only execs and non-union personnel are eligible for the stock option plan.) Many of them don't realize it's only a weapon to keep them from being organized.

WBBM-TV general manager Clark George has issued a statement to the effect that he expects the preliminary talks with Balousek to go smoothly and that both he and the network intend to bargain in good faith; but, he said, "the company has learned from past experience that it must be prepared for any eventuality." George made it known that the station would proceed with its preparations for a training program in spite of the union's threat of picketing.

DEADLOCK: THE RAILROAD DISPUTE

Next week, the critical negotiations between the railroads and their unions are scheduled to end. Called "collective bargaining's last clear chance" by U. S. Secretary of Labor W. Willard Wirtz, the talks represent the final hope of averting a crippling nationwide strike. Tonight at 7:30 EDT, CBS REPORTS will explore the history of the lengthy dispute and its meaning for the future of labor-management relations throughout industry.

The complexity of events like the railroad dispute make it difficult for most people to be fully aware of their implications. By exploring the background and clarifying the principal issues CBS News helps to enlarge this awareness. Such broadcasts as the recent reports on Israel's struggle for survival and the possible international consequences of the Wheat Referendum are cases in point.

To provide greater insight and understanding of both the national and world environment continues to be the guiding objective—and hopefully the end result—of the most experienced newsgathering organization in broadcasting.

 **CBS NEWS**

Chi 'Workshop' Cancels Out Trio; Satires Too Hot

Chicago, June 11. The Chad Mitchell Trio, which had gone into rehearsals for the program, was cancelled out of the WBBM-TV "Repertoire Workshop" installment for June 15 because the CBS-owned station division vetoed three of their satirical offerings. The numbers that were nixed were satires on the John Birch Society and the integration of Mississippi U. and a parody of "12 Days of Christmas" on the theme of neo-Naziism. Program was to have been part of the CBS-owned station "Workshop" swap.

The singers, who said they agreed to do the show for short money because they liked the showcasing, were told that the lyrics had been sent to Craig Lawrence's office for clearance and had been rejected reportedly because the company "didn't want to get involved with controversy" in this kind of program. Since their satirical numbers are an important part of their act, the trio wasn't asked to trim them out but was simply cancelled.

They had been allowed to perform the John Birch number on ABC-TV's "Hootenanny" recently, and that's a sponsored show. "Repertoire Workshop" has no sponsorship worries.

'American History 5' KGBS Radio Entry To Be Peddled at 'Cost'

Hollywood, June 11. So that American people can know more about the country's history, KGBS had earmarked on a series of 65 radio programs to be made available to other stations around the nation at a minimum charge to cover costs. Series of four-and-a-half-minute programs titled "American History Five" will be produced under supervision of William Thompson, KGBS program manager.

Tapes will be made available to other radio stations at a cost of \$30, which figures to less than 50¢ a program. It is suggested that shows run either singly or combined into half-hour form. First six tapes embracing 30 programs are being mailed out June 15. Series was made in compliance with the request of former FCC chairman Newton Minow that television should produce such a series. Radio has "jumped the gun" on its sister medium.

Key-Jay Prod. Preps Teenage Panel Pilot

Teenage panel show with adult subject matter is being prepped by Key-Jay Productions, a subsid. of Russel M. Seeds Co., for the syndication market.

Half-hour pilot has Lynn Walker, who handles a daytime strip on WBBM-TV, Chicago, hosting a panel of six teenagers in a discussion of divorce, stealing, teenage pregnancy and school drop-outs. Series would feature a half-dozen kids each stanza. They would be flown into Chi from various parts of the country after screening via local authorities.

Key-Jay is aiming for fall preem.

WILD'S 500G Sale

Boston, June 11. WILD has been sold by Nelson Noble, prexy, to Dynamic Broadcasting, Inc. The sale was handled by Joseph Sittick, Blackburn Co., radio station brokers, and while no figure was given, it was understood to have been in the vicinity of \$500,000.

Dynamic owns WAMO, Pittsburgh, and WUFO, Buffalo, indie Negro programmed, as is WILD. Present format of WILD and staff remain unchanged. The sale, although completed between parties, is subject to FCC approval expected sometime prior to Dec. 31, 1963.

Noble intends to continue his present role of newspaper publisher, Boston Roxbury City News, off-set Negro newspaper, and to expand on it with the acquisition of another Boston newspaper and a national magazine.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

PORTLAND, ORE. • STATIONS: KATU, KOIN, KGW, KPTV.

• SURVEY DATES: MARCH 22 - APRIL 18, 1963.

KGW	
Total Area Homes: 61,000	
Metro Rating: 17	
Share of Audience: 25	
MONDAYS 7:30-9:30	
Program: MONDAY NIGHT MOVIES	
Mar. 25	"FROM HELL TO TEXAS"
	Don Murray, Diane Varsi, Chill Willis
	1958, 20th Century Fox, 20th Century Fox
Apr. 1	"MY COUSIN RACHEL"
	Olivia De Havilland, Richard Burton
	1953, 20th Century-Fox, 20th Century-Fox
Apr. 8	"APRIL LOVE"
	Pat Boone, Shirley Jones
	1957, 20th Century Fox, 20th Century Fox
Apr. 15	"AN AFFAIR TO REMEMBER"
	Lee Remick, Deborah Kerr
	1957, 20th Century Fox, 20th Century Fox

KOIN	
Total Area Homes: 42,300	
Metro Rating: 10	
Share of Audience: 36	
TUESDAYS 5:00-5:30	
Program: EARLY SHOW	
Mar. 26	"SURRENDER"
	John Carroll, Walter Brennan
	1952, Republic, Hollywood TV Service
Apr. 2	"PLUNDER ROAD"
	Walter Morris, Gene Raymond
	1955, 20th Century-Fox, NTA
Apr. 9	"THE SWORDSMAN"
	Larry Parks, Ellen Drew
	1948, Columbia, Screen Gems
Apr. 16	"THUNDERING JETS"
	Rex Beckett, Dick Foran
	1958, 20th Century-Fox, NTA

KOIN	
Total Area Homes: 54,900	
Metro Rating: 11	
Share of Audience: 39	
WEDNESDAYS 5:00-5:45	
Program: EARLY SHOW	
Mar. 27	"KEEP 'EM FLYING"
	Abbott & Costello
	1941, Universal-International, Screen Gems
Apr. 3	"RIDE 'EM COWBOY"
	Abbott & Costello
	1941, Universal-International, Screen Gems
Apr. 10	"BUCK PRIVATES COME HOME"
	Abbott & Costello
	1947, Universal-International, Screen Gems
Apr. 17	"GREAT GUNS"
	Laurel & Hardy
	1941, 20th Century-Fox, NTA

KOIN	
Total Area Homes: 48,900	
Metro Rating: 11	
Share of Audience: 34	
THURSDAYS 5:00-5:45	
Program: EARLY SHOW	
Mar. 28	"SHOWDOWN AT BOOT HILL"
	Charles Bronson, Robert Hutton
	1958, 20th Century-Fox, NTA
Apr. 4	"THE SHOWDOWN"
	William Elliott, Walter Brennan
	1950, Republic, Hollywood TV Service
Apr. 11	"RIDE A VIOLENT MILE"
	John Agar, Penny Edwards
	1957, 20th Century-Fox, NTA
Apr. 18	"MAN IN THE SADDLE"
	Randolph Scott, Joan Leslie
	1951, Columbia, Screen Gems

KOIN	
Total Area Homes: 33,200	
Metro Rating: 7	
Share of Audience: 31	
FRIDAYS 5:00-5:45	
Program: EARLY SHOW	
Mar. 22	"HARLEM GLOBETROTTERS"
	Globetrotters, Dorothy Dandridge
	1951, Columbia, Screen Gems
Mar. 29	"HEART OF A CHILD"
	Jean Anderson, Richard Williams
	1958, (British), Lopert Films
Apr. 5	"SONG OF THE ISLANDS"
	Betty Grable, Victor Mature
	1942, 20th Century-Fox, NTA
Apr. 12	"FIGHTING WILDCATS"
	Keefe Brasselle, Kay Callard
	1957, Republic (British), Hollywood TV Service

(Continued on page 46)

Firestone's Buy Puts Bowling Seg At 10-Year Peak

Chicago, June 11. With Firestone Rubber Co.'s order of 150 markets for the syndicated "Championship Bowling," the Walter Schwimmer series is virtually assured of the biggest market spread in its 10-year history. Over the past nine seasons, the kegler series, which lays claim to being the oldest continuing filmed show in television, has been averaging just around 150 stations per semester. Sales veep Bernie Crost expects the syndication sale to exceed 200 markets this year.

Firestone has purchased what is termed "major participation" in the series' 10th edition for a period of 26 weeks, but the sponsor is withholding the extent of its buy and the amount of its expenditure until all the clearances are in and until it resolves the remainder of its broadcast budget. To date, the sponsor is down for participations in NCAA football, the pre-Olympics and Winter Olympic coverage next season.

The "Bowling" buy is being placed through Firestone's Cleveland agency, Sweeney & James, rather than Campbell-Ewald, which handles most of its buys.

Gordo a Hero Up To A Point; Mpls. Femmes Hit Bumping of Shows

Minneapolis, June 11. There might not have been the intense feminine interest in the Washington reception to astronaut Major Cooper to warrant television and radio stations flooding the air with it and thus necessitating the cancellation of some regular network programs.

At least, local WCCO-TV, CBS affiliate, had its telephone operators keep a log on phone calls received about the programming on the morning that tribute was paid to the major at the nation's capital and the log showed 56 women's protests against program cancellations for it and only two fair sex members lauding the station.

In effect, the praisers said they wouldn't have missed the reception program for anything and they expressed gratitude to WCCO for giving them the opportunity to witness it. But the other persons took the trouble to call and let the station know they were miffed at missing their regular favorite shows.

One complainer told the operator, "I hope your transmitter blows a fuse." Another opined the station was making a big mistake by taking off all the "good" programs for "more Cooper stuff."

Ex-KONA Manager Named FCC Examiner

Washington, June 11. Sol Schildhouse, once a legal assistant to the late FCC Commissioner Freida Henneck and former general manager and stockholder of KONA Radio, Oklahoma City, was appointed an FCC Hearing Examiner.

A native New Yorker and Harvard Law graduate Schildhouse joined Commission in 1948 after a stint in private business and newsletter writing here.

After service with KONA in 1957, he returned to FCC. His most recent post was Asst. Chief of the Rules and Standards Division of the Broadcast Bureau.

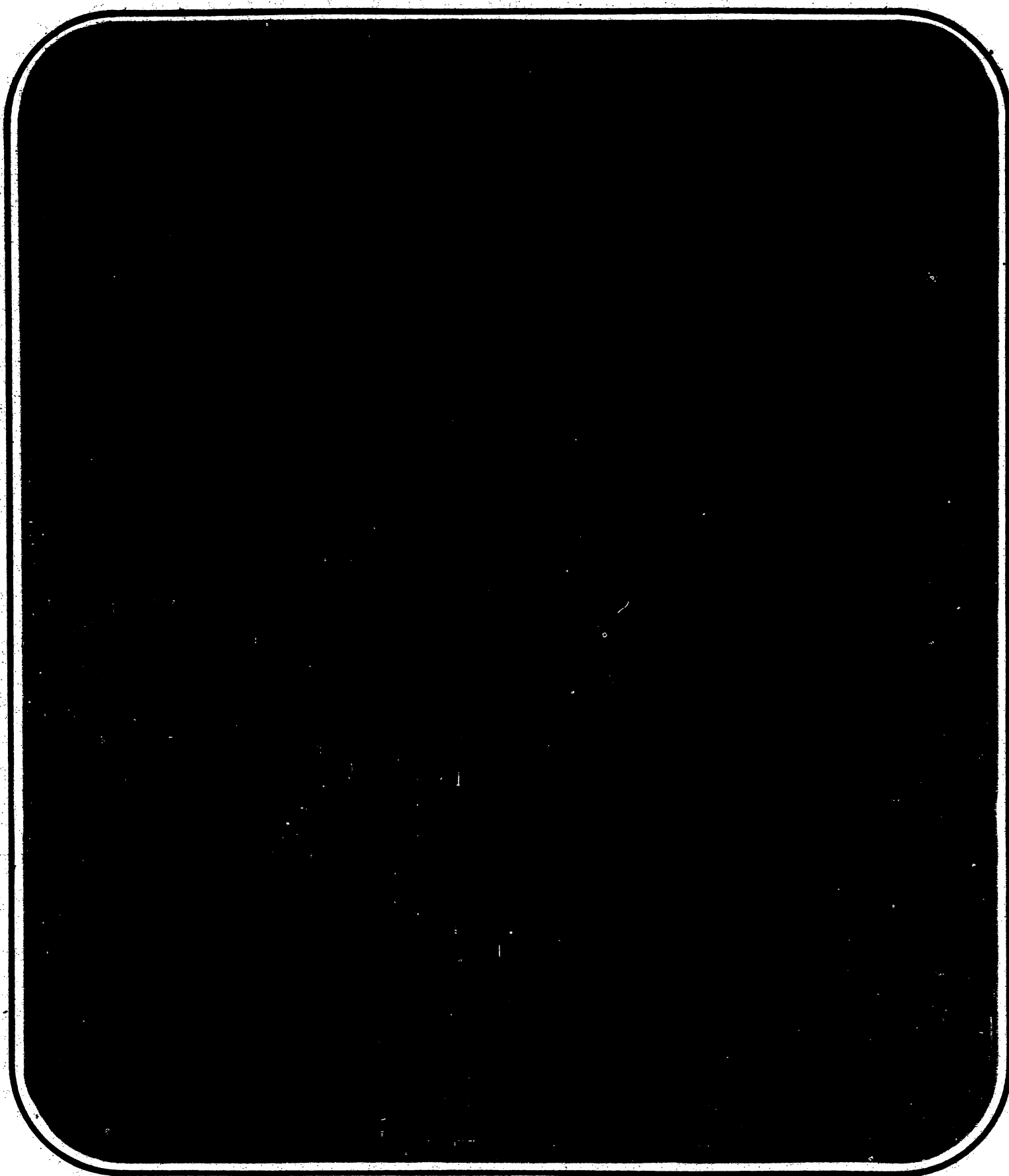
KGO-AM Gets Renewal

Washington, June 11. FCC renewed the license of American Broadcasting - Paramount's KGO-AM, San Francisco.

Commission said renewal was granted without prejudice to possible future action on recommendations in the Network Study Staff Report or other FCC studies and inquiries now being conducted.

License of KGO-TV, also licensed by ABC-Paramount, was renewed March 15 for the normal three-year term.

LOVE ME TENDER



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VOL. 7—"FILMS OF THE 50's"—NOW FOR TV
FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

VOLUME SEVEN



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TORONTO, ONTARIO: 11 Adelaide St. West Empire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Radio Reviews

BIRMINGHAM: A TESTAMENT OF NON-VIOLENCE

Producers-Directors: Jack D. Sumnerfield, Walter E. Nixon
WRVR-FM, N.Y.

When the history of the current revolution in race relations comes to be written, the chroniclers will have at their disposal a remarkably detailed audio-visual record of the actual events themselves. No doubt among the basic documents will be this series of six one-hour presentations by WRVR, the FM station of the Riverside Church in N. Y.

A typical show last Tuesday night (4) was a frighteningly vivid account of Ku Klux Klan rally near Birmingham and of the riot which was touched off by the bombing of a Negro leader's home. This was radio journalism at its best, bringing the microphones into the center of the happenings. Outstanding technical quality of the tape permitted listeners to participate fully in the living drama.

There was no analysis on the show caught, only the events themselves. The addresses by several Ku Klux Klan leaders defined the attitude of the southern white irreconcilable in unmistakable terms of violence. This was echoed in the rioting of the Negroes within Birmingham, who broke through their leaders' insistence on a non-violent struggle. As this show demonstrated, the "explosiveness" of America's race relations is more than simply a journalistic phrase.

Herm.

TOSCANINI—THE MAN BEHIND THE LEGEND

With Ben Grauer, others
Producer-Writer: Don Gillis
55 Mins., Wed., 9:05 p.m.
NBC from N.Y.

NBC Radio is reviving the heyday past of the air medium with this series built around the works of the late maestro Arturo Toscanini, who conducted the NBC Symphony for 17 years. With emphasis on recorded music from the Toscanini library, series should combine good sounds with pleasant remembrances and also, perhaps, is aimed at reminding governmental and public broadcast critics of a noteworthy, sustained NBC pub-service effort.

Initialer was virtually all music, with two recorded works, Berlioz's "Roman Carnival Overture" and Tchaikovsky's popular "Piano Con-

certo in B-Flat Minor" with Vladimir Horowitz as soloist (latter was in a WWII bond-drive concert played by the web symphony in 1943 that netted sales of \$8,000,000).

Opener also featured a brief intermission talk by Gen. David Sarnoff, board chairman of RCA, who was responsible for bringing Toscanini out of retirement to organize and head the network symphony for 17 years.

Ben Grauer, who hosted the Toscanini-NBC concerts, is host of the series and on future outings he will interview lights of the music world on the maestro, including Eugene Ormandy, Gregor Piatigorsky, Howard Taubman, Giovanni Martinelli, Milton Katims, Morton Gould and others. Walter Toscanini, son of the conductor, has worked with writer-producer-composer Don Gillis on background material.

Show is heard Wednesdays on the NBC network and Sunday nights from 11:10 to 12:05 on WNBC, New York. Bill.

BARRY FARBER SHOW

("Around the World with the New York Police Force")
WMA Barry Farber
Producer-Director: Farber
45 Mins., June 5, 8:15 p.m.
WOR, N.Y.

Among WOR's numerous talk talents, Barry Farber is clearly one of the most versatile. Farber last week turned one of his nightly interview shows into a pub-service special, talking to 21 members of the New York police force in 21 different languages. It was a genuinely unique outing that gave excellent vent to the emcee's fantastic linguistic ability while adding a new dimension to the listener's perspective on the city's brave and fine.

Some 5,000 members of the 25,000-man police force speak at least one other language in addition to English, and Farber, in 45 minutes, interviewed briefly a score in a range of languages, including Albanian, Bulgarian, Chinese, Danish, Dutch, Finnish, French, German, Hungarian, Italian, Norwegian, Portuguese, Russian, Croatian, Slovenian, Spanish, Swedish, Yiddish, Serbian, and Flemish. He opened in the policeman's (or, in one case, a woman on the narcotics squad working out of Spanish Harlem) language specialty, then segued to English to find out how the officer had applied his linguistics in the

line of duty. Several wound up with an endorsement for young folks on the benefits of a police career (the department is currently on a recruiting drive).

Show had a great deal of human interest in the sidelights on how the participants came by their second language, and Farber not only was able to converse in all the languages, but in many cases gave insights into the accents, origins etc. of the various tongues. He also was well backgrounded in the interesting statistics surrounding the department's linguistics.

Show has already received a commendation from police commissioner Michael J. Murphy and will get a repeat airing. Bill.

Pix Ploom on TV

Continued from page 1

full season of feature films, each two hours in length (to be produced in Hollywood by Universal, MCA's pix making subunit) for initial weekly release via NBC-TV in the domestic U.S. and in motion picture theatres abroad.

Thus, in one fell swoop, Universal becomes by far the largest producer of feature films and NBC-TV the largest exhibitor.

Their pact, all but finalized and soon to be confirmed, eliminates the historic "box office" boundaries between broadcast and theatrical entertainment through the first true marriage between the tv and motion picture industries. The newly-forged alliance, the brainchild of NBC's prexy, gives each industry an unprecedented financial and showmanship thrust and makes Messrs. Kintner and Wasserman the hands-down deal-makers of the era.

The weekly features, as the deal provides, will be no mere elongated tv shows (of the B pix quality imposed by standard tv network budgets) but true A quality features produced in accordance with the finest and most expensive showmanship standards and financed by major feature budgets. However, instead of shooting out for the lush extravagance of a "Cleopatra" or recruiting the talents of such old-timers as a Cary Grant, a Kirk Douglas or a Burt Lancaster, it will emphasize the new stars coming up, particularly those with built-in tv audience appeal, as for example a Dick Chamberlain.

The Kintner coup, of course, will make free tv far more formidable—so far as NBC is concerned—when the first-run features start their weekly telecasts in the fall of '64.

The radical aspect of the ambitious and startling plan involves

TV Seen Killing Film Biz

Albany, June 11.

Citing with approval the recent agreement by American-International Pictures to forego selling any of its product to television, until five years after national release to theatres, N.Y. State Allied President Sydney J. Cohen, told a meeting of the Albany area unit last week, that unless distributors generally ceased the sale of product to video, in prime time, it could mean "we are headed for destruction."

Cohen stressed that members of the Albany group and other Allied men should book the maximum number of AIP films. If that company's product—which he praised—experienced a sharp upsurge in playdates, as a result of Allied members' support, the other distributors might decide wisdom dictated they should adopt the same policy toward television sales.

National Allied, of which the Buffalo theatre owner is a director, is currently negotiating with companies, other than American-International, for a changed attitude toward television selling. These distributors, too, could "benefit" from a plan of placing theatre customers first. Otherwise, the whole industry could be adversely affected, Cohen said.

A report on annual New York Allied convention, at Concord Hotel, Lake Kamesha, July 29-Aug. 1, indicated a record number (including some distrib. representatives) would attend. Albany's Samuel E. Rosenblatt, convention committee co-chairman, spoke on this phase.

Vice President Leonard L. Rosenthal, of Albany, introduced Cohen.

NBC Radio's 'Monitor' Marks Eighth Anni As Web's Big Breadwinner

"Monitor," the chief program staple of NBC Radio (and the source that has guaranteed the profits that web has earned the last three years), is celebrating its eighth birthday today (Wed.).

The weekend program, which goes Saturdays and Sundays, is a combo of talk, news and music. Over 55,000 remotes in eight years have been done for "Monitor" and literally thousands of celebs—from Zsa Zsa Gabor and Elizabeth Taylor to Gregory Peck and John F. Kennedy—have been taped for segs.

Presently there are five hosts to spell each other on the most profitable radio program in networking. They are David Wayne, Gene Rayburn, Jim Lowe, Ted Steele and Frank McGee. Other regulars who do "Monitor" features are Nichols & May, Jonathan Winters, Selma Diamond and Al Kelly.

Goldensen's Spot

The Kintner stroke provides an interesting footnote to the inter-network wars in that the NBC prexy threatens, in one massive onslaught, to hoist his old boss Leonard Goldenson on the feature film petard. Goldenson, it's felt, could not let his ABC network launch such an attack against box-office theatrical film exhibition so long as the parent American Broadcasting-Paramount Theatres operates the nation's largest circuit of motion picture emporiums. The Kintner erasure of the first run feature release boundaries that hitherto have separated tv and theatres into separate areas of public appeal, of course, runs counter to the business goals of theatre men. For as any theatre man knows, the public simply won't pay to see in a theatre what it can get free via home tv.

While the new economic order may drive theatre men to the brink of madness, it just as surely puts tv on a new threshold of showmanship excitement and strongly enhanced advertiser appeal. For the Kintner plan, in simple terms, will enable a family—in 1964—to sit down before its tv set and see, in first release, a feature film that the same family can see today only by shelling out several dollars to see in a theatre.

Now that Kintner and Wasserman have shown the way, it's conceivable that there could be a second entry of first run features on tv in the fall of '64. A CBS, for example, with its Republic Studios ownership, and with a real yen to diversify, could easily enter feature production on its own and pick up all the distribution fee and profit advantages that go hand in hand with ownership of the negatives (as CBS has learned, to its program profit delight, in its own production of vidpix such as "Gunsmoke", "Defenders", "Nurses").

Meantime, the only barrier to another major motion picture producer duplicating Wasserman's sale is the inherent uncertainty of a prime time network outlet.

Dallas—R. L. Thornton Sr. board chairman of the Mercantile National Bank, prez of the State Fair of Texas, veteran civic leader and former mayor of Dallas is the subject of the first of a tv series entitled, "Profile." Program, initial effort for the series produced and researched by John Davenport, WFAA director of special events and directed by Lars Gieritz, will be shown at 9:30 p.m. on Sunday, June 23 on WFAA-TV.



מיר באגריסן

אייד!

איך דערווארט אייך צו זען
ביי דעם

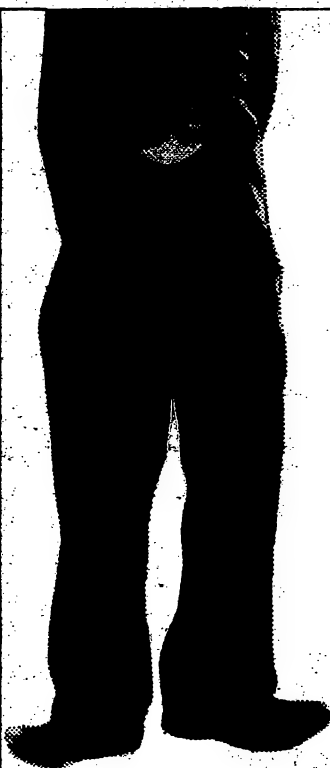
**LATIN
QUARTER**

New York

אין די קומענדיקע פיר וואכן
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A new name in broadcasting? Almost.

It is and it isn't. It's more suitable. The meaning is clearer. Westinghouse Broadcasting Company is a good name, but sometimes confusing. Some people think we're a network. A few even think we're the Electric Corporation. (We're actually a wholly-owned subsidiary.) We're a Group of six radio and five television stations in eight major U.S. cities.

Neither a network, nor an aggregation of individual stations, the Group is a new and significant development in the broadcasting industry.

We are eleven local stations united by a common philosophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. We have the local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in ways neither individual stations nor networks are capable of doing.

If you've seen "The Steve Allen Show," or "The Children's Specials" on television, or heard "America Sings," or "Africa: Peace Corps Plus One" on radio, or listened to reports from our Washington and European News Bureaus, you have an idea of how Group projects augment local and network schedules and represent a new source of programming for the industry.

It was to emphasize the uniqueness of the broadcasting Group, as well as to clear up any existing confusion about who and what we are, that we decided to be known as Group W. So please call us Group W from now on. It stands for the same dynamic broadcasting that has always been associated with the Westinghouse Broadcasting Company.



WESTINGHOUSE BROADCASTING COMPANY

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WINS NEW YORK
WJZ-TV BALTIMORE
KYW • KYW-TV CLEVELAND
KDKA • KDKA-TV PITTSBURGH
WIND CHICAGO
WOWO FORT WAYNE
KPIX SAN FRANCISCO



'Making of a President'

Continued from page 29

opponents as a gratuitous plug for the incumbent.

It seems that Wolper is virtually committed to making "President." But Xerox has not yet confirmed its order, despite general rumors. Its agency, Papert, Koenig & Lois, does readily admit, however, that it will approve the buy if a suitable time period is found on a "national network."

NBC News has rejected the proposed Wolper 60-minute special. Its grounds for the rejection are traditional—the network will not take the responsibility for airing a news program made outside its jurisdiction. Wolper does not work for NBC News.

CBS News has not yet refused it—not emphatically, that is. Operating under a significant variation of the NBC theme, CBS says it can take outside packages "except those concerning hard news or current issues." However, that network is reserving a final decision until it learns positively what the program will turn out to be. Quite clearly CBS does not find it sufficient to be told that it will be based on a book of known quantity and presumed opinion.

ABC News, on the other hand, will accept the Wolper hour as presently offered—but Xerox is uncertain whether it wants a time period on ABC-TV for the public affairs venture.

Anna Rosenberg's name, along with those of White House officials, was mentioned in connection with the telefilming of "President." The former Secretary of Labor is known to have talked to "somebody in television" about the airing of the program. Her conversation was described by an expert source as casual and "never having gone beyond the one." Because she was associated with official Washington, her casual conversation has made some TV execs sensitive—although apparently not enough yet to scare them into—or, even, out of—anything regarding the Wolper show.

Bob Drew's program became unattractive to the potential sponsor, because ABC-TV wanted to air it

in early September. Xerox, for its own merchandising reasons, wanted it done in late September, which would have interfered with the start of ABC's schedule of premieres for regular entertainment programs.

Of the seven special programs bought on NBC-TV by Xerox, which obviously has gone wild (relative to its budget) for news and pubaffairs stories, one is not from NBC News. It is about "That War in Korea," ostensibly the kind of program a news department does, but instead it bears the production imprimatur of Don Hyatt, who produces his specials under the NBC-TV program department banner.

Third showing of the much-heralded "Kremlin" under the same sponsor, Xerox, is scheduled on NBC-TV for Feb. 9 of next year. Hour was initially shown on NBC-TV, for Xerox, on May 21 and repeated, in record time, on June 4. Now there is another record—a third sponsored airing of one pubaffairs special.

Andrews-Yagemann

Continued from page 29

ed—and its audience over NBC-TV began accelerating somewhat—Goodson-Todman shouted foul. A suit was mentioned. This idea was evidently shelved and, instead, the bigger production house got after various agents in an effort to stop the flow of paid talent to "You Don't Say." Then AFTRA, the actors' union, got into the act, and G-T quickly got out.

Even though peace reigns, that doesn't mean bad feelings have been replaced by goodwill.

"All game shows are imitative of something," said Andrews, "because of the nature of games. As a kid, I played concentration and tic tac dough. Any man who says he has created something entirely new is kidding himself."

Later on, Andrews' remark was brought up in passing with Mark Goodson. It's probably true that all game shows derive from something, but there is originality and there is imagination that go into making it a workable, enjoyable television program. Those are the things that make it successful. If someone wants to start his own program let him find his own format.

It seems in that, Andrews and Yagemann agree with Goodson and Todman. "The talent is in making it a tv show," said Yagemann. "The talent is in production, not in creation," his partner said.

In the course of their lively, often overlapping conversation, one of the Californians said, "That

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 42)

KGW

Total Area Homes: 49,300

Metro Rating: 13

Share of Audience: 21

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIES

- Mar. 23 "FRAULEIN"
Mel Ferrer, Dana Wynter
1958, 20th Century Fox, 20th Century Fox
- Mar. 30 "TEN NORTH FREDERICK"
Gary Cooper, Diana Varsi, Suzy Parker
1958, 20th Century Fox, 20th Century Fox
- Apr. 6 "NIGHT AND THE CITY"
Richard Widmark, Gene Tierney
1950, 20th Century Fox, 20th Century Fox
- Apr. 13 PREEMPTED

KPTV

Total Area Homes: 53,100

Metro Rating: 13

Share of Audience: 21

SUNDAYS 7:30-10:00

Program: SUNDAY NIGHT MOVIE

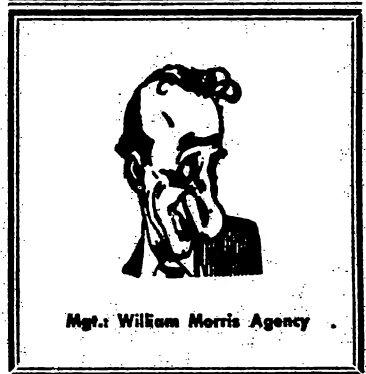
- Mar. 24 "FURY AT SHOWDOWN"
John Derek, Nick Adams
1957, United Artists, UAA
- Mar. 31 "TUNES OF GLORY"
Alec Guinness, John Mills
1960, United Artists, UAA
- Apr. 7 "HIDDEN FEAR"
John Payne
1957, United Artists, UAA
- Apr. 14 "THE UNFORGIVEN"
Burt Lancaster, Audrey Hepburn
1960, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders	KOIN
9:00-9:30	103,700
Lawrence Welk	KPTV
9:30-10:00	122,500
Gunsmoke	KOIN
10:00-11:00	142,700

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World	KGW
7:30-8:00	83,600
Ed Sullivan	KOIN
8:00-9:00	131,800
Bonanza; Bob Hope	KGW
9:00-10:00	113,500



Mgt.: William Morris Agency



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The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over \$5 Billion in spendable income.

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"JUST GREAT"

WLIC-TV, Pittsburgh, Pa.

Tel. Features
Exclusive Distributor
New York, 15 West 46th St. • Wm 6-9777

Minow

Continued from page 27

tion, it would be transformed into an agent of the executive branch of Government as an administrative agency.

Congress never takes such forfeiture of authority lightly.

Under Minow's suggestion, the administrative court would take over settling which competing applicant would win a broadcast station. The court would decide on the basis of criteria laid down by an administrator appointed by the President.

Minow contended FCC has had loose criteria and has settled cases in so many different ways, there are hardly any precedents around to follow. His proposed administrator could firm up specific yardsticks a court could then apply to individual cases. The administrator would also take over the multitude of administrative duties.

Minow complained that as things now stand, commissioners must be "a good judge on Monday and Tuesday, a good legislator on Wednesday and Thursday and a good administrator on Friday."

Oren Harris

Continued from page 29

in New York April 24, but when he couldn't attend, the presentation was postponed.

The association is limited to those with 20 or more years in the broadcast industry.

Inscription on the plaque, which was presented to Harris by Paul Morency of WTIC in Hartford, Conn., reads:

"To The Honorable Oren Harris, chairman of the Interstate and Foreign Commerce Committee of the House of Representatives, for his firm and fair leadership in developing legislation governing

America's system of free broadcasting; for his devotion, often expressed and demonstrated, to the idea that broadcasting in this nation should be free; and for his constant and unwavering loyalty to the citizens of this nation who are the arbiters of that freedom and whose interests he upholds and defends."

San Antonio—Sam Riklin, prez of KAPE, daytime only local outlet, has been elected prez of the San Antonio Beautify Assn.



EMMETT KELLY

Mgt.: LEONARD GREEN
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**To: RADIO AND TV STATIONS' GENERAL MANAGERS,
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B'casting's Siamese Twins

Continued from page 31

pie will surely be larger than that in 1963.

A numerical headcount does not tell the full story of the Twin Cities as a broadcast market. Such major national industries as General Mills, Honeywell, Minnesota Mining, Pillsbury and Remington-Rand, plus the growing electronics industry here, have made for an employment situation that is well above the national average. Chamber of Commerce figures show only 4% unemployed in the metro area and a median income of \$6,840. Unlike most large cities, the Twins have few blighted areas and almost no slum problem to speak of, and the per-capita family buying power ranks in the top third of the major markets.

If the present looks good for television broadcasting here, the future looks even better. Population has now increased 28.8% since 1950, the third fastest growth rate of the top 15 metro areas, and the Metropolitan Planning Commission estimates a growth to 2,000,000 by 1970. (It's an outsider's observation that these cities—handsome as they are, and dotted with small lakes—would probably boom if not for the fierce winters.)

Furthermore, there are indications that the Twin Cities are being drawn together spiritually and culturally in spite of themselves. In addition to a common airport and university, they share the glories and intrigue of the newly arrived professional baseball and football teams, the Twins and the Vikings, respectively, and may yet be united further by a professional hockey team. The new Tyrone Guthrie repertory theatre is felt to belong to both cities, although it locates physically in Minneapolis, and this is a particularly encouraging sign in view of the fact that the inter-city rivalry has necessitated totally separate Theatre Guild-American Theatre Society subscription series for Minneapolis and St. Paul.

A 'Homey' Market

Even now, for all the personality difference between the cities, they do seem to have a common denominator where television is concerned. Together the cities comprise a "homey" market, with a

strong penchant for family-type shows in prime time, and for sports. A Lawrence Welk, an Ed Sullivan, a Danny Thomas, an Andy Griffith and a Lucille Ball all tend to rate higher than the national average. Ditto such shows as "Candid Camera" and "What's My Line."

The preponderance of family shows on CBS this season has given the local affiliate, WCCO-TV, as high as a 40% share of the market on a seven-day basis. Owned by a local corporation—Mid-Continent Broadcasting Co., the principals of which are the Cowles (Minneapolis Star & Tribune Co.) and the Ridders (Northwest Publications Inc.), each having a broadcast group of its own—it is the prestige station of the market, inheriting the status and reputation of the sister radio station, WCCO, which has always had a strong grip on the Twin Cities and still phenomenally captures 68% of the radio market. Although corporately owned, it's not stamped strictly with the corporate mentality.

F. (Fritz) Van Konynenburg, who owns some of the stock, is vice president and general manager of both the tv and radio stations, which otherwise operate from separate facilities with separate staffs. It's his belief that "a station is an investment in people, and therefore we put the emphasis on the achievement that reflects on everyone and contributes to the esprit d'corps." In point, Van Konynenburg hired David Susskind several years ago to come in for a few days to study the station's program structure and personalities. It was costly, and though nothing tangible came of it in the way of new programs, Van Konynenburg was satisfied that his department heads were stimulated by, and profited from, the brain-picking sessions with Susskind.

In its local programming, apart from the regular kidshows and femme stanza, WCCO-TV puts the accent on daily editorials and special documentaries, having a Peabody award to show for its every-third week series, "WCCO Reports," which Van Konynenburg calls "the pride of the station." The yen is strong here for news supremacy, and where ratings are concerned WCCO-TV has been giving spirited chase, but it's all uphill against KSTP, which has been championing news in the market for years.

So far as KSTP-TV is concerned, it's competing with the local newspapers, rather than the other stations, for news coverage. The NBC affil has a permanent fulltime staff of 42 in the newsroom (as compared with 29 at WCCO-TV), plus a vast system of stringers throughout the northwest and high-speed processing equipment for color newsfilm. In addition to its news vans, the station has a fleet of four planes, and there's a heliport on top of the building. News carries such a priority at KSTP that owner-prexy Stanley E. Hubbard has been known to go out to the scene himself, and heaven help the reporter who doesn't beat the boss to the story.

The largest, privately-owned broadcast facility in the U.S.,

KSTP is equipped like perhaps no other station, having even its own printing plant on the premises. The building has a new wing going up that will make it two-blocks square, and its studios and master control are straight out of a fairy tale for electronic engineers. As an indication of how elaborately the plant is furnished, Hubbard recently turned down an offer of \$18,500,000 from Time-Life Broadcasting Co. for the whole operation.

One of broadcasting's legendary individualists and pioneers, Hubbard explains his considerable shopping at the RCA marts thus: "Profits are secondary to us. Since we don't have to worry about stockholders and paying dividends, we simply plow our profits back into the company, putting them into equipment and keeping step with the electronic age." As the only local station beaming color to a reported 32,000 color receivers in the coverage area, KSTP has four color studio cameras, two color tape machines and two color film chains.

Oldest tv station in the market, it went on the air experimentally in 1938 and commercially in 1947. Unlike WCCO-TV, it became a hot video station without the momentum from its radio outlet. KSTP's "Treasure Chest, a noontime audience participation show that features celebrity guests, is the last vestige of show biz in local television here.

Where KSTP has been a one-owner station from its inception, KMSP, youngest in the market, has changed corporate hands four times since it went on the air as KEYD in 1952. It was owned first by a local real estate group, then was sold to a Pittsburgh group which later sold a 25% interest to MGM. It then became KMGM, and as an independent was strictly a grindhouse for feature films. National Telefilm Associates bought it in 1957 and changed the call letters to KMSP, and in 1960 it was sold to 20th Century-Fox for \$3,500,000. A year later it picked up the ABC affiliation, and it might be said now that the station has finally found itself.

Don Swartz, onetime Minneapolis theatre owner who became general manager of the station and a stockholder when NTA acquired it, sold his interest to 20th for a management contract and now is prexy of the film company's broadcast arm, United Television Inc. KMSP is its only property as of now.

The station has had a lot to overcome, but under Swartz it has been burnishing its image in the twin communities via public service, the principal outlets for which have been a daily interview show that gives its ear to the needs of civic groups, and the prime time documentaries (about eight per year) titled "Pursuit." Its biggest coup of late was an expose of Communist activities in the state. As the only commercial tv station in the market without a radio counterpart, KMSP maintains a news staff of only 14 regulars and eight stringers but tries to compensate for the manpower differential by stressing personalities.

Swartz has been attempting to buck what he feels is the market weakness, which has been (since the deaths of KSTP's Dick Nesbitt and WCCO Radio's Cedric Adams) a "dearth of personalities." He recently hired Tribune columnist George Grim and tossed him into the 10 p.m. news competition as "a newsman who knows the news, delivering the news," and he created a Sunday night sports show for Don Reill of the St. Paul Pioneer Press, encouraging him to be controversial.

Swartz states that the station's dollar volume has increased significantly for the past 14 months, and that would seem to be borne out by the fact that KMSP has increased its space in Foshay Tower and is now dressing up its facade.

There has been fairly general agreement that WTCN's moveup as an independent—after what had seemed a disastrous loss of affiliation. The Time-Life station's strong suits now are sports, kiddies programs and a movie library with 1,800 titles; and like WCCO and KMSP it is immersing itself in community service for a two-community identity. KSTP comes by its twin city identity naturally, locating as it does on the borderline of Minneapolis and St. Paul.

WTCN has assumed a civic voice largely through its daily editorials

Inside Stuff—Radio-TV

When ABC's reporter Lisa Howard bearded Fidel Castro in his Cuban den for an exclusive tv interview, she not only scored an important media scoop but racked up a spectacular international followup in the daily and weekly press. According to the press clips flowing into the web, the interview itself hit the front pages of virtually every single major newspaper, ranging from the N. Y. Times to the Los Angeles Times.

Editorial comment on the substance of the interview was almost as widespread, virtually all playing on the theme that Castro opened the door to negotiation with the U. S. in his chat with Miss Howard. James Reston, of the N. Y. Times, and Jimmy Wechsler, of the N. Y. Post, used the interview as takeoffs for columns. The Nation also devoted a half-page to an editorial about the interview entitled "A Crack In The Door." I. F. Stone's bi-weekly added six extra pages to reprint the entire text of the interview.

Internationally, the interview hit the front page of Le Monde in Paris and in the Johannesburg Star in South Africa. Numerous schools and organizations have also written to the web for transcripts of the interview.

The program heads and general managers of CBS' owned & operated tv stations are holding meetings in N. Y. beginning Monday (17). Among other things, WCBS-TV topper Norm Walt will be noting comparing with the other tv o's on how they operate their own news operations, since Walt has just announced plans to break his N. Y. station away from CBS News and start one of his own too. CBS overall boss Frank Stanton will address the Tuesday (18) meeting. Division prexy Merle S. Jones will oversee the meetings.

Television Affiliates Corp., co-op organization through which member tv stations exchange their documentary programs, holds its second annual conference for tv program directors in Chicago tomorrow (Thurs.) and Friday. Guest speakers scheduled are Sylvester (Pat) Weaver, board chairman of McCann-Erickson Intl., and Illinois Bell Telephone Co. veep Hale Nelson, who'll discuss reasons why commercial institutions sponsor pubaffairs programs in local markets.

Others who will talk at the closed sessions will be Jules Power, exec producer of ABC-TV's "Discovery," on the subject of new ideas in children's programming; and Dr. Seymour Banks, veep in charge of media, creative copy and research at Leo Burnett agency, on the subject of how much influence research should have in programming. TAC now has 58 member stations.

RCA once more declared a quarterly dividend of 35 cents on each share of common stock, payable on July 29 to holders of record as of June 17. This is the second 35 cent payoff, increased from 25 cents on March 1 last.

RCA cumulative preferred pays 87½ cents a share to holders of record on Sept. 20.

Taft Broadcasting's fourth annual report showed gains of 14% in net revenues and 22% in earnings for its fiscal year ended March 31.

Total revenues of \$12,485,942 compared with \$10,936,237 a year ago and earnings advanced to \$2,310,425, or \$1.45 a share, from \$1,887,929, or \$1.19 a share. The report was based on 1,589,485 shares outstanding.

Sportscaster Chris Schenkel, who has covered many a fight in his day, triggered one himself by his coverage on CBS Radio's "World Wide Sports" of the Indianapolis Memorial Day Auto Races.

Memorial Day sports program aired the grievances of one of the losers, Eddie Sachs. Sachs charged, among other things, that the oil slick from the car of winner Parnelli Jones, caused his car to spin. Sachs and Jones the following day met at a luncheon meeting and the charges aired on "World Wide Sports" triggered some unscheduled fisticuffs.

and approximately monthly documentaries, and it has been known not only to endorse political candidates but to be severely critical of those who win office, when warranted. In the fall congressional elections, WTCN stuck its neck out for six candidates and came up with three winners and three losers.

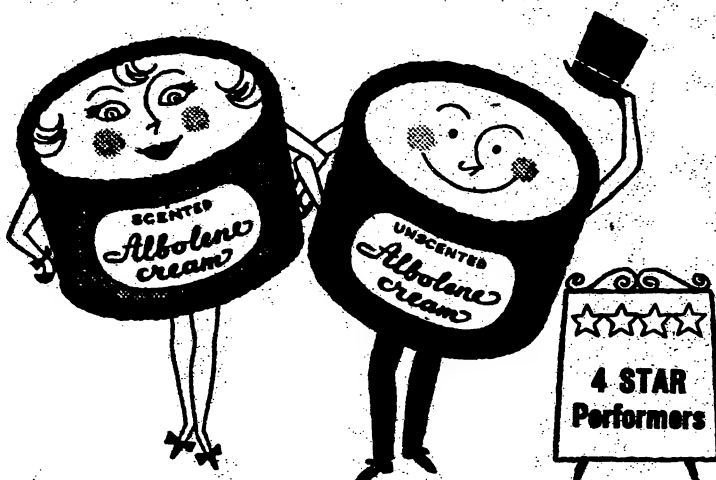
As station manager Art Swift sees it, the principal dedication of his editorials is to bring about a unity of thinking in the Twin Cities, but he admits that the station's pride is in influencing the state legislature in St. Paul when it can. Of his objectives, Swift says, "I'm public service minded, but I'm also darned commercial. An independent has to fight for every buck. We have to get the numbers, we can't slide."

Minneapolis-St. Paul is a spirited tv market whose broadcasters seem to quest the public's esteem almost as much as the advertising dollar. KMSP's Don Swartz put it this way: "The stations here have tried everything from jazz shows to bingo programs. The competition is so fierce that we all do extravagant things just to be able to say we've done something none of the others has."

WCCO's Van Konynenburg phrased it another way. "It's my belief," he says, "that a realistic attitude in news and public affairs ultimately pays off in money everywhere on the program schedule."

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BBC-TV on Adult Education Kick

London, June 11. BBC-TV is to inaugurate a new series on adult education later in the year, with emphasis on teaching foreign languages. This will be in addition to the educational services already featured on BBC radio.

Speaking under the auspices of the Workers Educational Association, Hugh Carleton-Greene, the BBC's director general, said the Corporation would welcome the opportunity of running a separate channel for specialist educational programs, but would strongly oppose the idea that it should be run by a separate educational authority. That would involve an enormous waste of money, resources and trained staff.

The BBC topper also tossed out the idea that there should be some form of truce at times when BBC and commercial television should put out educational programs. Such a truce, he averred, would be ramming adult education down people's throats and would discredit and weaken the whole educational effort in which freedom of choice should play a big part.

Ira Herbert

Continued from page 31

to sign bonds in the sums of \$500 each until they can appeal to a higher court.

Earlier injunction had been granted on a petition brought by radio station WQXI, owned by Esquire, Inc. (mag), which explained Pickens had violated a contract with them. That contract allegedly prohibited the announcer from going to work for another Atlanta area station for at least six months after he left WQXI.

Judge McKenzie pointed out that he had held three previous hearings in the matter before issuing the injunction. He said he regretted having to take Wednesday's action, but it was necessary for him to uphold the orders of the court.

He also said that the evidence indicated that Herbert had talked to Pickens' former attorney and at least knew "something about an injunction."

Spieler Pickens told jurist Wednesday that he had not clearly understood the injunction and did not believe that it prohibited him from working.

Ding Dong Gone

Continued from page 27

sion makers (still just as anxious to maximize sales of their company's products) are still ruling on advertising appropriations, now bigger than ever. But with few exceptions, as in the aforementioned Kintner flash play, the networks no longer call on them directly.

More and more, as a direct result the key corporate execs are re-

garding networks as impersonalized institutions with whom they deal through multi-layers of company and agency contacts, layers stuffed with memos and lawyer-written contracts that have drained away the juices, the vitality, the excitement of those top-level meetings where personal contact between a company and network president produced that electric handshake which powered the tv industry with the verve and éclat which was its hallmark for its first dozen years.

With the present breed of "organization men" and memo writers, tv's newly vigorous competitors, the Joe Culligans (Curtis), the Mike Cowles (Look Magazine), the Herb Mayes (McCalls) et al, are beating tv at their old selling game.

While television's new sales approach may be protocol, it's not geared to profits.

Atlanta—Georgia Department of Public Safety presented its 1962 Traffic Safety Award to the Georgia Association of Broadcasters for "saving human lives in Georgia."

Pitt News Rivalry

Continued from page 30

comes back to Pitt with a sports roundup by Tom Bender.

WTAE, whose Nielsen rating at 7 p.m. is about the same as KDKA-TV, is sticking with its present format and is happy with its news combination of Dave Murray, Ed Conway, Carl Ide, Eleanor Schano and Jeanne Connelly.

The status of the 11 p.m. news shows remains quo. None of the three stations carries networks news shows but splices in the leading news stories, film and tape carried by the network.

On Sept. 2, KDKA-TV, will give up 15 minutes of its time to the CBS network and on Sept. 9 WILC will ditto with NBC when the two networks go to a half-hour early evening news show. WTAE has no plans to take any news from the ABC network and carries only the Ron Cochran show from 6:15 to 6:30.

British TV Indies Claim Bigger Audience (Vs. BBC) on Pubaffairs

London, June 11.

In a new analysis of serious broadcasting by the two British networks the Independent Television Authority claims that the viewing public turns to the commercial outlets for its pubaffairs broadcasting. The details are analyzed in the latest edition of Independent Television Programs: Facts and Figures, which covers the quarter from January to March this year.

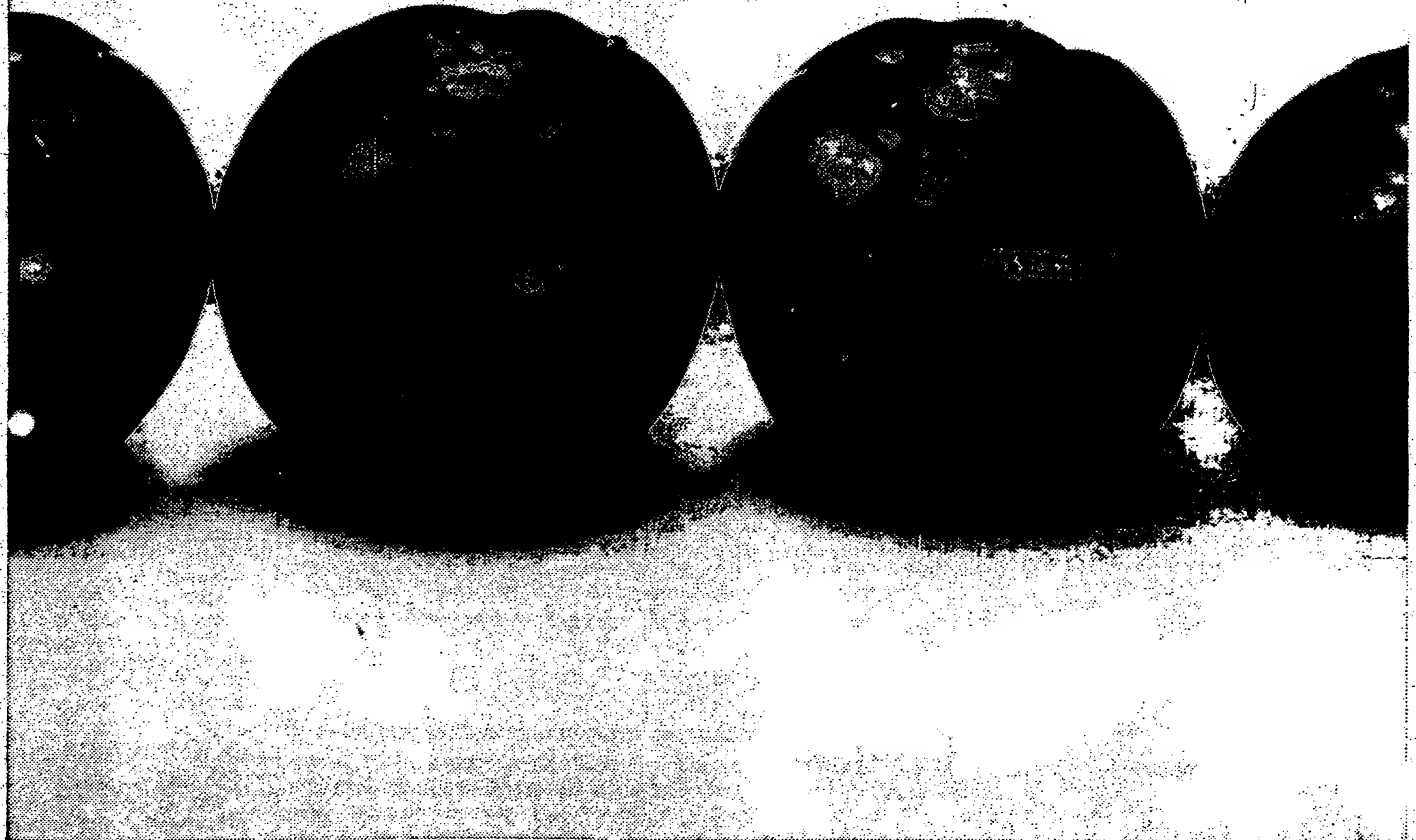
The survey for the first time features a region-by-region breakdown and this reveals that the commercial web was strongest in Central Scotland and BBC led in South West England. The indie network held top place in eight regions and the BBC in six. In the list were 76 ITV programs against 59 from the BBC. Independent Television News was in the top 10

in all regions and led the BBC news in 10 of the 14.

The analysis of viewing figures indicated that the audience was much more evenly spread over the whole evening than was generally supposed. Between 6 p.m. and 7 p.m. on an average March evening, over 60% of tv homes were watching one or other of the services and between 10 p.m. and 11 p.m. the percentage was only slightly lower, between 7 p.m. and 10 p.m.

According to the ITA survey, the proportion of serious programming in the total commercial output has continued to increase and during the two weeks ended March 31 last accounted for 37% during the fortnight ended October 21 last year. ITV program output as a whole increased, and was up to 141 hours a week during the first quarter of 1963, compared with 137 in the previous October.

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'Cleopatra' Track, Anka's 'Hits,' Stevens' 'Gospel' Top New LPs

"CLEOPATRA" (20th Century-Fox). Doubtless, the composing of a score to musically underscore the action in "Cleopatra," the most expensive film of all time and on the shoulders of which rests the future of a major picture company, was as complex a task as ever given a writer. Alex North got the job and has performed his task with power and authority and, happily, without the clinches of most epic scores. His music has a low-key intensity which moves firmly through its scenes, heightening rather than distracting, from the feel of it on wax in any case. Cleo's entrance to Rome is not trumpeted with blaring horns and such but rather is underscored by dramatic rhythmic and restrained driving musical patterns. The love themes are lyrical and provocative and the backgrounds for other pieces of dramaturgy are, likewise, powerful and evocative without being overbearing. It's all been assembled in an effective, double-sleeve package with notes on each selection by director-writer Joseph L. Mankiewicz. Music has been effectively grooved for individual impression of each theme. An awful lot of people are going to have to see "Cleopatra" to make it pay off and if just a percentage buy the platter, which they are sure to, it will have to be a topseller.

"PAUL ANKA'S 21 GOLDEN HITS" (RCA Victor). This is a compendium of clicks by one of most prolific writer-performers in the music business over the past five years. Newly recorded, these songs stand up as solid material despite their teenage slant. Anka's savvy as a singer is also increasing as the years pass. Backed by Joe Sherman's orch, Anka runs through his hit catalog, ranging from his historic "Diana" through "You Are My Destiny" to "Dance On Little Girl" and "The Longest Day."

"THE HERMAN STEVENS SINGERS: 'EVERYBODY'S SHOUTIN' GOSPEL'" (Epic). New York's Sweet Chariot niterly has started a new gospel swing and this package recorded at the club, should attract plenty of interest. In its favor is the fact that The Herman Stevens Singers come off as vibrantly in the groove as they do in person. There is a powerhouse zing in their delivery that can stir up lots of listener emotion and none of their vocal passion seems to go to waste. Featured in the group are Helen Bryant, Evelyn Archie and Herbert Carson and they make a lot out of the likes of such familiars as "When The Saints Go Marchin' In," "Nobody Knows The Trouble I've Seen" and "Joshua Fit The Battle of Jericho," as well as some that are not so familiar but are just as stirring.

"DR. NO" (United Artists). Ian Fleming's hero in foreign intrigue and mayhem has finally made it to the screen in UA's "Dr. No" and this LP of music from the track has lots to recommend it. For one thing there's the rhythmic "James Bond Theme" which has potential of its own. There's also lotsa calypso music which goes in and out of fashion and could return via the Fleming interest and the film. Although buried away in the agate, music for the pic was composed by Monty Norman who has done a solid job. Major problem with the disk is the repetition of some of the tunes, with different renderings, apparently to fill space. In all, however, it's an effective platter that should do well.

"THE BESTIARY OF FLANDERS & SWANN" (Angel). Stars of the two-man review, "At the Drop of A Hat," British performers Michael Flanders and Donald Swann return on disks with a group of comedy songs about animals, common and uncommon. It's an appealing romp through cleverly rhymed lyrics. Literate children, not to speak of adults, will find considerable humor in songs about the warthog, a sea-horse, the whale, the rhinoceros, elephant, armadillo, et al.

FRANK CHACKSFIELD & HIS ORCHESTRA: "SHE LOVES ME" (London). Jerry Bock's music to the Broadway click "She Loves Me" has been nicely instrumentalized for this session by England's Frank Chacksfield who gives the

score a full orchestral treatment here. With lotsa string effects, the leader's orchestra sails through the score with ease and vitality, giving it a smooth and pleasant rendering. Session makes for pleasant listening and should please programmers of "soft" music. The Bock score is very melodious and Chacksfield capitalizes on this fact for a smooth and highly listenable outing.

THE COOKIES, LITTLE EVA, CAROLE KING: "THE DIMENSION DOLLS" (Dimension). The femme pop chirping talents of the Cookies, Little Eva and Carole King are nicely showcased via this session. Each working separately on alternating bands, they ply their trade with individualistic effectiveness. The beat rocks from time to time and there's some ballad work done, all worked out nicely by the respective artists. Material is from the click pop songalog including "Don't Say Nothin' Bad," "Up On The Roof," "Keep Your Hands Off My Baby," "Breaking Up Is Hard To Do" and others. Each femme gets a chance to sound off strongly and the result has solid potential for the pop arena.

ANNITA RAY: "SLOW GLOW" (Ava). This is a nice ballad set by Annita Ray, a femme singer with a cool and evocative chirping style. In a medium tone, she adds a touch of fog to her delicate warbling for smooth and persuasive renditions. There's a nice strength in her voice and she uses it with knowing control and phrasing. Harry Betts has orchestrated the session putting the full emphasis on Miss Ray who is, for a change, a singer who can sing. His work, though, adds a pleasant wispy quality to the session. Tunes are from the standard ballad bag and all registered well for solid programming value.

NANCY AMES: "A PORTRAIT OF NANCY" (Liberty). The pop-folk field is monopolized by close harmony groups who can span the needs of the material and the pop market with tricky harmonic renditions and rhythms. Here, however, is a single femme singer, Nancy Ames, who manages to do it all by her lonesome. Under the careful guidance of producer Walter Raim who has placed some varied and effective arrangements behind the singer, Miss Ames gets lotsa feeling into her material which, though folk-based is more pop in her rendering than historical. She projects her work with dramatic effectiveness, selling uptempo and ballad material with strength and skill. Set has been nicely assembled and a solid sound results that should attract considerable attention.

"DION SINGS THE 15 MILLION SELLERS" (Laurie). Pop rocker Dion here lends his healthy pipes to an array of topseller platters through the years. He handles the material with pop skill, sure to please the teeners who seem to have a never-ending capacity for disk nostalgia via these hit reprise LPs. Jacket credits the originators of the various tunes and Dion



LAWRENCE WELK

In His Newest Dot Album Salutes "1963's EARLY HITS"

makes no attempt to copy the original renditions. His work is effectively handled for the market as he warbles "Take Good Care of My Baby," "The Twist," "Shout," "Stagger Lee," "Candy Man," "Kansas City" and others.

ANITA BRYANT: "AS LONG AS HE NEEDS ME" (Columbia). The past year's pop catalog offers a flock of standout tunes that fit easily into the legitimate vocal stylizing that's trademarked Anita Bryant's career. Working with effectively imaginative arrangements set up by Robert Mersey, Miss Bryant falls easily into a piping stride that makes comfortable listening. The showtunes, "What Kind of Fool Am I" and "As Long As He Needs Me" have long-lasting ballad stature as do the pic entries, "Days of Wine and Roses" and "Call Me Irresponsible." But the straight pop stuff, "My Coloring Book," "I Left My Heart in San Francisco" and "Fly Me To The Moon" can't be discounted, and they all emerge as a programmer's delight.

SARITA HEREDIA: "FLAMENCO FIRE" (World-Pacific). Flamenco, one of the most exciting areas of folk music, gets another workout in this entry, recorded at the Club Matador in Los Angeles. Sarita Heredia is an excellent guitarist, said to be the only woman flamenco instrumentalist now extant, and also sings and heels with considerable flair. The collection comprises traditional number and one composition by Miss Heredia.

Emil La Viola to Coast To Build S-B Operation

Emil La Viola, general manager of Shapiro-Bernstein Music, and veepee of Painted Desert, is in L.A. this week to start the build-up of firms' Coast activities.

La Viola will be scouting the Coast field for someone to head S-B's Coast office. He's also thinking of setting up a branch in San Francisco to keep on top of the growing music biz activity in that area.

The first step in La Viola's expansion program for S-B was taken last month when he appointed Gary Walker as general manager of the firm's Nashville office.

Longplay Shorts

Grand Award Records is making available a repertoire of prerecorded music for use with the 3M Co.'s Revere stereo tape cartridge system. There will be 10 jazz, classical and pop prerecorded tape cartridges ready within 60 days. All will be marketed under the Command label. Barbara Holdridge and Marianne Mantell, heads of Caedmon Records, will present the "inside" of their disk activities at the 16th Annual Seminar on American Culture, sponsored by the N.Y. State Historical Society, early in July. Two Capitol and four Angel releases have been added to the four-track stereo tape catalog. Cap's are by George Shearing and Virgil Fox; Angel's include Maria Callas, Franco Corelli, Lorin Maazel and the late Sir Thomas Beecham.

RCA Camden has two pop albums on its schedule this month: One by Hank Locklin and the other by The Monroe Bros. Columbia Records in conjunction with The Santa Maria Times has produced an 84-page special newspaper honoring the diskery's new factory which opens in Santa Maria, Calif., in September. Capitol is rushing a special release of two LPs based on the single clicks of Nat King Cole's "Lazy Hazy Days of Summer" and "The Beach Boys' "Shut Down." Riverside Records joining the current gospel race with new packages by The Staple Singers and The Duncans. Lou Rawls recorded his third jazz album with Onzy Matthews Orch last week at Capitol's studios. The Curtis String Quartet will do a series of chamber music concerts at Tamiment in the Poconos from June 13 through June 16. Columbia Records has six new four-track stereo tapes on schedule this month, including three Masterworks and three pop.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA HELLO JIM
(RCA Victor) .. You've Got The Nerve To Call This Love

Paul Anka's "Hello Jim" (Spankat) pulls out all dramatic stops with its forceful vocal on a ballad story that the disk fans will take to heart. "You've Got The Nerve To Call This Love" (Spankat) has a rhythmic beat and a winning vocal to give it some spinning strength.

RICHARD CHAMBERLAIN TRUE LOVE
(MGM) I Will Love You

Richard Chamberlain's "True Love" (Buxton Hill) is a highly pleasing version of the Cole Porter click of several years ago and it's sure to get another payoff ride in this romantic treatment. "I Will Love You" (DeVorzon) is another attractive ballad that could move along in spinning circles.

NEW CHRISTY MINSTRELS GREEN, GREEN
(Columbia) The Banjo

The New Christy Minstrels' "Green, Green" (New Christy Music) has the exciting folk flair that's sure to grow on pop turntables for a profitable spinning run. "The Banjo" (Cherrybell) has a novel folk touch and it's frisky enough to stir up some action around the jukeboxes.

BEN E. KING I (WHO HAVE NOTHING)
(Atco) The Beginning Of Time

Ben E. King's "I (Who Have Nothing)" (Milky Way-Trio-Cotillion) has plenty of dramatic impact with an exciting vocal styling to give it top spinning attention. "The Beginning Of Time" (Saturday) carries a lot of weight via the vocal passion that builds the ballad line.

RICK NELSON A LONG VACATION
(Imperial) Mad Mad World

Rick Nelson's "A Long Vacation" (Hilliard) has topical impact even though he left Imperial for Decca more than six months ago but it's the song not the label that counts, and this one has it for a strong summertime swing. "Mad Mad World" (Hilliard) features a country philosophy that will sit well with the alfalfa programmers.

BOBBY HELMS MY SPECIAL ANGEL
(Columbia) Fraulein

Bobby Helms' "My Special Angel" (Blue Grass) resurrects his hit slice of several years ago with a more mature country & western styling that's still working in current pop market and it should go far again. "Fraulein" (Travis) is another rework of an earlier click and it has a message for c&w-oriented kids today, too.

ROGER WILLIAMS JANIE IS HER NAME
(Kapp) Theme From 11th Hour

Roger Williams' "Janie Is Her Name" (Mills) features a keyboard lilt that's sure to keep the turntables in a spin and bring the side into the payoff brackets. "Theme From 'The Eleventh Hour'" (Miller) spotlights the in theme with a rich piano and orch setting that's good for the mood music programmers.

THE PAGE BOYS OLE BUTTERMILK SKY
(Decca) If Tears Could Speak

The Page Boys' "Ole Buttermilk Sky" (Burke & Van Heusen) is the initial disk production from two members of The Four Seasons and although there are familiar harmony traces the new group has enough on the vocal ball to make its way and this updating of a popular oldie sets 'em off on the right track. "If Tears Could Speak" (Bovall) features more of their stylized harmony on an okay ballad.

TOMMY SANDS CONNIE
(ABC-Paramount) A Young Man's Fancy

Tommy Sands' "Connie" (Screen Gems-Columbia) is built along attractive teen-pegged ballad lines and the appealing vocal gives it added spinning dimensions. "A Young Man's Fancy" (We Threet) takes a familiar phrase and turns it into a bright and spirited item that rates spinning time.

JACK JONES THAT'S THE WAY I'LL COME TO YOU
(Kapp) Love Is A Ticklish Affair

Jack Jones' "That's The Way I'll Come To You" (U.S. Songs) follows his "Call Me Irresponsible" click with a nifty ballad that gives him ample opportunity to display his persuasive style and it should spin along nicely. "Love Is A Ticklish Affair" (Feist) could set a bright mark on the spinning circuit via its brisk beat and carefree vocalizing.

THE SAPPHIRES WHERE IS JOHNNY NOW
(Swan) Your True Love

The Sapphires' "Where Is Johnny Now" (Hill & Range-Tilmart) fills teeners' disk-cravings with a catchy harmony technique on a ballad that spells out a love-yearning angle in juve terms. "Your True Love" (Hill & Range-Tilmart) is a moderate ballad affair but not too hard to take.

THE CITATIONS TEN MILES FROM NOWHERE
(Fraternity) The Girl Next Door

The Citations' "Ten Miles From Nowhere" (Dorsey Bros.) has a good chance to get somewhere on the spinning run because of the slick harmony technique on a romantic lyric line. "The Girl Next Door" (Zekart) should also help open the spinning doors for this group because of the soft way they rock a ballad.

KAY STARR CHERCHE LA ROSE
(Capitol) No Regrets

Kay Starr's "Cherche La Rose" (Famous) has a romantic flavor touched up with a compelling musical motif that should attract programmers looking for tasty material. "No Regrets" (Shapiro, Bernstein) is a dramatic ballad with her familiar vocal punch that continues to command spinning attention.

*ASCAP †BMI..

ARMADA Pitches for Fed Probe Of Disk Mfrs. 'Aid' to Discounters

The American Record Merchandisers & Distributors Assn. (ARMADA) is stepping up its activities to get a Governmental looksee into the disk industry. Amos Heilicher, ARMADA president, and key aides have been outlining the industry problems to the Federal Trade Commission and urging that it set up a trade conference to establish operational guidelines.

The need for FTC involvement, according to ARMADA execs, stems from (1) the chaotic state of the industry due to discounting; (2) the violation of the Robinson-Patman act by manufacturers who give preferential treatment to large discounters who are then able to sell product at a much lower price than the small record retailer; (3) the probable wipeout of the small retailer unless these abuses are corrected; and (4) the decision by many distributors, manufacturers and dealers that now is the time for federal agency action.

In addition to the FTC pitch, ARMADA members have been stepping up correspondence with Senators and Congressmen to look into industry practices. A new development that's expected to heighten governmental interest in the record industry is the beginning of investigations into dual distribution practices in various industries by the Roosevelt Small Business Committee.

The pitch for Federal agency guidance to restore stability to the industry will be one of this main features of the ARMADA convention when it meets at Miami Beach's Eden Roc June 25-26.

Woody Herman's Herd Thunders as of Yore In Bookings Upbeat

With a string of SRO engagements behind it, bookings that extend solidly into November, and a Philips LP that has topped 100,000 in sales, the Woody Herman band this year looks likely to top its peak gross figure racked up back in 1945. And 1964 is beginning to shape up, too, with 34 weeks of location dates already on the books.

The band is doing a total of nine weeks at New York's Metropole this year and nine more weeks have been booked for '64. In addition, the band opens Sept. 16 for three weeks at N.Y.'s Basin Street East. Manager Abe Turchen has just signed contracts for the band to do 24 weeks at Harrah's in Reno and Lake Tahoe during the next two years. Negotiations are almost complete for nine weeks in Las Vegas in '64 and re-bookings are on tap for the Claremont in San Francisco and Basin Street West in L.A.

Although the band is not signed with any booking agency, Milton Deutsch set the deal for the 24 weeks at Harrah's in Lake Tahoe and Reno. Most of the other dates are lined up by Turchen himself.

A new LP of Philips was recently recorded during the band's recent stand at L.A.'s Basin Street West by Jack Tracy, Mercury-Philips artists & repertoire producer. It's expected to be on the market by the end of the month. Columbia Records has also latched on to the Herman drive with the release of a three-LP package, "The Thundering Herds," which contains most of the recordings Herman made in the 1940s.

Bulkin Sues Damone For Breach-of-Contract

Los Angeles, June 11. Drummer Sidney Bulkin filed a breach of contract suit against Vic Damone in Superior Court demanding \$11,700 damages in connection with an oral agreement said reached Feb. 15, 1963.

Bulkin claimed he was to be a musician, road manager and orchestral rehearsal leader for Damone for a one-year period, for which he was to be paid \$300 weekly while in town and \$400 weekly outside Los Angeles. Suit charged contract was breached last May 17.

Dutch Disk Best Sellers

Amsterdam, June 11.
Blume Von Tahiti Timmerman (Telefunken)
Buona Nette Bambino Rocco Granata (CNR)
Surabaya Groenloh (Philips)
Loop De Loop Thunder (Delta)
Summer Holiday Richard (Columbia)
Junge Komm Bald Wieder Quin (Polydor)
Bachelor Boy Richard (Columbia)
Blame It On Bossa Nova Gorme (CBS)
Set Rimasta Sola Albertis (Philips)
Hand In Hand Van Dam (Fontana)

Colpix Expands Spoken Word LP's

Colpix Records will expand its activities in the spoken word field with a "Play and Players" series. Burgess Meredith's Tala Productions, which launched Colpix's spoken word front with several poetry albums, will now produce packages for the "Play and Players" series in addition to other indie producers.

It's planned that the new series will contain many albums from the works of writers whose works have not been recorded before and from many personalities in the arts. The "Play and Players" series will delve into the areas of theatre, literature, poetry, art, etc.

Albums already completed or scheduled to be recorded include "The Wonderful O" by James Thurber, "Ulysses in Nighttown" by James Joyce, "The Playwright Speaks," "The Director Speaks" and "The Clowns Speak." Some of the artists who will be heard on forthcoming disks in the "Play and Players" series are Zero Mostel, Elia Kazan, Edward Albee and Burgess Meredith.

RAY ANTHONY, BENSON ACTIVATE ARC LABEL

Hollywood, June 11. Ray Anthony, who formed ARC Records two years ago in partnership with his manager Fred Benson, finally has activated the waxery. First signed is actress-singer Susan Oliver, who will etch an album of folk tunes and plink guitar.

Meanwhile, bandleader Anthony will continue cutting his own wax, as he has for 15 years, for Capitol and he and Benson are just now signing a pact for five more years. ARC distribution has not been set.

Anthony is continuing his KTLA series, although on hiatus from taping the programs for syndication. With 26 such segs in can, the national selling drive is now on, reports Benson.

Victor Revamps Field Force for More Coverage

RCA Victor is reshaping its field force for wider coverage on the sales and promotion levels throughout the country. According to J. Y. Burgess, Victor's veepee in charge of sales, the realignment will include a 50% increase in fieldmen personnel and is aimed at simultaneously strengthening and streamlining the sales and promotion operations.

The function of Victor's fieldmen, as outlined by Burgess, will now be in sales and promotion. The responsibilities of the field force will now include all distributor, dealer, one-stop and rack-jobber activities.

Said Burgess, "By broadening the area of responsibilities of each of our fieldmen, and by instituting a more personalized service in the sales and promotion functions we will effect a more immediate and rapid response to current and future demands that arise in our industry."

Mpls. Tooters Shell Out Coin to Help Handle Bill For Caffo Band Concerts

Minneapolis, June 11. Musicians Union here has changed its mind and agreed to come across, if necessary, with the entire sufficient coin, \$18,000, to permit the Park Board to schedule the usual annual 57 free band and orchestra concerts in this city's parks, starting June 30 and ending Aug. 1. The symphony band comprises 35 union musicians, the orchestra 43.

Previous to last week, the union had notified the board it could not afford to continue with its many years' \$18,000 contribution because of a depleted fund accumulated from recordings commissions. There also was some talk that the union wanted more than the \$23,000 received from the board for musicians' pay — the union from its funds compensates the employed musicians additionally.

Total Park Board cost for the concerts, including the \$23,000, is \$41,372 which comes from the city's taxpayers.

Robert Biglow, Musicians Union head, says his organization still is looking for another sponsor to put up part of the \$18,000 for which it'll be responsible. But if one isn't found the union will borrow from other of its funds to enable it to fulfill the obligation, he announced.

However, averts Biglow, "this will be the last year for the concerts under present conditions because we can't continue to borrow from one pocket to pay the other."

AFM Fiscal Setup Due for Overhaul In Band Tax Kayo

The American Federation of Musicians increased its membership rolls to 255,949 in 675 Locals in the U.S. and Canada with the addition of 4,546 members in the last year.

The figure was revealed at the AFM's 66th annual convention in Miami Beach last week where president Herman Kenin also reported that the union "operated in the black," saw its comparatively new pension fund grow to \$6,500,000, and scored labor contract gains, particularly in the areas of tv recording.

On the tv level, Kenin reported that today every significant producer is party to an agreement that soundtrack for domestically-produced films shall be originated by live musicians in the U.S. and Canada. He also cited the increase in wages and substantial fringe benefits obtained in the fields of tv, film production by networks and in radio and tv films and jingle and spot recording agreements with ad agencies and their clients.

Also pointed out were the Federation's efforts on the Washington scene, urging the President to establish by executive order a Federal Advisory Council on the Arts; the recognition by copyright law of the rights of performers to share in the revenues derived from exploitation of their recorded performances, and the plea for a reassessment of the tardy and excessively restrictive regulations on business goodwill entertainment deductions which have resulted in a decline in hotel, restaurant and club employment for musicians.

Although treasurer George V. Clancy's report showed the Federation's income and had at March 31, this year, a small increase over last year in net worth, to a figure of \$2,073,741, Kenin noted that they may be obliged to undertake drastic revisions of the Federation's fiscal policy because of the attacks now being made on the legality of the 30-year old surcharge on traveling units which has been the financial mainstay of the Federation.

International secretary Stanley Ballard reported on the increase in members, citing a total roll of 281,946, but noting that some 26,000 are members of more than one Local and 6,628 are in the armed services.

TV Station Group Renews Offensive To Get 'Limited License' From ASCAP

British Disk Best Sellers

London, June 11.
From Me To You... Beatles (Parlophone)
Want Know Secret... Kramer (Parlophone)
Scarlett O'Hara... Harris (Decca)
Lucky Lips... Richard (Columbia)
In Dreams... Orbison (London)
Can't Get Used To Losing You (CBS)
Two Kinds Teardrops... Shannon (London)
When Will You Say I Love You? (Decca)
Deck of Cards... Martindale (London)
Chains From My Heart Charles (HMV)

Blaine Branches Into Pic Business

Jerry Blaine, head of Jubilee Records, is now planning a branchout into pic production. He's formed Cognat Production Co., which he'll prexy, with offices in New York and Hollywood. Cognat, incidentally, is also the name of Blaine's record distribution organization.

Already on the pic company's schedule is a Mickey Rooney starrer, "Bouquets For Losers." Work on the film is to start July 10 with Maurice Duke as producer. Cognat's first release, however, will be "The Rage Within" which stars June Wilkinson, who is now appearing on Broadway in "Pajama Tops."

Blaine's Jubilee Records and Cognat Distributing will produce and handle soundtrack albums and singles in conjunction with the release of the films. Plans call for Cognat Productions to release 12 films a year.

PETE SEEGER TO SPREAD FOLKLORE GLOBALLY

Pete Seeger will spread his folklore on a global concert tour that will take him to some 21 countries in Australia, Asia, Africa and Europe. He'll be accompanied by his wife, Toshi, and their three children, Danny, Mika and Tinya.

The Seeger family will leave the Coast Aug. 19, stop in Hawaii enroute to Australia where they start the tour. According to Harold Leventhal, who handled the arrangements in setting the tour, Seeger will appear in some countries with regular commercial commitments sponsored by concert promoters, and in some by invitation of various music and cultural organizations and government sponsorship. No State Dept. exchanges or talent booking offices were involved in setting up the Seeger trek.

The family is expected to return to New York in June, 1964. Seeger gave a farewell concert at N.Y.'s Carnegie Hall last Saturday (8). The concert was sold out four weeks in advance.

Applebaum Exits WB For A&R Freelancing

Stan Applebaum has relinquished his post as eastern artists & repertoire exec for Warner Bros. Records to concentrate on freelance activities. He'll produce disks for Warner Bros. and other labels on an independent basis.

Applebaum will also continue with WB as an artist. He's currently completing an album for release sometime in August. Also, Applebaum has been huddling with Moose Charlop on the orchestration for latter's two upcoming musicals: "Kelly," which is scheduled for production in December, and "Paul," which is slated for production early in 1964.

The All-Industry Television Stations Music License Committee is planning a new offensive against the American Society of Composers, Authors & Publishers in its attempt to get a limited license schedule for the use of the Society's music. Last week the committee, headed by Hamilton Shea of WSWA-TV, Harrisonburg, Va., agreed to seek a ruling that the antitrust law requires ASCAP to issue the sort of license it has been requesting.

The suit will claim that antitrust laws prevent ASCAP from requiring stations to take licenses for the use of its music in one form of programming (syndicated and feature films) in order to get licenses for the use in another form of programming (locally originated shows). The committee claims that current ASCAP demands can be compared with "block booking," which previously has been held illegal by the courts.

The committee's new offensive follows on the heels of two appeals that failed to overthrow a lower court's ruling that ASCAP is not required, under the consent decree, to issue tv music licenses exempting feature films and syndicated programs. The committee had been asking for licenses under which the stations would pay ASCAP directly for locally originated programs only. The tv'ers contended that music played in syndicated and feature films should be paid for "at the source" and not by stations that eventually bought those programs.

The committee further claims that there should be separate contracts just as the music used in network programming is negotiated with the networks and is excluded from the stations' license contracts.

It was ruled by Chief Judge Sylvester Ryan of the N.Y. Federal Court that the consent decree doesn't require such an exclusion. The U.S. Supreme Court and the Court of Appeals in N.Y. refused to hear the tv committee's appeals.

The committee's legalites also feel that the way may now be open for a second appeal to the Supreme Court. A second try is now being considered by the committee and its legal counsel, Donovan, Leisure, Newton & Irvine of N.Y. If the move for a new appeal is taken, it will be in addition to the new suit which will ask for a declaratory judgment and will probably be filed in Judge Ryan's court. The committee has decided on the declaratory judgment tack because such proceedings get preference on the court calendar.

This, however, doesn't mean a quick settling of the hassle. Legalites figure that the proceeding would take at least a year and then the decision would most likely be appealed by the loser.

Alan Kayes Promoted To RCA Disk Club Head; Half Into Red Seal A&R

In a reshuffling at RCA Victor last week, Alan Kayes, manager of Red Seal artists & repertoire, was upped to manager of the diskery's record club operations and Roger Hall was brought in from his post as manager of the Philadelphia Orchestra to fill the managerial post at Red Seal.

Kayes, who had headed Red Seal's a&r since 1951, will now be responsible for administration of all RCA Victor Record Club activities. Norman Racusin, Victor veepee-operations manager, indicated that the company "anticipates significant growth and expansion in its record club and related activities in the immediate future." In his new assignment, Kayes will report to H. E. Jenkins, Victor veepee for marketing.

Hall will assume his post at Red Seal on Sept. 1. Hall was manager of the Philadelphia Orchestra for the past four years. Before that he was national sales manager for all classical products at Capitol Records. The Cap slot was preceded by a stint with Angel Records, which was eventually purchased by Capitol.

Howff, G'wich Village Theatre Cafe, Bows With Solid Kurt Weill Songalog

By MIKE GROSS

Kurt Weill is in good hands and offbeat surroundings in the production of "The World Of Kurt Weill In Song" which began a three-weeker last Thursday (8) at The Howff, a new theatre-cafe in New York's Greenwich Village.

The Howff, an inspiration of Roy Guest who opened a similar operation in Edinburgh several years ago, combines the elements of an off-Broadway theatre (115 seats and a capricious airconditioning unit) and a Village coffeehouse (light-weight groceries and soft beverages). For the New York branch of The Howff, which, translated from the Scottish, means "a haunt, den, hangout—a place where people gather to talk, drink, eat and sing," Guest enlisted the aid of Tanya Chasman, director of the International Booking Bureau, as co-sponsor, and the services of Martha Schlamme and Will Holt as co-presentors of Weill's musical world.

It's a simple presentation that spotlights just the two singers, a piano accompanist, Abraham Stockman, and Weill's works which is really what counts in the long run. The late composer's Berlin theatre music ("Threepenny Opera," "Happy End," "Rise and Fall of Mahogony" and "Der Silbersee"), his French caper ("Marie Galante") and his work for Broadway ("Lady In The Dark," "One Touch Of Venus" and "Lost In The Stars") are, for the most part, vividly interpreted by Miss Schlamme and Holt, in solo and tandem. The program could have been set with more direction and chronological continuity, but even so many of the scattered shots are right on target.

For a long time now, Lotte Lenya, Weill's widow, has been considered the definitive delineator of the composer's material with no replacement in sight. Through her work here, Miss Schlamme now looks likely to inherit that mantle. Her treatment of the "Threepenny Opera" ballads, "Surabaya Johnny" and "Bilbao Song" are sparked with an intensity that makes them

especially meaningful. Holt is especially appealing on "September Song" and he even manages to make "Mack The Knife," which has been over-popped on the juke circuit, a particularly biting item in his German & English version. His translation of "Ballad of Caesar," from the German original by George Kaiser, is heavy-handed and becomes numbing instead of stimulating.

For the Weill enthusiasts, though, the show, which runs a little over an hour with one intermission, offers a pleasant retrospect of the composer's collaborative efforts with Bertolt Brecht, Jacques Duval, Ira Gershwin and Maxwell Anderson and The Howff, which is sealed at \$2 on weeknights and \$3 on weekends, is off to a good start. Nothing has been set yet for the second show in The Howff's series. It won't be an easy selection because an evening with Weill is tough to follow.

New Orleans Lives Up Names for Summer Pops

New Orleans, June 11.

Baritone Igor Gorin will open the six-week season of Summer "Pops" concerts June 28 and 29 at Municipal Auditorium here. He will appear on a program conducted by Frederick Fennell, associate director of the Minneapolis Symphony.

Other dates include: Pete Fountain and jazz combo in the "Pops" annual jazz festival, July 5 and 6; Frankie Laine, July 12 and 13; soprano Audrey Schuh and baritone Ralph Slifkin in concert version of Herbert's operetta, "Naughty Marietta," July 19 and 20; Tito Guizar and guitar, July 26 and 27; Norman Treigle, bass-baritone, in evening devoted to Lerner & Loewe music, Aug. 2 and 3.

Regular conductors for the season are Milton Bush, George Jansen and Peter Dombourian.

JOSH WHITE!



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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	10	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	3	15	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
3	4	11	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
4	5	11	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
5	2	22	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
6	7	20	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
7	10	8	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
8	8	9	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
9	6	84	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
10	17	8	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
11	12	45	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
12	9	8	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
13	14	19	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
14	28	10	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
15	21	4	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
16	18	9	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
17	13	20	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
18	16	7	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
19	23	4	JIMMY SMITH (Verve) Hobo Flats (V 8544)
20	20	14	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
21	15	3	VAUGHN MEADER (Cadence) First Family, Vol II (CLP 3065)
22	32	6	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
23	11	59	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
24	26	9	NANCY WILSON (Capitol) Broadway My Way (T 1828)
25	31	2	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
26	27	38	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
27	22	22	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
28	29	10	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
29	37	18	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
30	19	14	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
31	—	1	CHANTAYS (Dot) Pipeline (3516)
32	—	1	SHE LOVES ME (MGM) Original Cast (E 41180)
33	24	52	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
34	34	9	CANNONBALL, ADDERLEY (Riverside) Jazz Workshop Revisited (444)
35	25	55	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
36	—	1	ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)
37	33	23	KINGSTON TRIO (Capitol) New Frontier (T 1809)
38	39	16	BRENDA LEE (Decca) All Alone Am I (DL 4370)
39	38	11	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57424)
40	—	3	MARTY GOLD (Victor) Sound Power (LPM 2620)
41	44	3	JOAN BAEZ (Vanguard) Vol. I (VRS 9078)
42	35	34	BENT FABRIC (Atco) Alley Cat (33-148)
43	36	3	STAN GETZ & LOUIS BONFA (Verve) Jazz Samba Encore (V 8523)
44	30	8	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)
45	46	13	ROY ORBISON (Monument) Greatest Hits (M 8000)
46	47	2	MANTOVANI (London) Latin Rendezvous (LL 3295)
47	50	2	NED MILLER (Fabor) From Jack to King (FLP 1001)
48	49	2	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
48	45	7	EYDIE GORME (Columbia) Blame It On The Bossa Nova (CL 2012)
50	48	7	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)

Hershy Kay, Ed Sauter

Exit Composers Alliance

Hershy Kay and Ed Sauter have given up their participation in Composers Alliance Inc. The producing organization was formed with composer Sol Kaplan some months ago with the intention of supplying a new concept in the creation of original music for the mass entertainment media.

Kaplan, the remaining member of Composers Alliance, is currently in London completing the score for the upcoming Carl Foreman film, "The Victors." He will announce his new plans for the company when he returns to his New York base in the fall.

Tim Pan Valley

By RED O'DONNELL

Nashville, June 11.

Jimmy Gateley, who penned the current Sonny James' Capitol disk-click "The Minute You're Gone," moving here from Springfield, Mo. He'll be exclusive writer for Champion Music and record for Decca.

Flatt & Scruggs guest on ABC-TV's "Hootenanny" Saturday (15). MGM's regional rep Tom W. Baldrige, out of N.Y., hosted cocktail party prior to opening of "How the West Was Won" Cinema at Crescent Downtown Theatre.

Wanda Jackson in to record Capitol singles. Session helmed by a&r men boss Ken Nelson and Marylin Hughes. She has booking upcoming at Golden Nuggett in Las Vegas.

Actor Sebastian Cabot week-ended in city.

Jimmy Key resigning as executive administrator of Curtis Artist's Production, effective June 30. Plans to remain in Nashville music industry, however.

Roy Acuff winged to St. Louis for looksee at Cards-San Francisco Giants baseball game; renew acquaintances with sportscaster Dizzy Dean.

WSM-TV will kickoff daily afternoon live "Grand Ole Opry" series in the fall emceed by young Bobby Lord.

Writer-singer Hank Cochran negotiating recording deal with Groove, subsid. of RCA-Victor.

Brenda Lee to cut some platters next week for Decca; her first since April marriage to Ronnie Shacklett.

Arranger Bill McIlhenny — he works with (and for) Connie Francis, Patti Page, Brenda Lee, et al — came out of bad auto smashup with only minor cuts and bruises.

Owen Bradley winged to N.Y. for powwow with Decca toppers.

Broadcast Music Inc. directors will decide this month just how large their new location on Record Row is going to be. BMI has outgrown uptown quarters.

Skeeter Davis and her hubby c.w. deejay Ralph Emery back from Miami Beach vacation.

Opry performer Stonewall Jackson has instituted suit in Davidson County Circuit Court against four Nashville policemen and a wrestling promoter for \$100,000. Jackson claims the gendarmes beat him up during intermission of a match here April 12, 1960, while the promoter offered no protection. The Donnybrook started, say the defendants, when Jackson attempted to enter the ring—armed with a chair.

Monument diskier Maria Beale Fletcher (Miss America 1962) enrolled at Vanderbilt University for summer school.

Local studios experiencing a "minor slack period." Some traders blame hot weather doldrums; others economical conditions. At any rate, and whatever the reasons, there isn't as much recording hereabouts currently as was case year ago when three or four sessions were done daily.

RECORD COMPANY DESIRED

To record new spiritual song and ballad on 45 RPM.

Demonstration record has been highly praised by critics and disk jockeys.

Exceptional vocal recording with excellent background music.

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Inside Stuff—Music

Two days of heavy rain blocked the White House's most ambitious cultural spectacular, a segment of an opera under the stars against a backdrop of the south lawn's majestic fountain with the Washington Monument lit in the distance. Instead, the 30 minute finale of Mozart's "Magic Flute" was performed at night in the mansion's east room, sans scenery and with 36 musicians of the national symphony orchestra in the adjacent hall using a low level amplification in an electronic effort to balance with the singers.

Paul Hume (Washington Post), dean of local music critics, was invited to review and said, "art and ingenuity triumphed over wet weather . . . It was wonderful indoors." The opera society of Washington performed with the orchestra under Paul Calloway's baton.

Program followed a banquet honoring visiting President Radhakrishnan of India.

A special song entitled "Strengthen The Arm of Liberty" has been written by Irving Caesar and Gerald Marks for the General Federation of Women's Clubs, to be premiered tomorrow (Thurs.), during the Federation's 72d annual convention in Milwaukee. Complimentary copies of the song will be distributed to the delegates by the American Society of Composers, Authors & Publishers after the preem. ASCAP president Stanley Adams commissioned Caesar and Marks to write this song especially for the General Federation. The title is taken from a statement of Federation president Mrs. Dexter Otis Arnold, who used to express one of the goals of the Federation during her administration.

Although Katyna Ranieri is heard on the soundtrack of the "Mondo Cane" film, her voice has been deleted from the United Artists Records release of the soundtrack album. Miss Ranieri is pacted to London Records and UA couldn't get clearance for the use of her tracks in its LP. However, Miss Ranieri has two of the songs from the pic, "More" and "I Long For Your Love," recorded on a London single. The score for the pic was written by her husband Riz Ortolani. Miss Ranieri is currently in the U.S. plugging her London disk.

Peter Nero, who is currently winding up an original score assignment for the pic "Sunday In New York" on the Coast, leaves for Rome June 16 to make his debut on the Italian Television Network in his own one-hour musical special, which will be shown throughout Italy and select cities on the Continent. Upon his return to the U. S., he'll resume his concert schedule, among which are symphony concerts in Red Rocks, Colo., and the Hollywood Bowl in August. His next RCA Victor LP, "Peter Nero In Person," is due for release in the early fall.

At recent regional conferences of the Record Industry Assn. of America, it was suggested that the org initiate procedures to ascertain what areas, if any, exist for collective discussions with the American Federation of Musicians. Accordingly, an ad hoc committee has met to review the history of past negotiations. It is contemplated that these task groups will be representative of every segment of the record industry.

Maybe Better Never Than Late, But Rocking Beat Spreads on Gallic Scene

Paris, June 11. Rock 'n' roll was late in coming to France but it is now in solid and deep. Records sales of Yank practitioners and locals are up and helped by greater affluence giving youth more spending money. They are also turning out solid in-person performers as evidence by a recent recordbreaking Olympia Music Hall program of French and foreign r'n'r's plus the star rating of Johnny Hallyday.

The Twist craze also helped these rhythms take hold. Twist is still big in discotheques and boites and is followed by the Tahitian twist, the Tamoure, and the bossa nova.

Electric guitar sales have also skyrocketed and Paris boasts literary hundreds of pro and amateur combos of this sort. It is also widespread around the country. Just a few years ago Yank rock outfits were almost jeered off the stage and Chubby Checker had a hard time at the Olympia.

They are all now in the big time and Hallyday has even gotten serious art writeups as well as the femme rocker Sylvie Vartan. Cleffers are also supplying home-grown songs of this nature as well as importing the U.S. brand. If French jazz never got big, the assimilating of American r'n'r is now a solid industry in re disks, shows and even export potential.

Twist and r'n'r have also crept into pix, plays and musicals and have even showed up in the more academic Folies-Bergere and Casino De Paris revues plus in a current revival of that oldtime operetta "The Merry Widow."

So rock, if it took its time get-

ting here, has emerged a solid facet of show biz. It has also given the vauder the Olympia a new lease on life with a series of shows with these new toppers. The regular stars do only sparing appearances due to fear of overexposure and this new movement now easily fills in to give houses bigger name staples to choose from all year.

Jukeboxes also prefer rock ditties and instrumentals in preference over other types of pop music.

On the Upbeat

New York

Henry Tobias is set again as program and entertainment director for the summer season at Wentworth Hall in Jackson, N. H. . . . Rudy Vallee joins Richard Himber's band tomorrow (Thurs.) afternoon for a show in honor of the 25th anni of the Greater N. Y. Fund in Central Park.

Atlantic and Atco Records will hold their annual distributors meeting at the ARMADA convention at Miami Beach's Eden Roc on June 24 . . . Singer Kathy Keegan set for a two-week at the Roostertail, Detroit, starting July 22 . . . The Gene Krupa Quartet and the Les Elgart band on the bill at the Oakdale Musical Theatre, Wallingford, Conn., Sunday (16) . . . Stan Pat veteran disk man, has set up an indie disk promotion office on the Coast . . . Sam Cooke, who's set for a one-nighter tour in July, will do a week at the Apollo Theatre beginning June 28 . . . Regina Records has set Portem Distributors to handle its line in New York.

Artie Arnell Orch debuted at Roseland Dance City last night (Tues.) for a two-week stay . . . Opera singer Edith Gordon, currently at the House of Vienna, has signed to tour with the Israel National Opera for three months beginning in November . . . Sky-Mac diskier Willene Barton opened at Big Jim's Shanty in Boston on Monday (10) . . . Johnny Tillotson, Cadence diskier, begins a five-day stand at the Elegante in Brooklyn next Wednesday (19). Act was staged by Lou Spencer; Larry Wilcox did the musical arrangements.

Surfing Backwash

Honolulu, June 11.

Where the boys are is the problem that's going to keep an augmented police task force busy throughout the summer in an effort to hold the "beach bums" in line.

Waikiki is the increasing seasonal mecca for self-styled "surfers" from the Coast and other states, most of them with no visible means of support although it's said about half of them are existing on unemployment compensation checks.

A special police unit already is collecting a file of suspicious persons, their habits and hangouts and keeping a close eye on bars.

GEORGE AVAKIAN NEW PREZ OF NARAS IN N.Y.

George Avakian is the new president of the New York chapter of the National Academy of Recording Arts & Sciences (NARAS). Avakian, one of the founders of the Academy, takes over from Nesuhi Ertegun.

The new board of governors, meeting for the first time last Wednesday (5), also elected the following officers for a two-year term: Billy Taylor, 1st veepee; Aey Lehman, 2d veepee; Is Horowitz, secretary; and Joe Csida, treasurer. John Stevenson was re-elected as exec vice-president.

Avakian's pitch during his term will be a buildup of a public relations program, a special tv program, more service to the disk industry and beyond in the form of an increased scholarship program, and a boost in the NARAS membership roster.

Tony Bruno Sets Up Indie Disker Co-Op

A record cooperative for independent producers has been set up by Tony Bruno. The firm, to be known as Metro-International, will offer services that include studios, engineering, arrangers, songwriting staff, pressing plants, art department, promotion and publicity, which will include fan club setups, in addition to global distribution.

According to Bruno, who was formerly an indie producer, artists repertoire man and songwriter, the indie producer or artist will also be able to obtain financing from Metro-International. The costs involved for the release of a single or album will be on a share basis according to sales.

MGM Gets Meader in 30G Deal; Fletcher to WB; Other Signings

MGM Records has latched on to Vaughn Meader. The diskery has shelled out a \$30,000 advance on a two-year deal which will open with a comedy album and follow with a single release debuting Meader as a singer. In his comedy excursion for MGM, Meader will depart from the President Kennedy impersonation he introduced on "The First Family" LP on the Cadence label. The disk hit an industry high-mark selling more than 4,500,000 copies. The second volume of "The First Family" is currently rolling at a good selling pace for Cadence.

In switching to GM, Meader leaves the disk-producing team of Bob Booker & Earl Doud, who created "The First Family" LPs for him. The comedy disks for MGM will be prepared with Gary Belkin and Mel Brooks. Sid Bernstein, of General Artists Corp., arranged the MGM deal for Meader.

Warner Bros.: Sam Fletcher

Sam Fletcher, who previously recorded for RCA Victor, will now etch for the Warner Bros. label. His first WB album will be recorded following his return from a date in Australia at Sidney's Chevron-Hilton Hotel. His contract, negotiated by his manager Lee Magid, calls for singles and albums and includes options for pix and tv.

ABC-Paramount:

Roberta Sherwood

Roberta Sherwood is the latest in a growing list of "name" singers to switch over to the ABC-Paramount label. She completed her first LP for the label over the weekend, with release scheduled for late June.

Command: De Cormier Folk Singers

The Robert De Cormier Folk Singers have been signed to the Command label. The group first came to the attention of Enoch Light, Command topper, during an engagement at New York's Bitter End early this year. The group consists of 25 singers and five musicians. Their first album for Command has been completed and is scheduled for release shortly.

Kapp: Burt Bacharach

Burt Bacharach, songwriter, producer, arranger, has tied up with

Kapp Records as a disk artist. His first record for the label is "Saturday Sunshine." In addition to his diskery and songwriting activities, Bacharach is musical director for Marlene Dietrich and has conducted for her during her various nitery stints.

Columbia: Bruce Johnson

Bruce Johnson, 20-year old composer, arranger, vocalist, has joined the Columbia roster. Johnson, who has been both artists & repertoire man and artist for the Coast-based Del-Fi label for the past two years, will work with Terry Melcher, of Col's Coast a&r staff, in the development of teenage singles and album material.

Colpix: Freddie Scott

Colpix Records has tagged Freddie Scott for its diskery stable. In addition to his work as a singer, Scott is one of the writers in the Screen Gems - Columbia Music stables. His first release for Colpix will be "Hey, Girl" and "Slide" by Carole King and Gerry Goffin, who are also in the Screen Gems-Columbia Music writing stable.

Reprise: Jorge Morel

Jorge Morel, Argentine guitarist, has been inked to exclusive long-term pact by Frank Sinatra's Reprise Records. Sonny Burke, who was his a&r director when he was at Decca, repeats in new affiliation. Morel in addition to recording instrumental albums, will be teamed on albums with teenage folk singer Cathie Taylor.

Spaeth's 32d Book

"The Importance of Music" by Sigmund Spaeth (Fleet; \$4.50), is the "tune detective's" 32d book. Richard Rodgers provides a foreword to Spaeth's essays. These range from observations on the classics to discussions of the technical aspects of cleffing, and into the field of popular music.

None of the material has appeared in print before. Section on music study for children is included, dealing in part with the problems of prodigies. There is even a chapter on America's "musical" Presidents. Pace is lively and carries the author's customary savvy. Rodo.

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e dal 25 ottobre al 8 novembre
HARRAH'S (Reno) dal 12 settembre al 14 ottobre
HARRAH'S (Tampa) dal 3 novembre al 14 dicembre

CONTINUA
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PAGINA
57

HEAR
BOBBY VINTON
Sing
BLUE
ON
BLUE
EPIC RECORDS
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Pop Notes Along Via Veneto

By ROBERT F. HAWKINS

Rome, June 11. Biggest continuing trend in the Italo music biz is Italianization of foreign hits into the Italian idiom for much-heightened results and returns.

Trendsetter was Connie Francis, who came in some years back, first with some Italo versions of songs from "Where the Boys Are," later with some resurrected local oldies such as "Violino Tzigano," "Mamma," and others, which she transformed into top-selling new hits. Though absent from current ratings she's still a strong draw and recently completed another series of television commercials here.

Paul Anka and Neil Sedaka both for RCA have now taken over this field with a series of translated items in the local idiom. Anka's "Piangerò per te" (I'll Cry for You) is a recent number three rater throughout Italy, while Neil Sedaka's "localised" King of Clowns (called "Re del Pagliacci" here) and an Italo-clefed "La Terza Luna" (The Third Moon) have landed him squarely in the top ten. A company exec speaks in terms of a 500,000 potential for Italian versions of hits ("more teen appeal") as against only 15-25,000 for the original, adding that the trend increasingly favors the adaptation.

Successor to Dalida as Italy's top French favorite is high-riding Francoise Hardy. Her Vogue platter of "Tous les Gacons et les Filles" has shot up recently — especially in the Italian version she herself sings. As with Dalida, a rash of Italo adaptations, spurred by p.a.'s on Italian TV, are planned.

Britain's Petula Clark Latest to give with a phoneticized Italo version to a foreign hit is Britain's Petula Clark, also a Vogue name. Her "Monsieur" and "Se Mi Vuoi Amore" are effective transpositions perhaps bettered by trace of accent which should combine into good sales impact here.

The reverse is sometimes also true: an Italian voice attempting English lyrics. Milva's "Lord Prayer" (CETRA) is, despite a noisy recording, more than an at-

tempt: the material is eminently suited to her deep, rich voice, and results in a moving rendition. By contrast, she has "Mamaluk" as a good novelty item and a change-of-pace from her usual fare. The same holds for two bossa novas, "Malinconia" and "Chi vorra incontrar l'Amor," lightweight and fine for dancing.

Claudio Villa, on the same Cetra label, is less successful in the more traditional vein with "Deminio," a loud ballad, and the sentimental "Ballad for Roby."

Two new soundtrack LP's by RCA's prolific film tune sector, "Settimo Paralelo" (Seventh Parallel) and "Paradiso dell'Uomo" (Man's Paradise) make for easy listening regardless of whether one has seen pix or not. Former has genuine Latino potpourri with some notable items neatly recorded, while latter has a more mixed Italo-Oriental air and must be rated a notch lower. Sluggish sales are in store for a third RCA platter, in which Gino Paoli's able rendering of "Secret Violence" film music fails to avoid tedious impression of pic's soundtrack. Renato Rascel's RCA 45 rpm disk dedicated two hits from stage musical "Rugantino" is something else again. He sings "Chiumachella" and "Roma Non Fa la Stupida" as though he'd written them. It should please his fans well, while songs look headed for the perennial category.

Columbia Novelty Columbia has a good novelty tune in Franco Nebbia's "Chanson pour Pastachutte" and "Sirena Cha Cha," though these items sound better as nitery backdrops for which they were intended and where they wear better. Same label's new Nicola Arigliano pressing, "Tutto va Bene" (All's Well), backed by "Attesa" (Waiting) are disappointing, though given the usual Arigliano gloss, while Pino Donaggio's "Il Domani e Nostro" (Tomorrow is Ours) both Columbia, is an ear-catching item which should move moderately well.

Another new pressing with prospects is Adamo's "Che Funerale" (What a Funeral) backed by "Sei Qui Con Me" (You're Here With Me) on Pathe 45. More than the functional vehicle, it's the Italo-Belgian's voice which impresses in a distinctive raucous way. "Piccolina Sei" (Tony Spada-SAAR) is a workable twist for the jukes, while Franco D'Ambra's "Santa Maria" and "Sotto il Manto de Sta Citta" ditto in the Neapolitan pop category.

With "A New Orleans" (Adriano Celentano-Jolly-SAAR) we get back into the hit slot. It's backed by "Un Sole Caldo Caldo" and should get plenty of attention this summer for one of Italy's most consistently bestselling male vocalists.

Celentano, along with Pappino DiCapri, Luciano Tajoli, Gino Paoli, Nunzio Gallo, Giacomo Rondinella, Bruna Lelli, Donatella Moretti, and Lando Fioretti will also highlight Ezio Radaelli's "Cantagiro" a vocal tour of Italy by some of the top local singers in search of new talent and local applause.

BONNER JOINS PHILIPS

Chicago, June 11. Joey Bonner has been hired as eastern promotion manager for Philips Records. He will headquarter in New York and will cover the eastern seaboard.

The HIT! OF THE WEEK

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Sept. 9-Oct. 5—HOLIDAY INN, Cocoa Beach, Fla.
Oct. 6-Nov. 21—BAHIA CABANA MOTEL, Ft. Lauderdale, Fla.
Nov. 22-Dec. 19—SHERWOOD LOUNGE, St. Petersburg, Fla.
(Return)
Dec. 20-Mar. 2, 1964—ROYAL ORLEANS MOTEL, Tampa, Fla.
(Return)
1964—
Mar. 3-Apr. 10—BAHIA CABANA MOTEL, Ft. Lauderdale, Fla.
(Return)

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk.	Wk.	On Chart	Label
1	1	5	IT'S MY PARTY Leslie Gore	Mercury
2	4	6	SUKIYAKI Kyu Sakamoto	Capitol
3	6	9	I LOVE YOU BECAUSE Al Martino	Capitol
4	2	10	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
5	3	6	DA DOO RON RON Crystals	Philips
6	10	8	STILL Bill Anderson	Decca
7	8	6	YOU CAN'T SIT DOWN Dovells	Parkway
8	19	4	BLUE ON BLUE Bobby Vinton	Epic
9	7	11	SURFIN U.S.A. Beach Boys	Capitol
10	18	4	LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
11	16	4	EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
12	11	9	LOSING YOU Brenda Lee	Decca
13	17	13	HELLO STRANGER Barbara Lewis	Atlantic
14	12	8	TAKE THE CHAINS FROM MY HEART Ray Charles	ABC-Par
15	13	8	FOOLISH LITTLE GIRL Shirley	Scepter
16	15	10	HOT PASTRAMI Dartells	Arlen
17	9	12	I WILL FOLLOW HIM Little Peggy March	Victor
18	5	10	TWO FACES HAVE I Lou Christie	Roulette
19	21	9	REVEREND MR. BLACK Kingston Trio	Capitol
20	14	7	ANOTHER SATURDAY NIGHT Sam Cooke	Victor
21	29	15	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
22	23	3	IF MY PILLOW COULD TALK Connie Francis	MGM
23	32	4	THE GOOD LIFE Tony Bennett	Columbia
24	20	5	LOVE OF MY MAN Theola Kilgore	Serock
25	25	13	PUFF Peter, Paul & Mary	Warner Bros.
26	—	1	EVERY STEP OF THE WAY Johnny Mathis	Columbia
27	37	2	BIRDLAND Chubby Checker	Parkway
28	28	4	PRISONER OF LOVE James Brown	King
29	27	13	PIPELINE Chantays	Dot
30	26	9	HEART Wayne Newton	Capitol
31	22	5	EL WATUSSI Roy Barretto	Tico
32	—	1	WILDWOOD DAYS Bobby Rydell	Cameo
33	—	1	ABILENE George Hamilton IV	RCA
34	46	2	MY SUMMER LOVE Ruby and Romantics	Kapp
35	38	5	IF YOU NEED ME Wilson Pickett	Double-L
36	49	4	SWINGIN' ON A STAR Big Dee Irwin	Dimension
37	24	4	PUSHOVER Etta James	Argo
38	—	1	ON TOP OF SPAGHETTI Tom Glazer	Kapp
39	33	3	IF YOU NEED ME Solomon Burke	Atlantic
40	—	1	TIE ME KANGAROO DOWN Rolf Harris	Epic
41	41	2	JACK THE RIPPER Link Wray	Swan
42	44	2	LITTLE LATIN LUPE LU Righteous Brothers	Moonglow
43	—	1	RING OF FIRE Johnny Cash	Columbia
44	—	4	STING RAY Routers	Warner Bros.
45	—	1	SO MUCH IN LOVE Tymes	Parkway
46	—	2	DO IT RAT NOW Bill Black Combo	Hi
47	—	1	PEACE OF MIND Gene Thomas	United Artists
48	—	1	SHAME, SHAME, SHAME Jimmy Reed	Vee Jay
49	—	1	FALLING Roy Orbison	Monument
50	35	10	WATERMELON MAN Mongo Santamaria	Battle

ARMY EXCHANGES SPEED CLICKO DISKS O'SEAS

Nuremberg, June 11.

The European Exchange System, headquartered here, has just come up with a scheme that will speed the delivery of the top U.S. hit platters onto the shelves of the exchanges in Europe. Stateside record vendors will now pack the top hits in the 45 rpm size individually for 167 exchanges in Germany, France and Italy, and air ship the platters directly to the individual PXs.

Up until now, all the 45s for the exchanges had gone to a collection depot in Ansbach, West Germany, from which they were separated and sent to the various exchanges, with a time loss of from four to six weeks. Another advantage of the new system is that all the exchanges will have the same selection of the new records at the same time that they are being pushed in Stateside record shops.

Honolulu Symp Dates Get Guest Batoneers

Honolulu, June 11.

Honolulu Symphony's summer series of concerts, to be given in the Waikiki Shell on six consecutive Saturday nights, beginning July 20, will be conducted by Arthur Fiedler, Andre Kostelanetz, Franz Allers, John Barnett and George Barati, the latter being resident musical director.

Guest artists will include sopranos Dorothy Kirsten and Beverly Sills, pianists Ruth Slenczynska and Jose Kahan, and violinist Toshiya Eto. Dianne Richards and Royes Fernandez, of the American Ballet Theatre, will be featured in classical ballet July 27.

Jukebox

Continued from page 1

of Cinebox which is manufactured in Milan, Italy, by Societa De Fonovisione.

The coin-operated Cinebox holds 40 three-minute color sound films, which can be selected for playing as records are chosen on a jukebox. The Cinebox film is seen on a projection screen on top of the machine. The Cinebox film library now consists of English, Italian and French films. U.S.-made Cinebox material is also being planned.

Another Great
Roger Williams Hit
on KAPP
**JANIE IS
HER NAME**
DUKE ELLINGTON'S
CARAVAN
EARL GRANT
DECCA
MILLS MUSIC, INC.
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TERI ALLEN
On the way up with
IN THE FIRST PLACE
b/w This Little Girl
Stayed Home
ABC-10464

Peter, Paul and Mary,
their greatest.
"PUFF,"
THE MAGIC DRAGON
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LV: SHOW BIZ SUPERMARKET

GAC Sets Deal to Take Over UTM; Switch of Some Top Execs in Doubt

General Artists Corp. has completed an agreement to take over United Talent Management Inc., one of the new firms formed by personnel of the now defunct MCA. Agreement to absorb UTM was completed by execs. of both agencies on Sunday (9) after a long series of conferences.

Details of the takeover have not yet been divulged. However, the prevailing belief is that a subdivision GAC-UTM will be formed to facilitate legal hurdles in absorbing UTM talent contracts.

Just what personnel will transfer to GAC is also to be determined. It's reported that the top execs, Eddie Greene and Jerry Perrenchio, will go with GAC. Others are reportedly in doubt. It's not yet known whether Dick Rubin, who headed the UTM operation in New York, will go over to GAC because of an obvious conflict with GAC veepee Tony Ford who heads the tele-talent division and who frequently works in the packaging sector. Definitely going to GAC is E. O. Stacy, head of the UTM fair dept.

The most active UTM sector in New York was its cafe department headed by Larry Gengo which is said to have brought in most of the N. Y. revenue. Whether Gengo N.Y. revenue. Most UTM agents will go to the GAC.

UTM was formed by Greene & Perrenchio shortly after the demise of MCA where both had been in the film and television sectors. They formed the office with the aid of outside financial backing. Recently, UTM reported that it had bought out the outside partners and were seemingly in good financial condition. However, this left too little financial reserves and last week, UTM execs started looking about for an alignment with another agency. They held talks with GAC, Ashley Steiner-Famous Artists, and International Talent Associates. It was reported that AS-FA were also considering absorbing UTM, but the senior members, Greene & Perrenchio, felt that the GAC deal had more to offer.

Previously, there had been talks about a buyout by AS-FA, but no deal was made. Later, talks were held on UTM repping AS-FA talent in the variety fields, but they concluded that they couldn't profitably so on a 5% basis, which is the normal commission base for all such deals.

UTM and Agency of the Performing Arts were the two major outfits covering the entire entertainment field, formed by former MCA personnel.

WM. AGENCY STEPS UP EAST-WEST POWWOWS

Hollywood, June 11.

High level meetings of the William Morris agency with a concentration of top execs from both the east and in Hollywood will be held next week in Beverly Hills. New policy of the company is to hold several such confabs every year instead of the one annually. Heading the eastern contingent will be Wally Jordan, head of the agency's tv department in N.Y., complemented by Nat Lefkowitz, in charge of the N.Y. office, Leonard Kramer, Lou Weiss and Sol Leon.

Coast toppers will include Abe Lastfogel, agency prexy, Sam Weisbord, tv head, Norman Brokaw, Phil Weltman, Stan Kamen, Mike Zimring and Jerry Zeitman. Morris Stoller, general manager of the BevHills office, joins the meetings on his return from a European business trip. Joe Schoenfeld also will be back from his European o.o. in time.

East-west meetings are for the exchange of ideas and suggestions in creative planning and sales techniques.

CHAD MITCHELL TRIO'S SLUGFEST OVER 'BIRCH'

Chicago, June 11.

The hazards of doing political material in a time of heightened tensions caught up with the Chad Mitchell Trio during a performance of a song on the John Birch Society at the Drake Hotel Camellia house last Friday (7). It was the first time that the group had run into such difficulty. A fist fight ensued, and both parties filed assault charges at a nearby police station.

According to one report the brawl occurred when a member of the trio picked up pennies tossed at him by a heckler and brought them over to the customer's table and was slugged. Mitchell went out and called the cops, and when he returned the fight started over again.

N.Y. Fair Loses French Exhibit; Int'l Area Woes

The international section of the New York World's Fair was given a hard blow last week when fair officials announced that its contract with the builders of the French Pavilion had been terminated because the promoters had failed to pony up the necessary down payments. This project, one of the more ambitious foreign undertakings was to have housed a series of restaurants, one of which would have been operated by Maxim's, the famed Parisian eatery, and would have shown a dressed-up edition of the "Folies Bergere."

The International Expositions Corp., a private firm, had already invested heavily in the project. Ground was broken last February, and pilings had already been sunk for the superstructure. Anthony Golff headed IEC.

The International section of the Fair has had toughest sledding of all sections of the fair because of

(Continued on page 56)

ALEGRIA FORMS APA BRANCH IN SAN JUAN

Felix Luis Alegria, now in the Caribbean dept. of the Agency of the Performing Arts, will form the Agency of the Performing Arts of Puerto Rico, in San Juan, an autonomous organization which will have a working agreement with APA in New York, headed by Dave Baumgarten.

Step was taken because of the growth of the Puerto Rican business which is still regarded as one of the faster growing show biz areas. Alegria will be the talent consultant for the Caribe-Hilton hotel where he was formerly the talent buyer before he left to join the now defunct MCA. In addition, he'll handle South and Latin American talent tours for APA.

Alegria is also expected to book acts into Conado Beach and El Convento hotels.

Dinkler's New Hotel

Monolulu, June 11.

Dinkler Management Corp., which owns or operates several mainland hotels and motels, has been given a 20-year contract to operate a \$2,200,000 221-room hotel in Waikiki, just across from Kuhio beach.

The Alohalani hotel, with a 16-story wing, a 12-story wing and a second-story recreation area, complete with swimming pool, will open in mid-1964. The project was initiated by a group of local investors.

BIG ROOMS FADE IN VARIED SETUP

By JOE COHEN

The time is approaching when the Las Vegas hotels may find it more profitable to close their main entertainment rooms and run the bulk of their talent operations in the lounges and in theatres built on the grounds, according to Joe Wells, operator of the Thunderbird Hotel, Las Vegas, who was in New York last week to work out several talent deals and to eye the current crop of Broadway shows.

Wells says that under these conditions, Las Vegas will offer more not less entertainment. There would be room for names, non-names, legit musicals, and even dramatic shows. The Las Vegas hotels would be a complete entertainment supermarket catering to all tastes and pocketbooks and to more people than ever before. Entertainment, he said, would be continuous and on a 24 hour basis. There would even be sports events, spectator as well as participating, Wells declared.

Wells takes his cue from the rapid growth of all hotels on the Las Vegas Strip. The inns are adding more rooms, they're building high-rise structures, adding convention halls and planning for more mass and class business. By building more rooms, Wells notes, dining room become inadequate, casinos become too small and consequently they become involved in constant building programs which rip up the grounds, cause dislocation of operations and become annoying to the clientele. Consequently with a diversity of entertainment in various parts of the hotel, the inconvenience becomes minimized. Also such diversification would tend to attract more patrons.

Wells is committed to an enlarged legit musical policy for the hotel. Before his takeover of the inn less than three years ago, the

(Continued on page 56)

Chi Booker Tests AGVA's 'Blacklist' Under Labor Act

Chicago, June 11.

Veteran Chi booker Al Dvorin has filed a complaint with the National Labor Relations Board as the second round of a bitter dispute with the Chi office of the American Guild of Variety Artists. Dvorin was put on the AGVA "unfair" list for refusing to post a \$1,000 AGVA bond.

The complaint alleges that the use of the "unfair" list in this case constitutes a secondary boycott in violation of the Taft-Hartley Act. Under the law, Dvorin can seek injunctive relief in the courts without an NLRB hearing.

Dvorin had earlier served singer Bob Newkirk with a subpoena for alleged violation of a club date contract signed by Newkirk and Associated Booking Corp. before Dvorin was put on the "unfair" list. It's expected that Dvorin will file suits against all entertainers who canceled out because of his AGVA listing.

New RPI Arena Mgr.

Troy, N.Y., June 11.

H. L. (Jack) Garren, managing director of Rensselaer Polytechnic Institute Field House since 1951, is retiring from that post, June 30, but will continue as an adviser-consultant in coordinating the college arena's expanded program of concerts, shows and exhibits.

Howard C. (Skip) Butler, assistant manager and skating professional at the Ritter Clark Memorial Ice Rink, Rochester Institute of Technology, will succeed Garren. Butler's wife, Mary Lou Rolison, is his professional skating partner.

A native of Fort Worth, Tex., Butler has been an ice pro for 14 years.

AGVA Trial Bd. Suspends Singleton For 10 Years in Split (2-1) Decision

Hollywood, June 11.

High-Kicking Coin

Joe Wells, operator of the Thunderbird Hotel, Las Vegas, will ask Actors Equity Assn. for an upward revision of the new chorus contract, which now calls for \$325 for each girl, considered to be the highest chorine scale in the theatrical history. Girls have been contracted to play in the double legit musical bill of "Anything Goes" and "High Button Shoes," which starts Sept. 6. Normal chorus scale is \$160 for two shows.

Wells says that he would like separate lines for each production, and would be willing to pay each girl \$175 for one show nightly, which would result in more work for the chorus girls as well as a larger investment on his part.

Wells has two reasons for this move. He feels that it's best if the chorines work one role only and he also likes the traffic created around his hotel by a lot of pretty girls.

AGVA N.Y. Vote Protested; Beef To Fed Agency

The N.Y. local elections of the American Guild of Variety Artists has been protested by union member Vic LaMonte and filled with the Bureau of Labor Management Reports. LaMonte in a brief filed with the BLMR declared that the union constitution as well as fair election practices stipulated by law were ignored in the balloting.

LaMonte stated that in three election calls, there was never more than 48 hours between the postmarking of the letter calling for the election and the time set for the poll, which gave the members insufficient time to study slates and to consider the candidates and too little time for many members working out of town to come in for the balloting.

LaMonte pointed out that at the nominations no provision was made for the election of a chairman and co-chairman as required under Title IV of the Labor Management Reporting and Disclosures Act (Landrum-Griffin Act). This election resulted in a stuffed ballot box as more votes showed up than were present. On the third rerun, again with insufficient notice, according to LaMonte, a slate was finally elected with no quorum present. LaMonte told the BLMR that he had filed a protest with AGVA, but more than 90 days had elapsed and the union has not acted on his complaint.

UPSTAIRS ROOM SETS FIRST MUSICAL REVUE

The intine cafe-musical will take a new direction with the new show being plotted by operator Irving Haber for the Upstairs at the Downstairs, N. Y. Haber is set to produce a miniature cafe musical with a book. It'll be the first book show in a nitery since the start of the revue vogue.

Ronny Graham, who produced the current layout "Graham Crackers" will direct the new venture. David Axelrod and Tom Whedon will do the book and lyrics, while Sam Pottle will write the music. Tentative title is "All About Money."

Jon Stone, who produces the "Capt. Kangaroo" vidshow will be in the cast along with Barbara Quaney, David Round and George Coe. It's now set to open July 1 for a week of prevues with July 8 as the formal unveling.

Penny Singleton, past prexy of American Guild of Variety Artists who has been a thorn in the side of the administration ever since she was deposed, was found guilty of two of nine charges preferred against her and suspended from AGVA for 10 years by a trial board last Thursday (6). Three-man board consisted of Vince Silk, chairman; Sid Marion and Jack Haley. Actress was found guilty by Silk and Marion, but Haley dissented and filed a separate opinion.

Verdict suspending Miss Singleton, who is now in N.Y. to attend as a delegate the AGVA convention which started there yesterday (Mon.) (but now, of course, will not be admitted), was reached in a resumption of the hearing which was recessed last Feb. 26 to allow actress and her attorney, William B. Ferriter, to get corroboration from U.S. Government of certain documents claimed to have been received by Miss Singleton regarding local branch of AGVA and which Ferriter declared at the time were refused by trial board for admittance as evidence.

Two charges on which actress was found guilty, as contained in a telegram to her attorney, Ferriter, included:

1. She refused to abide by and follow orders and directives of the national executive board of AGVA, by refusing and actively preventing the nomination of officers when ordered to do so.

2. She was guilty of dual unionism in that she prepared or had prepared a constitution for a new separate and distinct union.

Miss Singleton's 10-year suspension marks the second time within a one-year period that she has been sentenced to such ordeal by AGVA. On May 28, 1962, she was suspended for five years when a three-man trial board found her guilty of having made allegedly disparaging statements about AGVA's supplementary relief fund. Subsequently the suspension was lifted and she was partially reinstated to membership in AGVA.

Ferriter over the weekend informed DAILY VARIETY that he would appeal the sentence, and also would file a suit in Federal court for damages against AGVA and various officers and members.

CAN. CLUB CASUALTY OF NEW U.S. TAX LAWS

Toronto, June 11.

On restrictions placed on American visitors re expense accounts, the swank Le Cabaret is first of Toronto's niteries to close down, with staff disbanded last week and Jack Lander's Trio to the Lord Simcoe here. Plans of Boniface Bob Cook is to reopen in the fall, with policy of imported chanteuses, plus trio, which he has carried on for six years.

Meanwhile, his Club 76 will keep functioning, with such ragtime pianists as Joe (Fingers) Carr to follow incumbent Johnny Maddox. Bob Darch, Charlie Young and Max Morath have been immediate predecessors.

Lyle Wright Estate Valued at Over 500G

Minneapolis, June 11.

Local probate court proceedings indicate that an estate of more than \$500,000 was left by the late Minneapolis showman Lyle Z. Wright. He was president and general manager of the Arena here where the Shipstad-Johnson "Ice Follies" has been playing its annual three-week engagements for the past 27 years. The deceased was credited with the show's start.

Wright, who died May 24 at the age of 64, bequeathed his estate to his widow and four children, except for a few minor bequests. The estate comprises real estate holdings in excess of \$50,000 and personal property of more than \$500,000, according to inventory filed with the court.

Del Webb Buys Defunct Racetrack In Vegas, Maps \$20-Mil. Development

Las Vegas, June 11. A new major hotel-casino-shopping centre development is in the wind for Las Vegas. Builder Del E. Webb, one of the major owners of the Sahara Hotel here, is reportedly purchasing the now defunct racetrack near the Sahara for \$12,000,000 and will erect a \$20,000,000 development on the site. It's currently held to be the most expensive land parcel ever purchased in Vegas, and if all facets of the project are completed will be the biggest building program ever tackled here.

Webb, who is also one of the owners of the N. Y. Yankees, and is probably one of the largest builders in the Southwest and who is also building on the N. Y. World's Fair site, is also erecting a high-rise hotel in Lake Tahoe in conjunction with the Sahara Hotel.

The Las Vegas racetrack, built about eight years ago, was a short-lived venture. It was found the even inveterate horse players in other cities, found the action much faster at the tables. It was also a problem getting top horseflesh into the desert, and consequently, the venture lasted only briefly. Meanwhile, the land on which the track was built appreciated tremendously, with the net result that the racetrack promoters came out with a sizable profit.

The new project is near the Sahara Hotel, which gives rise to the probability that it may become part of the Milton Prell operated Sahara hotel. However, this is still unresolved. The Webb interests in Las Vegas, also includes The Mint, in the downtown sector, which is operated in conjunction with the Sahara.

'Show of Stars' in Hawaii

Honolulu, June 11. The Treniers (8), Dee Dee Sharp, The Beachboys and Jackie De Shannon top the new "Show of Stars" program, opening Friday (14) with a single Civic Auditorium show.

Entire group will give 16 performances in eight different locations, including military bases and Maui and Hawaii islands, over a period of 9 consecutive days.



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One-Man Show

An Evening With Liberace

(Carousel Theatre, Framingham)

Framingham, Mass., June 7.

Ben Segal, Bob Hall, Stanton Shifman presentation of "An Evening With Liberace." With Liberace (Dr. Gordon Robinson, conductor; Tommy Moropoulos, drums; Ray Arnett, stage director) Jan McArt; \$5.50 top.

Liberace-in-the-round is different than Liberace in a nitery, but performer solved the problem in the 3,000-seat tent just up the road from the Monticello, where he broke in a new act last November, by turning the piano around. This gave the audience which had been forced to watch his back the first half, an opportunity to see the front side during the second half of his over two hour "concert." Questions of whether or not he was overexposed in the area were answered with goodly crowds who turned out.

He skips through the long show with more attention to the 88 than in his nitery stint. The musical evening is made more so by the spotting of lavishly gowned Jan McArt who belts out operatic numbers under the tent starting off with a fine aria from "Butterfly." Soprano segued to pop with Liberace accompanying in selections from "No Strings." Visually exciting with a big voice, she pepped up the show, which had some dull spots with Liberace too long at the piano.

He came off in fine style for his in the round concentrating more on Chopin and classics than the nitery fare. He cut down on the clowning, but still got in the twist and some piping. With four costume changes, each more dazzling than the last, he blinds the tune tenters with sequins and rings, which he shows to first rows around the stage. With his "Theme From Outer Space" getting boff returns, he comes on strong with "What Kind of Fool Am I" with slick piping. About his best bit in this cultural kick is his "Piano Roll Blues," which he intros as the command piece Queen Elizabeth requested.

Dr. Gordon Robinson and drummer Tommy Moropoulos take a spot for some maracas and drum work which gets over okay. Although Liberace uses most of his same quips with audiences, they don't seem to work up the same kind of shrieks he gets on the nitery floor. Of course, nitery audiences are usually fortified with bubbly, and in the round, they're stone cold sober, surrounding the performer on all sides practically daring the performer to entertain them.

Danny Kaye had his troubles in this tent last season on his opening night twisting and turning to give everybody a looksee. But, Liberace plays it cool with the plexiglass topped grand moved completely around for his second half, thereby winning the gratitude of the audience and coming off way ahead. Liberace proves he can do his act and get off ahead in any type of staging, probably in outer space too.

Vaude, Cafe Dates

New York

Kitty Kallen, current at the Persian Room of the Plaza, is set for the Palmer House, Chicago, July 6 and the Fairmont Hotel, San Francisco, Oct. 23. . . . Milton Berle going into the Shoreham, Washington, Nov. 12. . . . Sergio Franchi tapped for the Coconut Grove, Los Angeles, July 3. . . . Sophie Tucker into the Holiday House, Pittsburgh, Aug. 16. . . . Charlie

Mann plays the Cal Neva Lodge, Lake Tahoe, July 9, and follows with the Desert Inn, Las Vegas, Aug. 6. . . . Natalie Rogers a newcomer to the Night Watch on City Island, N.Y. . . . Eagle & Man signed for the Chubby Checker bill at the Town & Country, Brooklyn, starting June 30. . . . Michael Glue, longtime accompanist for Hildegarde, starts at the Savoy Hilton Cafe Lounge, June 17. The chantosey, it's recalled, started her career at this room. . . . Tom Hanner, Red Skelton's choreographer, will stage the routine for George Burns & Dorothy Provine, who start at the Riviera, Las Vegas, Aug. 5. . . . Ann Margret, who was slated for her nitery bow at the Riviera in August, bowed out because of a film commitment.

Lavern Baker down for the Riviera, Las Vegas, July 3 for four weeks. . . . Kajar the magico to do childrens' matinees at various summer theatres starting July 25 at the Bucks County Playhouse. Tony Lavelli lined up for the T-Bone Club, Wichita, July 1. Johnny Tillotson to the Elegante, Brooklyn, June 19. . . . Jerry Van Dyke to work the Nugget, Sparks, Nev., Oct. 10 and follows with the Flamingo, Las Vegas, Nov. 1. . . .

Chicago

Katyna Ranieri opens June 12 at the Drake Hotel for a 16-day stay.

Mark Murphy down for the Chi Playbox June 17-30. . . . Dick Smith and Will Mercer currently at the N.O. Playbox until June 15.

Van Dorn Sisters in at the Whitehouse, Minneapolis, June 10-22, and set for the Riviera, Las Vegas, Aug. 28 for a month. . . . Lewis & Christy inked for an eight week tour of Europe beginning Aug. 12. . . . McCall & Brill sked for the Tideland, Houston, July 1 for a fortnight. Same spot has signed Don Rickles for Oct. 7-21, and Pat Henry Oct. 21-29.

Forbes & Villa into the Southern Club, Hot Springs, July 18-24, followed by Margaret Ann & the Ernie Mariano Trio July 25-31.

N. Y. Fair

Continued from page 55

its failure to obtain an endorsement of the International Bureau of Exhibitions, headquartered in Paris, which decides which countries shall have accredited expos. Because of the lack of an IBE imprimatur, IBE member countries cannot participate officially. Instead, fair officials have been able to get private groups to participate on behalf of a member country. Those lands not members of IBE, such as the United States, have been able to go in. About 60 countries are represented.

The International section's woes are still not over. The death, last week of Pope John XXIII, also raises a new problem. It is up to the successor Pope to determine if the Vatican will continue to participate. Work on the Vatican Pavilion where The Pieta will be displayed, has already started.

The troubles in that sector have been long in the making. The first major country to withdraw was the Soviet Union followed by Israel, both of which left huge holes in International sector. Lack of a French quarter will deprive the fair of an important element. There had been rumors for several months that all was not right with the French endeavor, but these had been denied by Fair reps.

However, the Fair last week announced that a formal agreement of participation had been signed by Greece under auspices of the Greek Industrialists Assn. Argentina also will participate through a privately organized company. For added measure, the Spanish Pavilion, an official undertaking of that country for which \$3,000,000 has been made available, will break ground next Tuesday (18).

Blackpool's Summer Vaude Season Bows Strongly; Cliff Richard OK B.O.

By GORDON IRVING

Blackpool, Eng., June 11.

Cliff Richard, young British singing idol, looks like solid biz throughout his summer season at the new ABC Theatre here, which is skedded to run to Sept. 21.

Demand for ticket for this young-talent show, in which Richard has support from The Shadows, is strong. Applications for seats have come from all over Britain and, overseas, from West Germany, Iceland, Sweden, Nyasaland, even Australia.

Albert J. Knight, who has produced this show, is also responsible for staging "Putting On The Donegan," presented jointly by local

showman James Brennan and Leslie Gracie, at the Queen's Theatre. This production stars Lonnie Donegan, British singing and instrumental star, backed by comedians Des O'Connor and Peter Goodwright, the Clark Brothers, The Kestrels, Miki & Griff, and Jill Westlake.

Morecambe & Wise, English comedy duo, have teed off in the Bernard Delfont offering, "Show Time," at the North Pier Pavilion. Matt Monro, English singer, is on same bill.

Comedian at the Central Pier Pavilion is Albert Modley.

New feature on the Blackpool show biz scene this summer is the trend for managements to put on shows, at certain theatres for a limited period only.

The Whitsun holiday period saw a week of vaude at the Winter Gardens Pavilion, headed by Ronnie Hilton, English pop singer, with support from Doreen Hume, Frank Berry, Joan Rhodes, and The Skyliners. The Fol-de-Rols, concert-party-style revue, launched a three-weeks' season at the Grand Theatre, while Bernard Hinchcliffe presented "The Big Whit Show" for nine days only at the South Pier's Rainbow Theatre, headed by colored singer Danny Williams. Support company here included singer Sheila Buxton, comedian Ted Lue, impressionist Peter Cavanagh, with Ray Peters as emcee.

The Blackpool Tower Circus is already running twice-daily shows, with British and Continental acts featured.

Major shows still to open include the annual George & Alfred Black revue in the 3,000-seater Opera House.

Blackpool, noisy, glittery North-West England holiday town, still draws millions of customers each summer, despite fact that thousands of working-class outfronters who normally came here for their annual vacation are now spending holidays in the sunshine of Spain, Italy and the South of France.

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Mpls. Clubs Try Franker Femme Lure To Offset Expense Account B.O. Dip

Minneapolis, June 11.

Increasingly in evidence here is the trend of a growing number of tonier supper clubs toward more generous skin displays by glamorous employees, including waitresses, some of whom also contribute song-and-dance specialties that find them scantily attired, and cloakroom attendants, as well as performers.

In providing a larger quantity of sex appeal for male patrons, these bistro owners admit they're hoping it'll be at least a partial offset to the adverse biz effects resulting from the new income tax regulations.

Latest move in the epidermis direction has Davey Jones' Locker bistro giving cocktail hour barflies and table sitters an underwater view of shapely bikini-clad gal swimmers in the room's pool that's visible for all customers.

In this connection, however, the spot's owner, Marshall Sloane, informed morning Tribune amusement columnist Will Jones the reason there presently are only two such bikini-clad swimmers is because he's having much difficulty in obtaining locally recruited young women willing to swim thusly in a supper club.

"I've decided Minneapolis girls are sensitive," Sloane was quoted by Jones. "A lot of them apparently will not put on bikinis for money, but they'll go to our many bathing beaches and think nothing of it."

"Accordingly, we're changing our approach. We're forming an exclusive club, open to any girls who want to stop by after work for a swim while they're downtown. If they'll wear bikinis, we'll let them use the pool free and provide them with a place to change."

Also, denoting the growing nitery resort to more sex appeal is the fact that Princess Kiya just has opened at the swanky membership Black Sheep key club. In one of the rooms she with her belly dance has replaced demure Japanese girls who sang Japanese folk songs.

There also are still here a num-

ber of night clubs catering to the less affluent clientele that featured in their floor shows strip-teasers prior to the Internal Revenue Bureau's shutdown on certain kinds of entertainment spending as deductibles. These niteries still do, but not in any increasing amount.

Incidentally, the plush Black Sheep for the first time offered a name act, the Four Lads, last week in one of its other rooms.

Life Magazine Yocks Up Cost-Per-Thousand Data Via Touring Intime Revue

Life mag, one of the major ad media in the U.S., has gone the intimate cafe revue as a medium to plug itself. It has turned lyricists and composers into ad men. They've concocted a pleasant and sprightly show in "All About Life" which will go on tour before space buyers in a selected group of cities.

The Intime cabaret revue is apparently leaving a wider mark on show biz than originally believed. It's an ideal method of presenting Life's views on itself. It's done entertainingly and charmingly by a personable group topped by Michael Allison late of "My Fair

All About Life
(TIME-LIFE BLDG., N. Y.)
With Michael Allison, Gloria Bleezarde, Eliza Ross, Ronny Whyte, Jay Stuart, Bill Linton.

Lady." The bulk of its players have seen service in a variety of cafe displays that have been dotting New York. Gloria Bleezarde and Ronny Whyte, for example, recently closed in "New York Coloring Book." Some of the show's writers worked on the scores of the Life opus.

The revue seems a smart move for the mag. Aside from telling the mag's message entertainingly, it gives prospective advertisers a good impression of the journal's toppers. It seems to depict them as men of humor and taste, able to take some kidding and hoping that the competitors it ribs will take it the same way.

Allison acts as a conferencier, indulging now and then in a riposte with the other members of the cast. He's smooth and gives the proceedings a note of elegance as well.

Life seems to have gone far afield in providing material for prospective space buyers. In "Southern Exposure" a smart rib of the South, there are such lines as "Those tear gas raids, those army tanks those riots after class. The National Guard, the barricades where we shared our first kiss. The Senior Prom, the hand grenades. We're going to miss Old Miss." The Rockefeller family also gets its share in a fast talking number by Ronny Whyte.

However, most of the numbers concern Life. They knock off statistics and propound arguments and it talks of Life's attributes unashamedly. But the chocolate coating of humor and high level musical composition should make a lot of friends. *Jose.*

Benny's First Employer?

Los Angeles:

Editor, VARIETY:

Who put Jack Benny in show business? This is of as worldshaking moment as who invented the wheel. According to Arthur Frudenfeld's obit in May 29 VARIETY, he did. Maybe so; perhaps not. It may require an investigation by Smithsonian and an Act of Congress to make it official.

I know this: In the spring of 1911 I hired Jack to play the fiddle as 50% of the Schwartz-Orpheum orchestra in Waukegan. The other half was Cora Salisbury, Jack's music teacher.

The house was formerly the Schwartz Opera House playing legit attractions. It had been taken over by a group affiliated with Western Vaudeville Managers' Assn. Five acts, three shows daily, prices 10c and 25c, was the policy. *Ned Alford.*

30 COLLEGE TROUPES ON USO SUMMER TOURS

Volunteer performers from 30 colleges will augment the summer entertainment roster for American troops serving in overseas bases. The USO, in conjunction with the American Educational Theatre Assn. and the National Music Council has completed approval of music, instrumental and dramatic troupes who will work overseas sans pay, but will be given expenses. Maximum time any group will be on tour is eight weeks. About 450 students are involved.

About 200 entertainment troupes volunteered to entertain. As a result of auditions via tapes, reviews, photographs and production outlines, finalists were selected.

In some instances, particularly in Alaska, installation commanders bypassed using the volunteer groups in favor of the regular USO shows because troop installations were too small and facilities insufficient to take care of large companies. Also mobile units requested the pros because of the greater flexibility of the regular USO companies.

Nat Cole, Gastel End 20-Year Tie

Hollywood, June 11.

One of the longest performer-manager ties in showbiz will be severed Dec. 31 when Nat (King) Cole and Carlos Gastel call it quits.

In a statement Cole issued through his pressagent, he observed: "Due to the fact that I now have my own Kell-Cole Co. equipped to handle many of the functions of a personal manager I no longer require outside representation in that area of activity."

Appended was a joint Cole-Gastel statement: "We have found our association of the past 20 years extremely rewarding and very meaningful in every area." Cole added: "For this reason Kell-Cole has arranged for Carlos Gastel to remain with us as special executive adviser for our company."

Contacted, Gastel said he had agreed to statement's phrasing and had no elaborations. Gastel took over Cole management in 1943 when singer-pianist led a trio getting \$350 a week at the old 331 Club here.

Kell-Cole Co. is comprised of singer, attorney Leo Branton and Ike Jones. Latter produces shows for Cole.

Hamid's Dismay at Burdening Organizations Operating Fairs With Individual Performers' Taxes

Experienced showman George Hamid Sr., has expressed in a letter to Senator John McClellan his dismay at the prospect of new Federal regulations forcing upon the operators of amusements, many of them transitory and seasonal, the obligation to deduct taxes from every individual performer. Where the individual performer works as part of an act his salary may be an important and carefully-maintained trade secret. It would be clumsy bureaucracy to destroy the whole pattern of private enterprise by making theatrical economics a completely open matter, to the detriment of bargaining and the revaluation of personal profits.

Herewith Hamid's letter to the Senator, verbatim:

Trenton, N.J.

Hon. John McClellan, Senate Office Building, Washington, D.C.
Dear Senator:

I have read in VARIETY an article stating that the American Guild of Variety Artists probe may bring about extension of Withholding and other Federal taxes to acts. Having been in show business for over 50 years during which I have employed and imported more acts than any other operator, and since I was involved in the New Jersey investigation of this same matter, I feel that it is my responsibility to report that New Jersey ruled out any extensions of personnel taxes to acts. The idea may sound attractive to government but its consequences would be ruinous to all concerned.

Number 1—In the variety field, most acts derive their livelihood from the work they secure at State and County fairs, amusement parks, celebrations and circuses. Fairs operate once a year for a period of two days to a week, rarely over that. Amusement parks buy acts a week at a time. In the State of New Jersey alone, there are 12 fairs operated by 4-H Clubs. How can they or other sponsors keep books and make deductions on acts whose personnel is entirely unknown to them and whose individual salaries are a deep secret? This also applies to circuses held throughout the country for the benefit of crippled children's hos-

pitals, Shrines, Police Benefit Associations and the like.

Number 2—How does one deduct Social Security and Withholding Tax on a wild animal act like Clyde Beatty's? Clyde Beatty alone would be paid \$150.00 as an average performer. With his lions he receives as much as \$2,500.00 a week. So it is with all animal acts. The principal consideration is the animal. How can anyone but the owner competently differentiate?

Another problem: An act known as The Leotaris Family from Europe is here on a year's permit to fulfill contracts with a circus. They receive \$1,000.00 a week for six people and will soon be receiving \$1,500.00 a week. There is a mother, a father, two sons, two additional people and thousands of dollars worth of equipment. We have no way of figuring how the owner of the act handles his money or what he pays and if we were to ask him, he would be highly insulted and retort that it is his act. How can a buyer figure Withholding or Social Security on this? Europeans, and even domestic acts, present this same problem.

The true employer is the man or woman who owns the act. They select their own people, they train them, they transport them, costume them and do their act as they have created it. Therefore, the owners of the act are the ones who should be held responsible as independent contractors to file their own report and pay their own taxes. The buyer is the last person to learn what they charge off to investment, transportation and, particularly, payroll.

I trust this information will be helpful in guiding your Committee in this most important consideration.

NEW JERSEY STATE FAIR
George A. Hamid Sr.
President.

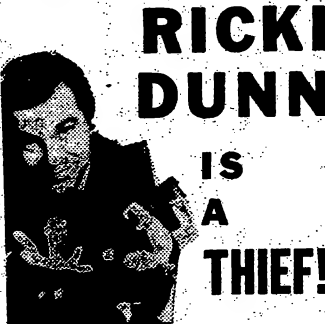
\$4,850 Accident Award

Minneapolis, June 11.

A district court jury here awarded \$4,850 damages to Bernice Jackson Morris, Los Angeles, a contortionistic dancer who was hurt in a Minneapolis auto accident three years ago and since then hasn't been able to wrap her legs behind her head as she did before in her act.



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PAGE
44

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THE TIDE LANDS (HARRAH'S)

TRIP CANA (HARRAH'S)

HARRAH'S (Reno) Sept. 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31

HARRAH'S (Tahoe) Oct. 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31

Hotel Plaza, N. Y.

Kitty Kallen, Emil Coleman Orch., Mark Monte's Continentals; \$3, \$4 cover.

Kitty Kallen is becoming a summer regular at the Plaza's Persian Room and draw indicates that she'll be a hot weather diversion for years to come. Miss Kallen, once a bandsinger who hit the upper brackets with disk ventures, is now offering mature and adult entertainment in a parcel which calls for graceful arrangements and personable delivery.

Miss Kallen is armed with a lot of tunes that roam a wide range. There are medleys of disc tracks as well as requests and novelty tunes which has always seemed her forte on the niter circuit. Her special material involving the audience gives her a means of artful communication with the auditors who seem to relish the asides and brief conversational passages.

Songwise, Miss Kallen has prepared well. On the preem, Miss Kallen erred on the side of generosity in her catalog, but it's probable that a healthy slice of her turn will have been left on the cutting room floor which would, of course, tighten up her offering considerably and increase its effectiveness. Also, it's likely that the nervous vocal quiver of the opening night will have disappeared on subsequent shows.

Miss Kallen has been associated with a lot of music and merely a brief reprise of all the tunes that have been on the bestseller charts would have taken considerable time. In the current Persian Room stint, she has taken the most durable or those with a particular quality which enhances the act. She has a well-thought out turn designed for supper club entertainment.

The hotel, of course, is in a favored position on the summer circuit. It's the only one of the old-line posheries with an entertainment policy. This should give maitre d' John Fossati a very busy summer and the hotel a profitable quarter. The backing is by Emil Coleman's Orch with Mark Monte's Continentals providing danceable relief.

Jose.

Chi Chi, Palm Springs

Palm Springs, May 31.
Marie Wilson, The Volantes, (2), George McCurn, Bill Alexander Orch, (5); cover \$2.

Marie Wilson in, a well integrated revue, racially and entertainment-wise, closes the Chi Chi Starlite Room's 1962-63 season and stages a topper that is hotter than the town's temp recordings. Instead of opening with a dumb act or a standup comic, Miss Wilson opens cold with "Diamonds Are A Girl's Best Friend." New lyrics updated the philosophy of latter-day Rhodes scholars who put sparklers above any international currency.

Then she dons a nurse's cap and a tiny blue cape which came down to her shoulder blades, leaving bare a wide area of poitrine to where her low-cut gown began. In this costume she sings "Good Things Happen When You Give," and then swings to "Let's Do It," the Cole Porter oldie which Jesse Matthews first sang in "Wake Up and Dream" in London in 1929. Miss Wilson adds some new lyrics to this one too.

With this she bows out, using that modest flexing of her knees rather than a bend from the waist which has long been established in her case would reduce a high class act to a navel revue.

On comes George McCurn, a new talent, handsome, with a fine voice and specializing in Negro spirituals. One about a cotton-picking boll weevil entitled "Gotta Have A Home" had a Franciscan insight and compassion for all life. A discovery of Ben Frye, and accompanied by Irving Ashley as well as Bill Alexander's orchestra, McCurn sings five numbers beautifully and bows off for Miss Wilson's return as a stunning geisha girl to the music of "Madame Butterfly." She sings "Try The Geisha" and certainly looked like the most beautiful femme of this breed ever spawned.

When she graciously backs off stage, the Volantes, a pair of the maddest unicyclists in the biz took over. Dressed in dinner jackets they clown and trick-ride, toss Indian clubs while riding and even one of them even plays an accordion while perched on a one-wheeler 10 feet in the air. They give the audience more scares than the Cuban blockade.

When they wheel off, Miss Wil-

son returns in a new costume, a skin-tight, flesh-colored job, accompanied by a Taylor trunk, and the music of "Among My Souvenirs." The trunk contains a pack of old love letters ("I Keep These In Scarlet Ribbons"), her first bra at ten (to the tune "This Could Be The Start of Something Big"); a Shriner's fez and finally a cigar band for her finger from Ken Murray.

It is a great number, nostalgic, sexy and overall had an air of sweet innocence which is Marie Wilson all over.

Bill Alexander's orchestra backs the various changes of pace excellently. Armand Hoffman conducts for Miss Wilson. Scul.

Crazy Horse Saloon, Paris

Paris, June 1.
Dave Parker, Valdes, Antoine Tudal Co, (3), Croq' Monsieurs (2), Josephine Alesia, Cherry Liberty, Jessica Rubicon, Miss Pascalina, Veronika Baum, Rapha Temporel, Rolly & Arry, Nadia Safari; \$5.50 minimum.

Crazy Horse Saloon, in its 10th year, still shoehorns them in spite of the now steep \$5.50 minimum. The stripping girls remain young, shapely and plastically fine with the usual grinds, bumps, come-on facial expressions all poured into inventive production numbers that remove any cheapness and keep this the peel parlor par excellence. Add some fine sight acts to make this a local and international mecca.

Dave Parker is a knowing mime who fakes a recalcitrant juggler and then does a nifty imitation of Charles Chaplin's tramp that is more homage than aping. Valdes has three-foot puppets that are uncannily right in their takeoffs on opera divas, flamenco dancers and strippers culminating in a stabbing sad faced clown. It is a bright act destined for international prominence.

Croq' Monsieurs have two be-mustached dandies doing a strip for the ladies. It is risible and well-timed and mimed. Antoine Tudal Co. do smartly stylized takeoffs on early horror pix while Rolly & Arry are a bright comic duo who use mouth-made sound effects for little inventive skits.

And then there are the girls. Josephine Alesia rides an empty saddle, Cherry Liberty bumps in a striped effect lighting. Jessica Rubicon almost crosses the Rubicon in jutting her denuded possessions almost into front row faces. Miss Pascalina is a writhing dusky beauty and Poupee La Rose carries her stripping to the electric chair.

Girls have the proper erotic stances and expressions that emerge more knowing takeoffs on standard erotica than out-and-out lowdown burley shenanigans to have them witty, amusing as well as eye-catching in their obvious lines, youth and general good looks.

Savvy boniface Alain Bernardin realizes his one airconditioner is not enough and intends enlarging his spot to turn it into a 400-seater and have the right cooling system. In spite of the heat the crowds are there every night in this Paris cellar club that set the dying strip up on a new pedestal to make it an international show item.

Mosk.

New Frontier, Las Vegas

Las Vegas, June 6.
"Grand Ole Opry," starring Bob Williams and Marion Worth; produced by Williams; presented by Warren Bayley; \$2 minimum.

Some of the original members of the famed "Grand Ole Opry" Nashville show have formed a streamlined unit for a two-week trial in the main showroom here. Bob Williams stars (and produces), with Marion Worth billed as co-star.

The thin nasal twangs, often done—possibly on purpose—off key and out of tune, represent a large segment of Americana which a hefty hunk of record buyers obviously dig. It's prominently repped here, but there is also an occasional offering of standards, sung straight and good. Examples: "Tiny Harris Does 'Danny Boy'"; Sonny Geno "Around The World." Helen Long does a wild Twist at one point, a talent far superior to her singing voice.

Williams, as emcee and singer, does many of the familiar country tunes to standard effect, and is an affable host for the party. Backing is a six-piece orch.

Cocoanut Grove, L.A.

Los Angeles, June 5.
Vincent Edwards, with the Johnny Mann Singers (Karen Dolin, Eve Nesbitt, Beverly Gregg, Carol Rowe), Ford & Reynolds, Freddy Martin Orch; \$3-\$3.50 cover plus \$3 minimum.)

Vincent Edwards initially tried to break Hollywood as a singer and didn't make it. Following his popularity as television's "Dr. Casey," Edwards couldn't help but make a strong commercial pitch in just about any field.

As this point, he isn't a singer, although there are indications that proper training and real concentration could develop him sufficiently. Meanwhile, the fact that he comes on with good stage presence and an authoritative approach in an act perfectly tailored to his requirements can do nothing but boost his public impact. "Dr. Casey" has a ringside as well as a bedside manner.

Major credit for the act's success must go to writers Sid Kuller and Sidney Miller and director Miller. It's tight, fast and pleasant. There are few times when Edwards' lack of knowledgeable vocal technique is allowed to show. Most selections, designed as medleys of standards and show tunes with predominantly special "medical" lyrics, are snappy throwaways. Singer needs only to patter rapidly and rarely has to sustain vocally. When he does, as in the Kurt Weill-Maxwell Anderson classic "Lost in the Stars," his limitations show strikingly. Edwards needs to learn proper speech in singing to avoid closing off vowels and making his tones lifeless and dull. The basic voice is pleasant. It sometimes has a tight, thin, nasal twang (perfect for country sound) but also frequently indicates a big, rich potential. Balladed "Call Me Irresponsible," one of few straight songs, was particularly good, along with medley of "I Remember You," "You and the Night and the Music" and swinging "Gonna Build a Mountain." Background of 12-piece Johnny Mann Singers is a real asset, along with Skip Redwine's excellent pianoing and loud hand backing by Freddy Martin. Arrangements are good.

Edwards spaces act with "Dr. Casey" comedy and music skits, featuring quartet of lovelies—Karen Dolin, Eve Nesbitt, Beverly Gregg, Carol Rowe. Material is a natural and well done. Dick Humphreys choreographed.

On first are comic musicians Frank Ford & Gene Reynolds in series of inane antics ranging from slapstick bit on "Misty" to campy stunts involving audience. Ford is the funny man, Reynolds straightening and singing. Pair work well together, both do well with trumpet, sax, drums that add to fast, frenetic pace of the set.

Show is in through June 16.

Dale.

International, N. Y.

From Time U.S.A., with Paul & Paula, The Crystals (4), Clyde McPhatter, Clay Cole, Michael Duro Orch; \$7 minimum.

Jack Silverman seemingly has come up with the right formula for drawing the younger set with this new layout. Show caught was virtually capacity and second show was loaded to the rafters with youngsters from prom affairs or school parties. Actual production layout differs little from "Las Vegas Follies," which has been here for months, except it lacks those long-stemmed showgirls (in fact the production numbers are step for step and word for word the old Follies, now tagged "From Time.")

Three new acts are all singers, which makes the bill a bit top-heavy on warblers. Clay Cole, who serves as sort of m.c. and production singer, is a holdover and top-flight. He also clicks nicely with several songs.

Paul & Paula, boy-girl team from Texas who recently scored with a hit record, go far towards making this show palatable. He's a tall, handsome youth; she's diminutive, dark-haired and comely. They spoof their height differential but don't belabor the point. Pair offer one of the slickest singing combos heard in N.Y. niteries in some time. "Hey, Hey Baby" is the teecoff tune with "Our First Quarrel" a nice contrasty number. "I've Been Waiting For You," then recently released record, is the climax selection. And they should have been allowed back for more songs, but quietly called it a day while ahead. The Crystals, introed as one of

the hottest new singing groups, measured up to this billing. Four Negro femmes have a nice, varied lineup of tunes including a twist number and "I Rode By Myself." Excellent diction and nice spotting of individual singers for harmony pays off for the foursome. Great hit here.

Clyde McPhatter, who's been around for some time, is making his N.Y. preem appearance here. He has a contrasty rep of tunes, his own pianist, drummer and bass viol. But the personable Negro lad overstates his popularity for no apparent reason. "Treasure of Love" and "Can't Stand Up No More" were pop favorites. But outstanding was "All the Way," which he does in sturdy fashion.

Mike Duro's band plays a solid show and was a great favorite for patron terpsing. Wear.

Savoy Hotel, London

London, June 4.
Juliette Greco, with the Henri Paterson Orch (4), Savoy Dancers (10), Francisco Chavez, New Savoy Music, with Freddie Ballerini and Don Sanford Bands; \$7 minimum.

For three weeks the Savoy will stay in the big league with Juliette Greco as its star cabaret attraction, and there is little doubt that it will capture a healthy slice of the local and tourist traffic, with turnaway biz a more than likely prospect.

Although she has played a West End theatre this is Miss Greco's first stab at London cabaret, and she brings the flavor of Saint Germaine du Pres to the Strand. She is soberly dressed in a long, full-sleeved black gown, from neck to ankle, and her hair, as always, gives the impression of falling untidily, though fascinatingly, over her face.

Miss Greco, who has an excellent command of the English language, provides a colorful introduction to each of her numbers. They are all in French, of course, and that is the right thing for an artist of her calibre and style, though it can be a little tough on segments of the audience who miss out on some of the more pertinent lyrics. She gives a restrained but beguiling performance for half an hour, making excellent use of her arms and hands to add point to her songs. There's a warm and saucy Gallic flavor to her songs, with a couple of nice frivolous tunes in "L'amour a la Papa" and an item about the houses that have long since been shuttered. In contrast, she offers a dramatic lyric about the girl who hates Sundays.

The French star was called back for an encore and had finally to beg off. That's quite a triumph for any artist playing this big room. She is ably supported by the Henri Paterson combo, but the backing is always unobtrusive.

The resident dancing line of 10 girls open and close the show with brisk routines, staged by Irving Davies; the three house orchestras ably take care of the dance sessions with a variety of musical styles. Myro.

Blackstone Hotel, Chi

Chicago, June 3.
Jan Norris, Franz Benteler Orch; \$2-\$2.50 cover.

Posh Bonaparte Room is bowing out for the summer with Jan Norris, who is the comely spouse of house bandleader Franz Benteler and a personable and knowledgeable thrush in her own right. Miss Norris has filled in at the room from time to time, has worked club dates about town and has served several seasons as resident warbler at a summer resort working with her husband.

Miss Norris acquires herself as a generally poised and stagewise canary. She tees off with a buoyant version of "Hey, Look Me Over," scores well with "Love Makes The World Go Round," and "I Wish You Love," and clicks with an out-of-the-mold rendition of "Bill Bailey."

While her act could use more focus and do more for establishing her identity, it shows evidence of Benteler's suave touch in the fresh arrangements which are ideally suited to her un-gimmicked and straightforward singing style. Adding to the party spirit are an elaborate arrangement of "Tami Trail," anthem of vet niter reviewer Bill Leonard of the Chicago Tribune, and a clever songstress and spouse duet on "Wonderbar." Mor.

Harrah's, Lake Tahoe

Lake Tahoe, June 3.
Robert Goulet (with Jerry Bresler conducting), Phil Ford & Mimi Hines, Moro-Landis Singers & Dancers (17), Leighton Noble Orch (18); presented by Bob Vincent; written and produced by Lyn Duddy, Bresler; produced for Harrah's by Art Barkow.

There's no question that Robert Goulet is established, but firmly, as a niter star. In this Harrah's debut he is creating an excitement that's causing even the entertainment-satiated niter set in this locale to take another look, give another listen. There was an obvious opening night affinity between singer and tablers, and response on both sides was near the ultimate.

Handsome and vocally assured, Goulet relies on talent alone as he essays 20 titles (interspersed with a bit of chatter that also comes across on the plus side) during the 35 minutes he's at the mike. He has the professional deportment, articulation, regard for lyrics, and intonation normally associated with the more seasoned pros—and it's all enhanced by the matinee-idol countenance and obvious awareness (and appreciation) to auditor endorsement.

Phrasing is sometimes clipped, sometimes fluid, but diction is always studied. Histrionics are also well rehearsed, not overdone. Singer makes strong impact, particularly on femmes, in stroll through audience with wireless mike. It's an act geared for any room, any situation. The Leighton Noble Orch capably handles the smart musical score.

Phil Ford & Mimi Hines, favorites with Reno-Tahoe audiences, reprise some of their trademarked routines in this outing, but come in with some new stuff that also clicks.

Duo sets the theme with "Together," then segue with their hilarious "Sayonara," allowing Miss Hines to showcase her uncanny ability for facial mobility. She also shows her vocal worth on an aria from "Madam Butterfly" and an applause-winning interpretation of "Left My Heart in San Francisco." With partner at the piano, she also essays "Start of Something Big." New in this Tahoe stint is disaffair's carbon of a pointer at a dog show, and a mimic of a mouse. Here again the facial contortions rate superlatives for accuracy. Ford feeds the lines, controls the timing in first-rate style. Also new this time around is Miss Hine's impression of the NBC peacock, complete with colored tail feathers, and many sharp lines. Sy Oliver conducts for the Ford & Hines turn.

The Moro-Landis Singers & Dancers part the curtain in a production themed on an "Evening in Paris," with Ray Vasquez as production singer.

Lawrence Welk due in June 17. Long.

Hotel Roosevelt, N.O.

New Orleans, June 6.
George Gobel, Leon Kelnor Orch (11); \$2.50 weeknight minimum; \$4 Saturdays.

George Gobel makes his initial appearance in Seymour Weiss' plush Blue Room with a brand of Gobelesque which should keep the turnstiles breezily windmilling for the next two weeks. Gobel is no stranger here, having appeared at other local niteries in the past. A capacity crowd was on hand at opening show (6) to greet him.

Gobel is his usual charming and amusing self in the nearly 60 minutes he's onstage. Most of his material is new, and the gems of low-pressure comedy dialog draw heavy yocks.

The comic loses no time in establishing himself as a much put upon person, spinning yarns on his own special lode of humor—his family, embarrassing moments, etc.

Gobel's bit of documentary comedy is particularly hilarious. He scores with the refrain, "Ye Old Irish Mother," in his light-melodic voice. This is followed by a stronger bit of Gobel playing the guitar and warbling "Sweethearts Or Strangers." He also makes a big comedy bit about the music and the radio station at Clint, Texas, it was supposedly emanating from. Maestro Leon Kelnor and his musical crew are apt on the show-backing chores, make a number of their own musical contributions to the overall enjoyment of the layout and keep the tables empty during the dance sessions.

Layout runs two weeks until June 19. Lisa.

Basin St. East, N. Y.

The Limelitters (3); **Gerry Mulligan Quartet**, **Nancy Ames**; \$3.50 music charge.

Ralph Watkins et al have come up with an important bill for this prom season with college faves, the Limelitters and Gerry Mulligan trimmed down to a quartet, topping. Completing the lineup is balladeer Nancy Ames (New Acts). It's a layout with beaucoup b.o. stamina that should make a strong indent, particularly at this season.

The Limelitters, opening on a rainy Monday evening (3) brought out a mature rather than a college crowd but they too appreciate the Limelitters, efforts, perhaps not as wildly as the youngsters do, but in sufficient amounts nonetheless. The gab by bassist Lou Gottlieb, plus the general excellence of the musical and vocal offerings, are strong enough to entice a lot of mitting.

However, it seems that the Limelitters have reached a plateau upon which they've been resting for a long time. It appears that little has changed in their act from the their early days.

While the numbers are effective from the viewpoint of this audience, it isn't quite cricket from an overall viewpoint. The Limelitters were part of an intellectual ferment that made it fashionable for colleges to go in for the heady entertainment that remains the focal point of scholastic bookings today. It seems that they owe their followers more than what they're delivering today.

Gerry Mulligan not too long ago operated as a big band entrepreneur that had him tied to arrangements. He's off on a different tangent today now that he's the head of an articulate quartet which has Mulligan heading at the baritone sax, with assists from piano, drum and trombone. The group freed from the restraint of formalized passages, seems to be taking off on high level musical dialogs that contain a lot of original thought. The development of their themes runs along interesting tangents even though there are many periods in which they seem to be groping for some out-of-the-world modes of expression. Many of these moments fail to come off sharply. But on a more earthly vein, the group scores with telling results.

Riviera, Las Vegas

Las Vegas, June 5.

Peggy Lee, **George Kirby**, **Dick Humphreys**, **Joyce Roberts**, **Humphreys Dancers** (12), **Jack Cathcart Orch** (13); presented by **Elias Atol**; stage direction by **Milt Bronson**; lighting by **Hugo Granata**; \$4 minimum.

Several years ago about the only animation in Peggy Lee's act was subdued finger-snapping and she had a poker face. On each of her past five or six gigs here, she's shown more warmth, and in her current, she's almost a smiling red-hot mamma. This Peggy Lee is the best, as it is the most pleasant visual showcase for one of the top femme jazz sounds in the biz.

Her vocal styling is also updated via new and imaginative arrangements. She does a version of "Mack the Knife" which makes her interpretation as distinctive as those of Louis Armstrong, Bobby Darin, and Ella Fitzgerald. She dramatically explores "It Amazes Me," which has highly dramatic lighting (by Hugo Granata) to match. Her clever novelties, such as "Alley Cat" and "The Doodlin' Song," are most welcome. Her earthy "I'm a Woman" could become a classic identified with Peggy Lee. The windup medley of Peggy Lee disclicks brought warm mitting from first-nighters.

For the first time, Miss Lee uses twin pianos, and the result is a fine effect. Lou Levy and Bob Corwin are the 88ers; Max Bennett is on bass; John Pisano, guitar; Stan Levy, drums; Al Percino, trumpet; and Francisco Aquivera, bongos, this Lee team supplementing the rich drive of the Jack Cathcart orch (13).

George Kirby is a strong team-mate for the singing star with his very funny impressions which are both accurate and saturated with yock-pulling dialog. Some of his celeb sounds seem to be coming from recordings—especially those of Jackie Gleason, Nat Cole, Pearl Bailey, and Harry Belafonte. His versatility is shown at the piano on an imitation of Count Basie, and his racial gags (about his experiences "Behind The Cotton Curtain") are never offensive.

A new production number starring and concocted by dancer-

choreography **Dick Humphreys** gets the program off to a colorful (red, white, black) start, and unites the splendid footwork of Humphreys and Joyce Roberts. Backing are eight dancing girls, and four boys. This bill, presented by **Elias Atol**, in until July 2 when **Liberace** opens.

Shoreham Hotel, D. C.

Washington, June 3.

The Brothers Four, **Bob Cross Orch** (12), **Steve Kisley Orch** (7); \$3 cover.

The Brothers Four, in one of their infrequent nitery stands, have shown that their appeal goes beyond their usual college type audiences.

They opened their engagement in the posh Blue Room of the Shoreham Hotel but will perform on the Terrace if the weather clears.

The folk group, playing to an all-aged supper crowd, divvy up a good mix in their 50-minute, 14 songs performance. There are of course the standards such as "Greenfields" which lifted this youthful group from the Univ. of Washington campus to professional circles.

Also displayed is a bent for innovation with such numbers as the "John Henry" variation, the story of a CIA "excuse expert" who battled a computer to his death. This number strikes a familiar note with the Washington audience which called the group back for two encores on the preem.

The "John Henry" bit and an effective rock and roll imitation are interspersed with both their familiar light numbers such as "Since My Canary Died" and "25 Minutes To Go" and the folk standards, "I Am A Roving Gambler" and "Pastures of Plenty."

Backing up with the very danceable music are the Bob Cross Orch alternating with Steve Kisley's Orch.

Royal York, Toronto

Toronto, May 29.

Denise Darcel, **The Lomans** (2), **Moxie Whitney's Royal York Orch** (11), with **Roy Roberts**, vocalist; \$2 cover.

Switching from a Monday night to a Friday night opening because Moxie Whitney, floorshow assembler for Canadian Pacific Railway hotels, wants to experiment with the change-over. Denise Darcel, the Parisian singer, is the epitome of sex on her first Toronto visit.

Poured into an evening gown of deep-sea colors of blue, green and silver, complete with long white gloves, the French chanteuse opens with a bouncy "C'est Magnifique" and segues into a "Look Me Over," then for a change of pace goes into "I Lost My Heart in San Francisco" in ballad style and does a rousing "Birth of the Blues" in first set.

With French and English lyrics and wisely sticking to pops, Miss Darcel is on some 50 minutes. Her arrangements are by Pete Rugolo and Jon Gregory, while her Chavaliere imitations, done in straw hat and protruding lower lip—which were not very good—are by Bobby Kroll and Eli Basse.

The Lomans open with their spins, lifts and kicks and also prove to be a class act, particularly in their second eccentric McStay.

Riverside, Ottawa

Ottawa, June 4.

Polynesians (5), **Mel Johnson Four**; \$1 cover.

The Polynesians, two males and three femmes mix terp and chant through a 30-minute stint backed almost solidly by drumbeats. Mel Johnson's house foursome play only intro and closer chords plus minor backing. One male handles emcee with appropriate gabbing re South Sea background on dances and songs but is a weak tie-in with what goes on.

Other male handles ukelele solos, drumming, "slap" and fire dances. One femme canaries but the girls' chores are principally making with swaying hips and hands. Individually, the performers are okay but the routine has hardly anything to tie it together, even lacking an impact on opening and closing. Staging is neglected.

Costuming is clicko and the act has the makings of a going concern. With some attention to staging and music backing, the stanza could climb a lot higher. Mel Johnson combo also plays for dancing. In the lounge, blond Claudette Auchu handles electric organ for the bar customers.

Sands, Las Vegas

Las Vegas, June 5.

Sammy Davis Jr., **Augie & Margo**, **Bill Carey**, **Shirley Kirkes**, **Antonio Morelli Orch** (19), **Copa Girls** (12); produced and staged by **Jack Entratter**; stage direction by **Harold Dobrow**; choreography by **Renne Stuart**; \$4 minimum.

Sammy Davis Jr.'s latest invasion of Jack Entratter's house of sterling stars keeps his reputation as the most versatile of nitery headliners intact. From the time he rapidly walks onstage he generates excitement, and he keeps that feeling building to a peak at bow-off.

Davis manages to be topical both in song and patter. He got a laugh with an adlib when he saw an empty ringside table, the only vacancy in an SRO room: "That's the last time I'll ever make a reservation for the governor of Alabama."

A new celeb has been added to his impress parade—Anthony Quinn—and he again shows his prowess as a mime by reviving the Robert Preston "Music Man" tape recording bit. Davis' hoofing and his singing voice seem to be better than ever. Strong assistance comes from Michael Silva on drums; John Mendoza, bongo; Terry Rosen, guitar; Ronald Jones, trumpet; and George Rhodes, conducting the Antonio Morelli orch.

Handsome terp team of Augie and Margo return for this one, presenting variations of their sensuous gyrations and excitedly melodic body movements.

Verile baritone Bill Carey and shapely dancing looker Shirley Kirkes are featured in the new Renne Stuart production number with 12 Copa lovelies. Next: Paul Anka, Allen and Rossi, July 3.

Duke.

Shamrock, Houston

Houston, May 30.

Anita Bryant, **Joe Mauro**, **Ed Gerlach Orch** (14); no cover or minimum.

Miss Bryant, one of the best looking thrushes in the business, with a winning personality, excellent arrangements and o.k. pipes, make for a good show. She immediately establishes rapport with auditors during opening "Dear Hearts and Gentle People" by leaving stage to mingle with table-siders, and eventually gently drags one to share mike with her briefly. It's done in a manner that cannot embarrass patrons, a consideration sometimes overlooked by other entertainers. If pipes seem a bit thin when she belts in upper ranges, nobody seems to notice—or care.

She has a variety in presentation and top tunes are "You're Nobody," begoff "He's Got The Whole World," and a Broadway medley. Lon Norman, her conductor and arranger, is big asset.

Comic Joe Mauro builds to big finish, but early going was tough because much of that material was borrowed and familiar here. He's funny when using his own stuff, and has excellent pipes which he should use more. His ending, using names of personalities called out by auditors in his calypso parodies, plays well.

Ed Gerlach Orchestra opens first engagement here. It's good show band and great for dancing, having something of the old Glenn Miller sound. Show plays two frames, with New Christy Minstrels due in next.

Skip.

Sahara, Las Vegas

Las Vegas, May 28.

Buddy Hackett, **Helen O'Connell**, **Ted Marco**, **Phillip Hazet**, **Moro-Landis Dancers** (16), **Louis Basil Orch** (12); produced by **Stan Irwin**, presented by **Milton Prell**; choreography by **George Moro**; \$4 minimum.

According to producer Stan Irwin, the dinner show at the Buddy Hackett-Helen O'Connell preem was the longest in the Sahara Hotel's history—just under two hours. The Hackett fans didn't mind, because he did his usual act ("I forgot I wasn't at the Concord") which always has to be pruned here to conform with the Vegas standard 75-minute shows. Unfortunately, the hilarious marathon done by Hackett at that first show won't survive the sharp casino scissors.

The bulk of Hackett's stylized from-the-corner-of-the-mouth monolog is brand new, having to do with a visit to Japan. Through the years as a standup comic, Hackett has built an image from which come word pictures of the highest-comedic calibre. His per-

formance at the first show elevated him to a new peak.

Miss O'Connell's familiar vocal patterns were warmly received by first-nighters. The attractive songstress, beautifully gowned, seems to be a special fave of those who remember her big disclicks in the 40s. Wisely, she offers nostalgia identified with herself ("All of Me," "Tangerine," "Green Eyes,") standards ("Who Cares?" "I Remember You,") and potential standards ("Sweetest Sounds," "Fly Me To The Moon," "Witchcraft," "When The Sun Comes Out.") No matter how you look or listen, Miss O'Connell is still a strong attraction.

A new Moro-Landis production number is the curtain raiser. In addition to the 16 "Most American Girls In The World," the musicale presents a brilliant bit of flamenco footwork by Ted Marco, and some fine singing by Phillip Hazet, neatly backed by the Louis Basil orch (12). This bill in until June 25, when Donald O'Connor and Frank Fontaine open.

Duke.

Drake Hotel Chi

Chicago, May 28.

Chad Mitchell Trio, **Jimm Blade Orch**; \$3-\$3.50 cover.

Drake Hotel veepee Ben Marshall has booked a surefire Prom time winner in the Chad Mitchell Trio. In addition to scoring with post-dance second show teeners, opening night response indicates that they'll sit well with the dinner show spenders. The group should account for a busy fortnight at the posh Camellia House.

The threesome last appeared in a Chi club about nine months ago at the Gate of Horn, and the transition is more than the difference between the jazzy sport jackets they wore then and the velvet-lapelled dinner jackets they work in now. There is about them now that professional gloss that has sprung similar acts from the parochial confines of the folk clubs to the mass-appeal niteries.

Their current repertoire is a bountiful repast of clever special material and astutely arranged traditional folk fare. Certainly "The Ides of Texas," a sharply conceived ode to Bill Sol Estes, has both the musical ken and savvy lyrics that marked such disk hits of the group as "The John Birch Society" and "Lizzie Borden." On the other hand, "Twelve Days of Christmas," a takeoff on the postwar renaissance of Germany, is seldom acute, occasionally cute and frequently morbid. "The Alma Mater" which concerns the integration riots at Ole Miss, manages to be both penetrating and funny at the same time.

Queen Elizabeth, Mont'l

Montreal, May 29.

Bonnie Murray, **Midge & Bill Haggett**, **Denny Vaughan Orch** (12), **Salle Bonaventure Trio**; \$2.50 cover, \$3 Sat.

This plush Salle Bonaventure proves one point: given a smart entertainment package, such as thrush Bonnie Murray and terpers Midge and Bill Haggett, and keep the service and general class atmosphere at a constantly high level, and the spot will continue to draw.

On night show caught (29), ordinarily an off-night for nitery biz, the Salle Bonaventure was nicely filled, and on the basis of previous years, it should be that way right through the summer even with modest budget shows.

Miss Murray is an attraction in herself even before she sings her first note. Her blonde looks are set off beautifully by a wide-hooped frilly bouffant gown that's an eye-filler.

She does a recital-style stint, kicking off with "Sound of Music," then moving easily and with attractive chatter into "I Fell In Love," an old-time sing-song, "Un Bel Di" from Madame Butterfly, a French item, and "I Hear Music"—all in a well-controlled lyric soprano. Miss Murray sells performance and personality by underselling, and it's a smart piece of showmanship.

Bill & Midge Haggett make for a solid opener, even if the dancing is slightly reminiscent of Marge and Gower Champion.

This may or may not be a good thing, for reasons of developing an individual style, but the duo come up with some smart acro terping, plus a touch of story-telling through their routines. The space age bit is clever and gets good returns.

Laza.

Flamingo, Las Vegas

Las Vegas, June 6.

Mitzi Gaynor, **The Volantes** (2), **Russ Black Orch** (16); presented by **Morris Lansburgh**; produced & staged by **Robert Sidney**; lighting by **Hugo Granata**; gowns by **Robert Carlton**; **Herb Dell** conducting for **Miss Gaynor**, **Frank Hudac** on drums; \$4 minimum.

Mitzi Gaynor has proven to be one of the hottest properties in Morris Lansburgh's stable of stars, and her most recent romp in the Flamingo Room is certain to increase her value as a nitery performer. Miss Gaynor's sparkling vitality is delightfully supplemented by a disarming smile; her versatility, timing, and exciting showmanship are unexcelled.

On this outing, the star reprises "Honeybun" and "Wonderful Guy," giving the numbers the voice, movement, and charm which makes the Nellie Forbush role look as if it were written especially for her. Among the new special material is a very funny bit written by Jay Livingston and Ray Evans depicting Miss Gaynor as a college coed, a Southern Belle, and a torch singer—latter involving a strip to black underwear, which is by far the sexiest scene in Las Vegas, making the nudes seem prudish.

There's a memorable contrast in her wistful-version of "The More I See You," and the rousing "Saints Marching In" number done with her fine male teammates, Bob Street, Ronnie Dexter, Howard Krieger, and Burnell Dietsch. Generous credit for the success of the act should go to producer-director Robert Sidney, who paces the festivities on an even keel. Herb Dell does a slick job of batoning the Russ Black orch (16) for interpretations of the Jerry Fielding arrangements.

The wildly amusing juggling and cycle act called The Volantes (2) is the curtain-raiser. Opening here July 4: Jack Carter and Leslie Uggams.

Duke.

Holiday House, Pitt

Pittsburgh, June 7.

The Vagabonds (with **Russ Barr**, drums; **Eddie Belasco**, guitar; **Johnny McCormick**, trumpet), **Steve Condos**, **Babe Pier**, **Bobbi Boyle**, **Ralph DiStefano's Orch** (10), **Al Morelli's Organ Trio**; \$1.50 cover.

The most amazing thing about The Vagabonds since they have been coming here for the past 10 years is the way they can always come up with great comedy bass players. In the true tradition of previous clowns (Pete Peterson and Eddie Peddie), Dino Natale, who was formerly with Novelites, sparks the show to the same high level always associated with the Vags. Accordionist Attilio Rizzo and guitarists Don Germano and Al Toore are still the solid base for the act but it is Natale that provides the big yocks as he fits in with ball bearing precision into the group's routines. His clowning antics is also used in turns by beautiful Bobbi Boyle on the vibraharp and the ace impressionist, Babe Pier. He blends and does not detract but adds to the all around impact of their acts which were received by thunderous applause in the packed room.

Steve Condos opens the show with his standard terp turn, showing his mastery of taps. He is very effective and scores easily, but the full band should have been on stage while he was on instead of coming on for the Vagabonds and causing an uneasy stage wait.

Lit.

Dino's L.A.

Los Angeles, June 3.

Doris Drew, **Jack Elton**, **Steve LaFever**; no cover or minimum.

Doris Drew is one of the more accomplished singers to grace this room, a fact attested to by the attention paid her work by the notoriously chatty winners and diners who make the Chez Dino scene. Current two-week stand marks her debut at this spot and a return to the nitery sphere she abandoned several years ago for the disk, concert and television realms.

A poised and seasoned pop singer given to spicing her selections with modified jazz overtones, the vivacious, good-looking Miss Drew is equally at home on slow romantic ballads or jump tunes. A few errant notes marred her work on the opening set, but these are probably attributable to first night jitters. Her material ranges from a tenderly rendered "If I Should Lose You" to a souped-up "Street Where You Live."

Tube.

New Acts

NANCY AMES

Ballads
20 Mins.
Basin St. East, N.Y.

Nancy Ames is an interesting newcomer in the ballad ranks. She operates internationally with tunes from many nations, but seems strongest in the ballads of Latin genesis. A longhaired blond and nicely dressed, Miss Ames makes a good appearance and she delivers with sufficient knowledgeability to have her pass muster on the high IQ circuits.

Miss Ames has a pleasant voice that shows evidence of having had formal training. Many tunes have a scholarly approach, but most, especially those from Mexico and further south, have more of a sincere touch. Miss Ames also accompanies herself on the guitar during several sections of her turn. She scores visually and vocally in this spot.

Jose.

THE BY-LINERS

Songs, Dances, Comedy
45 Mins.
Club Shawnee, Shawnee Pa.

Four attractive people who had been playing on and off-Broadway found each other a season ago around Bucks County Playhouse. They also found Mae Richards, who writes fast music and wild lyrics. Now they call themselves The By-Liners and offer "Something Extra", a two-act review, at Fred Waring's Club Shawnee.

The By-Liners, backed by a folding stepladder for a set, proceed to translate today's news into new songs, dances and laughs. The act is paced with a staccato bang, that adds up to entertainment as fresh as tomorrow's news and quite as ridiculous. Once, in the middle of the first act, the show slowed down long enough for Nancy Allen and Stanley Soble to sing, "Beautiful Through and Through", a real ballad. After that the rush was on again until late in the second act when Nancy broke the audience up with a near striptease number, "Wiggle Wilma."

The group works smoothly together each of the four having something individual to contribute. Bert Berdis, who wrote the sophisticated sketches is a dream-boy comedian. And Marlene Bensinger of The American Theatre Wing is the actress of the group.

The costumes were a little plain and in a few number the action could be quieted down to give the audience a chance to appreciate the humor of the lyrics. Richard Mazza staged and directed the act.

Evel.

CLODA ROGERS

Songs
14 Mins.
Metropole, Glasgow

Teenage singer, already hyped via disks and tv, has fresh appeal and a natural style of belting out a tune, but will require experience to avoid fault of hugging microphone. She gives out with confidence, ranging from the popular "Bobby's Girl" to "I'm the Biggest Fool of All" and (from the new British film musical "Just for Fun") "Sweet Boy."

Fair-haired thrush garners satisfactory quota of palming, but will have to pay more attention to her poor style of stage exits and to her matter-of-fact between-song gabbling. Hair style also requires some attention; for instance, her coiffure shades her eyes to a distracting extent.

Gord.

STEVE PERRY

Songs
12 Mins.
Metropole, Glasgow

Here's a lively young recording singer who manages to overcome his lack of inches with lotsa drive, pep and singing style. At show caught, he garnered strong palming from both young and older customers.

Only five-feet-one-inch small, fair-haired warbler gives out with much confidence, and scores especially in "There Was a Crooked Man," a version of nursery-rhyme tunes. Seagulls this to a slow ballad, and ranges through a varied songalog for good results. At show reviewed, singer was backed by the accomplished Bachelors, instrumental threesome already w.k. on disks.

Gord.

DANIELLE DORICE

Songs
35 minutes
Casa Loma, Montreal

If anybody is looking for a French chanteuse who stresses the Gallic joie de vivre, rather than providing tired, wailing, throaty imitations of Piaf, then Danielle Dorice is the gal for them.

Miss Dorice has plenty in her favor—enough, at any rate, to present herself as an entirely new type of personality in the chantoosy field.

What she has, for one thing, is looks and personality reflecting the chic, young French-Canadian femmes who are at once beautifully coiffed and groomed, sparkle with personality and possessing a fine set of pipes of socking across the kind of numbers that are both gay and nostalgic, but never sad.

Miss Dorice's turn can be trimmed somewhat for better returns; but on night show was caught (4), owner Andrew Cobetto who runs one of the nicest rooms in Montreal, obviously needed the time.

Miss Dorice hits across with such items as "La Vie Me Plait," and "Donnez Moi La Main," in addition to more commercial stuff like "Mildred" which got a big hand.

Miss Dorice is just about ready for the big time.

Laza.

House Reviews

Casino De Paris, Paris

Paris, June 1.

Henri Varna presentation of a musical revue "Avec Frenesies" (With Frenzy) in two parts (45 scenes). Book by Varna, Marc-Cab, Rene Richard; music, Mick Michéyl, Loulou Gaste, Marcel Pagnoul, Lynda Gloria; choreography, Ronald Field assisted by Larry Meritt, Evelyn Gray. Stars Mick Michéyl, features, Dodo D'Hambourg, Tommy Wonder & Don Delair, Zavatta Juniors (3), Browski Twins, Stevie Danik & Stello Pavlides, Wislers (2), Charley Ballet (20), Vegas Boys (6), Josette Joubert, Jean Rigody, Mannequins De Paris (12), Natividad Miralles, Monique Carraz, Robert Brummel, Brasilius (4), Jean-Pierre Charnas. Staged by Varna, sets and costumes, Siegfried; musical direction, Marcel Pagnoul. Opened May 9, '63 at Casino De Paris, Paris; \$8.50 top.

There is no reason why Henri Varna's new show should not run successfully as its predecessor did. This old dinosaur of show biz, the gig-scale revue with production numbers, glossy costumes, acts and a singing star, still has enough flesh and appeal for foreign and local oglers.

If not assuming to go against the ritual and raison d'être of this type show, octogenarian Varna has incorporated a modern ballet striptease in the production style of the noted Crazy Horse Saloon and a more coordinated, terperable chorus girl line. Behind these are the staircases, mechanical know-how, chic nudes, one burlesque skit for oldtime sake, the nude dancers and a star to shine alone or appear in several scenes.

So show tees off with a giant palette having its colors via tight sequined dresses on the Mannequins De Paris. Then a hoary costume look at nymphs and old Greece with two solid sets of well fleshed nude dance teams in The Wislers and Setevie Danik & Stello Pavlides.

If this is strictly par it gets a leavening of interest with the well coordinated acro-dance entry of the Browski Twins. A frothy bedroom bit via the Three Musketeers, plus a big duelling production number, give way to the husky voiced, Rubens-bodied stripper Dodo D'Hambourg.

Dodo has a sort of musky lasciviousness that makes this witty, if obvious, and a tongue-in-cheek production backing that has it fitting into this frou-frou musical revue. She also does a few other come-ons in terp numbers and makes them notable by her presence in spite of her lack of dance knowhow.

Zavatta Juniors are from the circus and do the usual acro-dance, playing all instruments and singing bits which, if none are first-rate on their own, make it acceptable on their overall prolific

aspects. U.S. act of Tommy Wonder & Don Delair offers a broad saloon-type singing-terp session that has a bouncy showmanship for this kind of show.

Wonder is a smartly supple eccentric dancer and Delair belts out some songs acceptably with comic asides fitting in well with this classical number. Star and cementing force of the show is Mick Michéyl who does a commendable metamorphosis in style, her actual physique and presence.

Heretofore a pugnacious, belting, mainly dramatic and plaintive singer-cleffer, with some comic or sophisticated entries mainly for relief, Miss Michéyl has now blossomed into a vest pocket looker not afraid to do acrobatics, judo or comic takeoffs that all happily come off.

She also essays a couple of earthy songs, a strip satire and the walks down the long staircases in feathers and tight dresses to slant her a solid trouper, a sparkling femcee and an all-around talent. A plaintive resume of the stars that have preceded her, and why she has tried, add a true emotional note unhampered by any ego or overstatement in the Judy Garland syndrome.

Add bright, colorful costumes and eye-catching sets by Siegfried, quick scenes changes and a solid directorial momentum by Varna, catchy music, especially that penned by Mick Michéyl herself, a good pro supporting cast, and singers with the right falsettos or vibratos, such as Natividad Miralles, Josette Joubert, Robert Brummel and others; good house comics like Jean Rigody, and above all, the brassy, long legged dancing of the girls of the Charley Ballet, aided by the Las Vegas Boys, combine to make this one of the better Casino entries.

A Jerome Robbins-like ballet "High Fidelity" with its sharp movements, expert contortions and emotional flair, fits into the otherwise classical revue. It denotes that "West Side Story" has made its mark and tastes are beginning to broaden. Eventually the Casino and Folies may become obsolete or be replaced by the more dynamic, topical song and dance shows that have made their way in the last few decades.

Mosk.

Music Hall, N. Y.

Purdue University Band, The Three Bizzaros, Lucia Hawkins, Helen Wood & Jonas Moura, Rockettes, Corps de Ballet, Music Hall Symphony Orch; "Come Blow Your Horn" (Par), reviewed in VARIETY May 22, '63.

Although the finale of the Music Hall's current stage presentation (themed "To The Marines"), is apparently a crowd-pleaser, it might also seem of dubious taste to the Marines:

As the Music Hall chorus and the Purdue University band join in a rousing version of "Halls of Montezuma," backed by the Rockettes in what appear to be gold sunsuits, a papier mache two Jima mountain comes up from the floor with some helmeted extras reenacting the famous World War II flag planting scene. And, looking on from above—like halfway to the Music Hall heaven, is the entire Music Hall Symphony Orch. The living statues effect might only have been more absurd if some sunsuited Rockettes had replaced the ersatz Marines.

Show otherwise is without notable surprises. The Purdue Band does a very smart parade number that almost equals the skill of the Rockettes' precision-work. Latter do some neat military-type drill work which gets the show's biggest hand (but then, they aren't weighted down with tubas, trombones, drums, etc., as are the Purdue boys).

A brief change of pace from the military theme is provided by the Three Bizzaros, three guys who first play bells by hand, then don shoes, caps, and other attire loaded with bells with which they play neat counter point to such things as "Mack The Knife" and "When The Saints Come Marching In." Lucia Hawkins sings a rather tepid "I Want My Mamma" and this slight Latin American interlude is concluded with a quick ballet turn by Helen Wood and Jonas Moura, backed by the Corps de Ballet. Neither number is developed fully enough for big audience appreciation.

Music Hall Symph, as usual provides a good, melodic overture ("Lohengrin") and big backing for rest of the show.

Anby.

CURRENT BILLS

WEEK OF JUNE 12

NEW YORK CITY

MUSIC HALL — Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Collin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Fredrick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND—Penny Nicholls, Bob Andrews, The D'Angels, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Denny Willis, David Morton, Norman Caley, Joan Mann, Peter Felgate.

TOWER CIRCUS—Charlie Cairoli & Co., Great Puzsall Troupe, Flying Zengannos, Rudi Lila, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Edith Schuler, Barantoni Sis., Herschler, Sacha Hevrouck's, Bears, Desmond Marks.

LIVERPOOL (Empire)—Kenneth Cope, Derek Dene, Dorothy Baker, Johnny Wilshire & The Trebletones, Ralph & Barbara Tabor.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neves.

MANCHESTER (Palace)—Harry Seacombe, Jessie Evans, Peter Bull, Anton Rodgers, Teddy Green, Gerald James, Oscar Quijak, Julian Orchard, Hilda Braid, Schaller, Sacha Hevrouck's, Bears, Desmond Marks.

VICTORIA (Palace)—George Mitchell Minstrels, John Boulter, Tony Mercer & Don Cleaver, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, The Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Timmie Rogers, Johnny Barraclada.

BALCONY—Limelitters, Gerry Mulligan, Nancy Ames.

BLUE ANGEL—Bobby Short, Woody Allen, Alan & Grier, Jean Paul Vignon.

BON SOIR—Teri Thornton, Patricia Scott, Tony Addie, Three Flames.

CABARET SOCIETY—Gloria DeMarco, Felleford & Chiles, Bill St. Clair.

CHARDAS—Tibor Rakossy, Elemer Horvath, Lily Frana.

CHATEAU MADRID—Duendos Gitanos, Seate Soto, Watson Trio, Emilio Reyes, Los Guaracheros.

COPACABANA—Bobby Rydell, Jack Wakefield, Ralph Young, Joseph Mele, Frank Marti.

EMBERS—Dizzy Gillespie Quintet, Five Spot—Thelonus Monk, Kenny Burrell.

HAWAIIAN ROOM—Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelle.

HICKORY HOUSE—Lee Evans, Lee Reynolds.

HOTEL AMERICANA—Eddie Fisher, Lester Lanin.

HOTEL ASTOR—Ada Cavallo, Bob Kasha Trio, Eddie Lane.

HOTEL NEW YORKER—Verna Lee, Milt Shaw.

HOTEL PARK SHERATON—Irving Fields Trio, Coby Lou Cooley.

HOTEL PLAZA—Kitty Kallen, Emil Coleman, Mark Monte, Plaza Room: Julius Monk, Jack Fletcher, Gerry McGraw.

INTERNATIONAL—Clyde McPhatter, Paul & Paula, Crystals, Mike Durso.

JILLY'S—Bobby Cole, Chico Randall.

LATIN QUARTER—Jerry Colonna, Pierre Ronin & Jay Holiday, Francois Szony & Claire, Five Williams.

LIVING ROOM—Adam Wade, Hank Garrett, Anne Merlino, Bob Ferro.

MAJESTIC—Hank Williams, Hank Williams, Millie Fling, Dick Wallace.

SAHARA—"The Happy Land," Leo Fuld, Yoel Sharf, Sahra Dancers, Bob Phillips.

SQUARE EAST—"To the Water Tower," Bob Dooly, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARLOT—Nat Lewis Singers, Ellison Singers, Herman Stevens.

TOWN & COUNTRY—Tony Bennett, Bobby King, Mambo Aces, Ned Harvey.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, Bill McCutcheon, Ann Fraser, Bob Caliban, David Shire, Mona Abboud, McLean Stevenson, Richard Benedictis, Mable Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VIENNESE LANTERN—Barbara Reisman, Pola Berger, Ernest Schoen.

VILLAGE BARN—Maria Carilo, Gloria Hudson, Jim James, Plute Pete, Ronnie Douglas, Lou Harold.

VILLAGE GATE—Miriam Makeba.

VILLAGE VANGUARD—Stan Getz & Bob Poper.

CHICAGO

THE BEAR—Laurindo Almeida, Ian & Sylvia, Terry Callier, Fred Kaz.

BLUE ANGEL—"Calypso Carnival," Fayray Shear, Lord Christo, Lady Limbo, Lord Sney, Lord Tiger, Lord Charlton, Lord Nassau, The Duke, Al D'lacey.

CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevard Dears, Boulevard Dons, Teddy Phillips.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Katyna Ranieri, Jimmy Blade.

EDGEWATER BEACH—Vaughn Meader, Edgewater Beach Guys & Dolls, Don Davis.

GATE OF HORN—Jay Turner, Marian Doerge.

JULIUS MONK'S—"Struts and Prets," LE BISTRO—Louis Jordan, Reno & Palmer, Buddy Charles.

LONDON HOUSE—Herbie Mann Trio, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Barbra Streisand, Jackie Vernon, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Morey Amsterdam, Mimi Benzell, Ben Arden.

PLAYBOY—Dick Havilland, Abbey Lincoln, Jerry Grayson, Ray Petty, Tam Jones, Bob Vegas, Harold Harris Trio, Joe Parnello Trio, Bob Davis Trio, Joe Iaco Trio.

SECOND CITY—"20,000 Frozen Grenadiers."

SHERATON-BLACKSTONE—Jan Norris, Franz Benteler.

SUTHERLAND LOUNGE—Miles Davis, Redd Foxx.

LOS ANGELES

COCONUT GROVE—Vincent Edwards, Ford & Reynolds, Freddy Martin.

CRESCENDO—Ella Fitzgerald, Roy Eldredge.

DINO'S—Doris Drew, Jack Elton, Steve LaFever.

JERRY LEWIS—Ann Hathaway.

LOSERS—Matt Dennis.

MELROY ROOM—Lil Greenwood, Russ Bess.

INTERLUDE—Crandall & Charles.

SLATE BROS.—Poncie Ponce, Totie Fields.

STATLER HOTEL—Moro Landis Revue.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Josh White.

YE LITTLE CLUB—Dave Madden, Rudy Render, Burt Taylor, Jack Smalley Duo.

LAS VEGAS

DESERT INN—Dick Shawn, Kim Sisters.

LOUNGE—Ben Blue, Les Baxter, Mafalda S. Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie.

FLAMINGO—Mitzzy Gaynor, Volantes.

LOUNGE—Della Reese, Delta Rhythm Boys, Bobby Sherwood, Phyllis Dorne, Bob Sims.

FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics, Four Fabes.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—Four Tunes, Johnny Olen, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Grand Ole Opry," Lounge: Johnny Bachemin, Clara Ward Singers, Sunny Spencer.

RIVIERA—Peggy Lee, George Kirby, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart.

LOUNGE—Kay Stevens, Joy and Boys.

SAHARA—Buddy Hackett, Helen O'Connell, Dale Harris, Moro-Landis Dancers, Louis Basil.

LOUNGE—Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Freddie Bell, Russ Cantor.

SANDS—Sammy Davis Jr., Augie & Margo, Bill Carey, Copa Girls, Antonio Morelli.

LOUNGE—Sonny King, Vito Musso, Margaret Ann, Morry King, Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Frank Verna, Johnny Paul.

SLIPPER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman.

LOUNGE—Fantastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal.

LOUNGE—De Castro Sisters, Four Aces, Andriani Bros., Collins Kids, Esquivel.

TALLYHO—Gino Tonnelli, Marty Heim.

THUNDERBIRD—"South Pacific," Bill Meigs, Gay Edmond, Benny Baker, Alan Baxter, Mokimona, Ty Whitney, Nat Brandwynne.

LOUNGE—Frances Faye, Teddy Randazzo, Peggy Dietrick, Jack Schaffer.

TROPICANA—Folies Bergere '63, Ray Sinatra.

LOUNGE—Vaughn Monroe, Denis & Rogers, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Mel Young, Kitty Kover Combo, Elsa Bianchi Trio.

HAROLDS—Kirby Stone Four, Francis Brunn, Blue Ribbon Belles, Don Conn.

HARRAH'S (Reno)—Woody Herman, The Brothers Castro, Partners, Tune Timers, Wager & Carroll, Jimmy Wakely, Red Coby.

HARRAH'S (Tahoe)—Robert Goulet, Ford & Hines, Moro-Landis Singers and Dancers, Leighton Noble.

LOUNGE—Billy Eckstine, Harry James, Jack Ross, Sextet, Peter & Hank, Tunesmen, Gloria Tracy Quartet.

HOLIDAY—Harmonica Rascals, Abbie Neal and Ranch Girls, Patti Kim with Monte Bleu Quartet, Charles Gould and Satin Strings.

MAPS—Art Mooney, Jean Shannon, Smith Twins, Joe Karnes.

NEVADA LODGE (Tahoe)—Celebrities with Bobby Lane.

NORTH SHORE (Tahoe)—Lloyd Lindroth, Pierson Thal, with Merlene Garner.

SPARKS NUGGET—Dave Barry, Johnny Puleo, Bessie Griffin, George Arnold Singers and Dancers, Foster Edwards.

WAGON WHEEL (Tahoe)—Tommy Dorsey, John LaSalle Quartet, King IV, Bobby Page Show, We Four, Tom McKenzie, Ron Rose, Naida Lani & Beachcombers.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin.

CARILLON—Lou Walters' "Ooh La La," Ruth Wallis, Jerry Newmy, Pierre Jacques, Eddie Garson, Jacques Donnet.

CASTAWAYS—Preacher Rollo 5, Jerry Gerdali & Lesley, Ralph Font, Candice Cortez, Jimmy Roma, Bill Bernard.

DEAUVILLE—Myron Cohen, Brenda Lee, Les Rhodes, La Playa Sextet.

N.Y.C. Occupancy Tax Hits Theatre; 'Rental' Includes Share of Gross

The League of N.Y. Theatres is exploring the legality of the N.Y. City occupancy tax which went into effect June 1. The regulations covering the tariff of 2½% on annual rentals under \$2,500 and 5% of annual rentals which exceed \$2,500 specify that the theatre tenant is subject to the levy. What the organization of theatre owners and producers wants to know is to what extent the theatre lessees are responsible, considering the unusual nature of their rental charge.

Rentals paid by a production are based on a percentage of the gross, normally 30% for a straight play. For a musical, the more or less usual setup is 30% of the first \$20,000 gross and 25% of the balance. It's the League's contention that not all of the gross percentage allotted to rentals should be taxable, as part covers the theatre's share of stagehands, musicians, advertising, etc. For instance, a sellout Broadway musical grossing \$64,000 and paying a rental of around \$17,000 a week, would be subject to a tax of \$850 on that amount. On an annual basis, the tax would be \$44,200.

The present tax rule allows for the exemption of flops which run less than four weeks. However, productions which book a house for a limited engagement of less than four weeks are not exempt.

League members were at first startled and then angry and alarmed at the imposition of the occupancy tax. They point out that less than two years ago, following the Broadway shutdown as a result of the producer-actor disagreement, New York City officials expressed serious concern over the plight of the theatre.

Recognizing the theatre's cultural and economic contribution to the city's existence, the city government abolished the 5% tax on boxoffice receipts, and the money has since been used to finance a pension setup for theatrical union members. It's noted that where foreign countries and even cities subsidize the theatre, the federal and city governments here penalize it.

Washington Guild Sheds American Ballet Theatre After 100G Year's Loss

Washington, June 11.

After one year and a debt topping \$100,000, the board of directors of the Washington Ballet Guild voted to drop its sponsorship of the American Ballet Theatre, which moved here from New York. At the same time, the Guild took initial steps to make peace with the city's other ballet group, the National Ballet Company under the direction of Frederic Franklin and the financial sponsorship of Mrs. Richard Riddell, prominent local patron of the arts.

The National Ballet has had several seasons. In addition to the professional company, it also operates a ballet school and a local non-professional company.

Washington has been in the unique position, for a city of its size, of having had two professional ballet companies for the last year.

Minn. Atty. Gen. to Rule On Guthrie Theatre Tax

Minneapolis, June 11.

Minnesota Atty. Gen. Walter Mondale will make the decision whether an estimated \$65,000 annual real estate taxes will have to be paid by the new Tyrone Guthrie Theatre here. The Minneapolis assessor, who has levied the 1963 tax against the repertory playhouse, referred the matter to Mondale for a legal ruling.

A protest against any real estate tax was made by the Foundation behind the theatre. The argument is that the theatre, a non-profit project, should be exempt from the tax, as are charitable institutions, such as churches. Mondale's ruling is considered to have the force of law, subject to reversal by court or the state's Board of Tax Appeal.

"A Thurber Carnival" will be the getaway offering June 28-July 6 at the Casino-in-the-Park Playhouse, Holyoke, Mass.

Want Same London Cast For 'Next Time' on B'way

London, June 11.

"Next Time I'll Sing to You," by James Saunders, one of the most successful plays tried out at the Arts Theatre Club, ends its West End run June 22 at the Criterion. It will have played 166 performances.

It will be presented on Broadway by Michael Codron, who did it in London, in partnership with Alexander H. Cohen. The present cast includes Liz Fraser (not to be confused with U.S. actress Elizabeth Fraser—Ed.) Barry Foster, Peter McEnery, Victor Winding and Denys Graham, most of whom are being sought to remain in it for New York.

Aussie Theatre To Get \$675,000 Annual Grants

Melbourne, June 11.

The Australian Elizabethan Theatre Trust is to receive substantial increases in grants from the Federal and State Governments. The revised grants, which will give the Trust an annual income of approximately \$675,000 per year for the next five years, are to take effect from next July 1.

The Trust's chairman, Dr. H. C. Coombs, says the previous limited financial resources greatly inhibited the Trust in its planning. "Now this can be overcome," he asserts. "The additional income from the new grants will have a far reaching effect on our activities."

An important factor, according to Dr. Coombs, is that now the Trust can achieve one of its main objectives—regular seasons of drama, opera and ballet. He reveals that the Trust negotiated several months for the revision of the early grants made originally for a limited period. As a result, the Federal Government has agreed to match the State Governments' grants on a "two for one" basis and, in turn, State Governments have responded with substantial increases.

Dr. Coombs figures this will give a maximum of \$450,000 per year from the Federal Government, with an annual amount slightly in excess of \$225,000 from the State Governments.

Mayfair, Bandbox Legit, Opens in London Hotel

London, June 11.

London's newest and smallest playhouse, the Mayfair, opens next Monday (17) with a revival of Luigi Pirandello's "Six Characters in Search of an Author," starring Ralph Richardson. The Danziger Brothers, owners of the Mayfair Hotel, claim, that the 300-seat legit house is the only one in England located inside a hotel. The cast will include Barbara Jefford, Megs Jenkins, Michael Johnson and Michael O'Sullivan, the latter in the same role he recently played off-Broadway. The production is being staged by William Ball, who directed the current off-Broadway edition.

The stage and seating in the theatre are movable, so it will be possible to set up the stage anywhere in the auditorium to accommodate conferences, recitals, board meetings, etc. It is also claimed that the acoustic system is such that sound will be okay whether the house is full or not.

(There are a number of legit theatres in hotels in the U.S., notably the Playhouse in the DuPont Hotel, Wilmington; the Brown Theatre in the Brown Hotel, Louisville, and the Auditorium in the Auditorium Hotel, Chicago. Numerous others adjoin hotels under the same management, and have direct access from the hotel lobby to the theatre lobby.—Ed.)

Bea Lillie Will Launch Stock Season at Nyack

Beatrice Lillie will make her only stock appearance this summer at the Tappan Zee Playhouse, Nyack, N. Y., in "An Evening of Highlights." It's scheduled for an 11-performance run at the spot June 27-July 6.

Reginald Gardiner, who appeared with Miss Lillie on Broadway and in stock in her previous intimate revue, "An Evening With Beatrice Lillie," will be with the comedienne again in the new offering, which will include material from the old show, plus additional sketches.

Laurence-Henry In Staff Shuffle

The Laurence-Henry Co. has been having managerial problems. That's reflected in the departure during the last two months of the general managers at two L-H theatres and the resignation June 1 of James B. McKenzie as general manager and executive vice-president of the stock production and theatre firm.

McKenzie had been with the firm since its inception in 1959. His withdrawal follows the exits of Ralph Roseman and Spofford J. Beadle as general managers, respectively, of the Paper Mill Playhouse, Millburn, N.J., and the Mineola (L.I.) Playhouse.

The L-H Co. is partnered in the operation of the Paper Mill and Mineola theatres, both year-around projects. The firm, which also runs the Westport (Conn.) Country Playhouse during the summer, is adding the Brown Theatre, Louisville, to its warm-weather list this year. A four-week experimental season was presented by L-H at the Brown last winter.

It's understood Roseman was to have moved from Millburn to Westport as general manager. But as he's no longer associated with the firm, the general manager chores at the Connecticut spot will be handled by Laurence Feldman, producer for the L-H Co., which he and Henry T. Weinstein founded. John Corkhill and Alexander Morr are the new general managers at the Paper Mill and Mineola theatres, respectively, having been elevated from house manager assignments.

It's been stated that Weinstein January because of his duties on resigned from the L-H Co. last the Coast as Metro producer. He's been virtually inactive in the management of the L-H Co. for some time because of his Hollywood chores. Feldman, however, claims Weinstein has not officially resigned as his partner and that such an action would take time to work out because of legal complications.

McKenzie is still a summer stock producer in Fish Creek, Wisc., where he and his actress-wife Jean Bolan, run the Peninsula Players.

Picket Mpls. Theatre On Reps Night Off

Minneapolis, June 11.

On the repertory company's Monday night off, the new Tyrone Guthrie Theatre here was picketed in turn by the Minneapolis Stage Employees Union president and business representative. This was during a Modern Jazz Quartet's concert to a packed house. Reason was a union dispute with the Walker Foundation which contributed the \$500,000 site for the theatre and which was presenting the concert.

Officials of the 50-member union gave as the reason for the picketing the Foundation's refusal to employ any of its stagehands for the musical attraction.

Previous to the theatre's construction, the Foundation from time to time offered such concerts in its art centre which adjoins the showhouse and never employed any stagehands. Its spokesman said "we see no reason why the situation should be any different now."

Union officials emphasized that the dispute in no way involves the Guthrie repertory company which employs three building and the same number of performance crewmen from the union.

City Center Had \$229,189 Deficit Despite \$3,094,000 Gross in '62-'63 But Grants, Donation's Covered It

Merrick Gets 'Pickwick' Before London Opening

London, June 11.

A deal for a Broadway presentation of "Pickwick," the new British musical by Wolf Mankowitz, Leslie Bricusse and Cyril Ornadel, has been set before the London opening. It will re-unite the partnership of David Merrick and Bernard Delfont, which was responsible for last season's New York presentation of "Stop the World—I Want to Get Off."

The new musical, in which Harry Secombe plays the title role, is scheduled to open July 4 at the Saville, under the Delfont-Tom Arnold banner. It is currently playing a tryout stand in Manchester.

Former Students Fight Retirement Of Alvina Krause

Former students of Alvina Krause, dramatics teacher at Northwestern Univ., are agitating to have her enforced retirement rescinded. A committee in New York is campaigning to have the noted acting coach retained as associate professor, or at least given advisory status.

Telegrams urging her continuance with the Northwestern faculty have been sent to Roscoe Miller, president of the college, Payson Wilde, dean of faculty, and Ivan Combes, president of the alumni association in New York. The messages were signed by such Northwestern drama school alumni as Charlton Heston, Ron Husmann, Carol Lawrence, Jerry Ohrbach, Paula Prentiss, Nancy Dussault, Georgann Johnson, Inga Swenson and Jack Haskell.

The group's wire noted that Miss Krause appears "as dynamic and indomitable as ever," adding, "it seems a great shame and loss to the university to deprive present and future students of her great inspiration and training. Great teachers in any subject, at any time, are rare, and Miss Krause is surely one of them. We strongly urge some way of utilizing her teaching passion and experience be found to continue the ever widening circle of Northwestern artists and citizens who have been inspired by her unique gifts."

According to several Broadway stagers and casting directors, Miss Krause's skill as a teacher is evidenced by the ability of the actors who have been her pupils. It's explained that former Northwestern students are generally much better trained than most actors, and almost invariably credit Miss Krause with their knowledge and ability.

There will be a reception and cocktail party for Miss Krause next Monday (17), probably at the (Continued on page 68)

Plan Outdoor Theatre At Resort in Ontario

Toronto, June 11.

An outdoor theatre for musical shows, ballets and concerts is planned for construction at a cost of \$785,000 at Parry Sound, Ont., a resort on Georgian Bay about 150 miles north of Toronto. It will be called the Georgian Bay Theatre and will seat 8,000. It's due to be ready for the summer of 1964.

The project, aimed as a sort of combination tourist attraction and cultural rival of the Stratford (Ont.) Shakespearean Festival, is to be financed by a national fund campaign. Eric Handbury will be general manager and Alan de Manche artistic director.

The theatre will be on a 12-acre site, and it's planned to have a 180-foot-long lake in front of the stage.

The N. Y. City Center registered an operating loss of \$229,189 on a \$3,094,000 gross for the 1962-63 season. Income from the Friends of the City Center and other sources reduced the deficit to \$114,432 and Foundation grants and contributions from Center patrons and directors liquidated that balance. The recently-concluded semester was the 20th for the Center, which grossed a comparatively meagre \$370,000 for its initial season of 1943-44.

Contributing to the Center's gross revenue for 1962-63 were performances by the theatre's Light Opera Co., the N. Y. City Opera and the N. Y. City Ballet, as well as such imports as the Ballet Folklorico of Mexico, the D'Oyle Carte Opera Co. and pantomimist Marcel Marceau. The light opera program, under the direction of Jean Dalrymple, included winter revivals for two weeks each of "Brigadoon," "Wonderful Town" and "Oklahoma," the latter repeated for a fortnight during the spring season, which also included "Pal Joey" for two weeks. "The King and I," opening a fortnight's engagement tonight (Wed.), concludes the spring semester.

During the season, the N. Y. City Opera (Jules Rudel, general director and John White, associate director) added to its repertoire productions of Charpentier's "Louise" and Britten's "A Midsummer Night's Dream." The company also visited more than 20 upstate and midwest cities. It toured for the second year in the state as part of the N. Y. State Arts Council program. A third tour has already been booked for next fall.

The N. Y. City Ballet (Lincoln Kirstein, general director and George Balanchine, artistic director) toured Europe and the Soviet Union for 13 weeks last fall under the Cultural Exchange Program of the U. S. State Dept. During the past season, an agreement was reached between the City Center and the Lincoln Center for the terp troupe to open and perform at the Lincoln Center's State Theatre for 20 weeks each year during the World's Fair in 1964 and 1965. The agreement is effective only during the year of the Fair. Thereafter, when the State Theatre will have been transferred to the City of N. Y., the municipality will decide its ultimate disposition.

Incumbent officers and directors of the Center have been unanimously re-elected. Morton Baum is chairman of the Finance Committee, Ralph A. Falconi is controller, Angelo Casolini is house manager and Edna Bauman is executive secretary of the N. Y. City Center of Music & Drama Inc.

British Cleric Denlores Sordid, Unhealthy Plays; Maybe Public Likes 'Em

London, June 11.

A beef that there are too many plays with sordid and unhealthy themes and a plea for a return to a more wholesome kind of drama is made in a report published last week by the Public Morality Council's stage plays, radio and television sub-committee.

Rev. D. F. Strudwick, chairman of the committee, complains in his annual report, "Why we should continue to be afflicted with plays presenting abnormalities and degradation in an infinity of different forms is something of a puzzle." Possibly, he suggests, it may have some relation to a prevalent belief among authors and producers that the playgoing public suffers from a fixation as regards subject matter, and prefers to wallow in mental, physical and amoral abasement.

"There may be something in that suggestion," he concludes, "but if that is the case it is high time for the public to awake out of sleep and to insist on entertainment of a more healthy kind."

The run of "The Threepenny Opera" at the Arena Stage, Washington, has been extended through June 30.

B'way Mostly Up; 'Tovarich' \$45,701, 'Little Me' 41½G, 'Loves Me' \$41,365, 'Strange' \$18,317 (6), 'Rattle' \$16,283

Broadway generally improved last week. The biggest jump, running nearly \$10,000, was registered by "Tovarich." The musical, which opened to generally lukewarm notices, has been doing nicely since using up its advance theatre party bookings. Among the straight plays, "Rattle of a Simple Man," which has been having difficulty catching on, scored the sharpest increase, with a pickup of almost \$5,000. Play of the Month Guild patronage contributed to the boost.

The only sellouts last week were "How to Succeed in Business Without Really Trying" and "Never Too Late," as "Beyond the Fringe" failed to hold its capacity pace of the previous session. The b.o. boost last week was also substantial for such entries as "A Funny Thing Happened on the Way to the Forum," "Little Me" and "She Loves Me."

"Strange Interlude," which had originally been geared to an advance sale through June 1, took the biggest d'va last week, dropping nearly \$5,000. The two-for-one merchandising of "Pajama Tops" is continuing to pay off. On the basis of business for the corresponding period last year, b. o. activity this week is likely to be uneven.

"Mr. President" closed last Saturday (8) and "Pal Joey" ended its fortnight engagement Sunday (9) at the City Center. The Center opens its two-week revival of "The King and I" tonight (Wed.). "Sound of Music" is scheduled to close next Saturday (15).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading). Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (33d wk; 261 p) (\$7.50; 773; \$34,073). Previous week, \$34,822. Last week, \$32,185.

Dear Me, the Sky Is Falling, Music Box (C) (15th wk; 110 p) (\$6.90-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$29,456 with parties. Last week, \$29,907 with parties.

Enter Laughing, Miller's (C) (13th wk; 101 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,239. Last week, \$24,178.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (57th wk; 455 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$53,014. Last week, \$58,553.

How to Succeed in Business Without Really Trying, 46th St. (MC) (87th wk; 689 p) (\$9.60; 1,342; \$66,615). Previous week, \$68,163. Last week, \$67,483.

Little Me, Lunt-Fontanne (MC) (30th wk; 233 p) (\$9.90; 1,407; \$75,801) (Sid Caesar). Previous week, \$37,147. Last week, \$41,507.

Mary, Mary, Hayes (C) (118th wk; 940 p) (\$6.90-\$7.50; 1,339; \$43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$23,985. Last week, \$25,524.

Never Too Late, Playhouse (C) (28th wk; 223 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,235. Last week, \$37,387.

No Strings, Broadhurst (MC)

(65th wk; 516 p) (\$9.20; 1,214; \$62,037). Previous week, \$32,766. Last week, \$32,260. Exits Aug. 3 to tour.

Oliver, Imperial (MD) (22d wk; 177 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$66,857. Last week, \$65,021.

Pajama Tops, Winter Garden (C) (2d wk; 12 p) (\$7.50; 1,404; \$36,000) (June Wilkinson, Richard Vath). Previous week, \$20,151 for four performances and four previews. Last week, \$19,802.

Photo Finish, Atkinson (C) (17th wk; 135 p) (\$6.90-\$7.50; 1,090; \$45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$19,825. Last week, \$21,053.

Rattle of a Simple Man, Booth (C) (8th wk; 62 p) (\$6.90-\$7.50; 807; \$34,600) (Tammy Grimes, Edward Woodward). Previous week, \$11,454. Last week, \$16,283.

She Loves Me, O'Neill (MC) (7th wk; 55 p) (\$9.60; 1,047; \$57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$38,144. Last week, \$41,365.

Sound of Music, Hellinger (MC) (180th wk; 1,435 p) (\$9.90; 1,567; \$81,500) (Nancy Dussault). Previous week, \$38,232. Last week, \$39,456. Closes next Saturday (15).

Stop the World—I Want to Get Off, Shubert (MC) (36th wk; 285 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$37,536. Last week, \$38,085.

Strange Interlude, Beck (D) (13th wk; 89 p) (\$6.90-\$7.50; 1,280; \$39,654). Previous week, \$23,245 for six performances. Last week, \$18,317 for six performances. Closes July 13.

Tovarich, Broadway (MC) (12th wk; 96 p) (\$8.20; 1,900; \$85,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$35,833. Last week, \$45,701. Moved last Monday (10) to the Majestic Theatre.

Who's Afraid of Virginia Wolf? Rose (D) (35th wk; 272 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, \$41,585. Last week, \$40,666.

Closed Last Week

Mr. President, St. James (MC) (34th wk; 265 p) (\$9.60; 1,615; \$76,958) (Robert Ryan, Nanette Fabray). Previous week, \$39,779 with parties. Last week, \$41,208 with parties. Closed Saturday (8) at an estimated \$100,000 deficit. A picture deal is being negotiated for the musical which cost about \$500,000 to produce.

Pal Joey, City Center (MC) (2d wk; 15 p) (\$4.65; 2,935; \$83,767) (Bob Fosse, Viveca Lindfors, Elaine Dunn, Kay Medford, Jack Durant). Previous week, \$36,645 for seven performances and one preview. Last week, \$39,520. Ended two-week engagement Sunday (9).

Opening This Week

King and I, City Center (MD) (\$4.65; 2,935; \$83,767) (Eileen Brennan, Manolo Fabregas, Anita Darian). City Center presentation of the last of three spring musical productions; begins two-week stand tonight (Wed.).

Scheduled B'way Preems

King and I, City Center (6-12-63). **Rehearsal**, Royale (wk. 9-23-63). **Luther**, St. James (9-25-63). **Chips With Plymouth** (10-1-63). **Here's Love**, Shubert (10-3-63). **Jennie**, Winter Garden (10-17-63). **Barefoot in Park**, Biltmore (10-23-63). **Hundred Ten**, Broadhurst (10-24-63). **Man and Boy**, Atkinson (wk. 11-11-63). **Dylan**, Plymouth (wk. 1-20-64).

Oakdale's Week Stands And Sunday Concerts

Wallingford, Conn., June 11. Oakdale Musical Theatre, under Ben Segal-Bob Hall operation, should have its most ambitious sked in its 10-year history. Season got underway June 3 with Steve Lawrence and Eydie Gorme raising the tent flaps. Full-week stands are lined up as follows:

Current, "Wonderful Town" (Gisele MacKenzie); June 17-23, Johnny Mathis; June 24-29, "Music Man" (Bert Parks); July 1-6, "Molly Brown" (Jane Russell); July 8-13, "Kiss Me Kate" (Marguerite Piazza); July 15-20, "Irma La Douce" (Genevieve); July 22-27, "South Pacific" (Betsy Palmer); July 29-Aug. 3, "Anything Goes" (Dorothy Loudon, Bill Hayes); Aug. 5-11, "Liberace"; Aug. 12-18, "West Side Story" (Anna Maria Alberghetti); Aug. 19-24, "Carousel" (John Raitt); Aug. 26-31, "Can-Can" (Patrice Munsel); Sept. 2-8, Robert Goulet; Sept. 9-15, Ethel Merman.

In addition to several of the foregoing which will offer Sunday performances, a number of Sunday attractions will be run solo. The singletons include June 16, Les Elgart Orch., Gene Krupa Quartet; June 23, Louis Armstrong; July 14, Victor Borge; July 21, Mahalia Jackson; July 28, Dave Brubeck; Aug. 25, Lionel Hampton.

Regular musicals will play to Mon.-Thurs. \$4.50 top and \$5.50 weekends. Specials will run on weekend tops as follows: Lawrence and Gorme, \$6.50; Mathis, \$6.50; Liberace, \$5.50; Merman, \$6.50; Goulet, \$6.95.

Legit Bits

Howard Atlee, newly appointed press agent for the Living Theatre, N. Y., currently presenting "The Brig," is the first member of the Assn. of Theatrical Pressagents & Managers to be employed by the off-Broadway outfit.

Claudette Colbert and Cyril Ritchard will costar on Broadway next season in an *Alfred de Ligré* Jr. production of the British comedy, "The Irregular Verb to Love." The opening of the week of Sept. 23 at an undesignated theatre is to be preceded by tryout engagements Aug. 19-31 at the Mineola (L. I.) Playhouse and Sept. 2-14 at the Paper Mill Playhouse, Millburn, N. J.

Barbara Harris has rejoined the improvisational "Second City" group at Square East in Greenwich Village.

A. Marc Leventhal has returned to New York after a year in Canada as stage manager for the Rainbow Stage, Winnipeg, and the Manitoba Theatre Centre.

Eugene Blau will stage "U.S.A.," the Paul Shyre-John Dos Passos adaptation of the latter's trilogy, during June at the Cameo Playhouse, Los Angeles.

Rains Associates, Inc., has been chartered at Albany to design and create scenery, with offices in New York. Capital stock is 200 shares, no par value.

William Ball, director of "Six Characters in Search of An Author" at the Martinique Theatre, N.Y., is the 1963 winner of the annual \$500 Lola D'Annunzio Award for "the most outstanding contribution to off-Broadway theatre."

Ronald Weyand has succeeded Dana Elcar in "The Dumbwaiter" segment of the Harold Pinter double-bill at the Provincetown Playhouse, N.Y.

Leta Bonnyne has succeeded Jean Handlik in the Broadway production of "How to Succeed in Business Without Really Trying."

Imelda de Martin will appear in "Jennie."

Enid Markey and Russell Nype have been announced as the costars for Charles E. Miller's planned Broadway production next fall of his own comedy, "Fetch Me a Fig Leaf."

Stanley Prager is to direct "The Owl and the Pussycat" which Alexander Cohen and Michael Ellis intend producing on Broadway.

Boris Kaplan, formerly director of talent and casting for Paramount Pictures in N.Y., has opened his own office in Manhattan as an independent talent and casting consultant.

'Succeed' 72G in 2d Denver Week; 'Sound' \$57,342; 'Mary' 19½G, Philly; 'Milk' \$41,137, Chi; 'Take' \$37,566, D.C.

"How to Succeed in Business Without Really Trying" climbed substantially last week in the concluding stanza of its fortnight engagement in Denver. The sock business registered by the musical was topped only by the "Camelot" take for its eighth and final week in Los Angeles. "Mary, Mary" on twofers in Philadelphia, has been climbing since its slow start.

The "Mary, Mary" company in Detroit had another good week, as did "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" in Los Angeles and "Take Her, She's Mine" in Washington. "Carousel" was big again in San Francisco and "Sound of Music" continued healthy in Philly. "Milk and Honey" slipped in Chicago and "Stop the World—I Want to Get Off" was so-so in its initial week in Frisco.

"Oh Dad" folds next Saturday (15) in L.A. and the Chicago company of "Mary, Mary" also shutters then. "Spring Thaw, '63" ended its Toronto run last Saturday (8).

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single weeks unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Mary, Mary, Blackstone (C-RS) (40th wk) (\$4.95-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$18,620. Last week, \$18,400. Closes here next Saturday (15).

Milk and Honey, Shubert (MC-RS) (2d wk) (\$5.95-\$6.60; 2,100; \$72,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$45,998 with Theatre Guild-American Theatre Society subscription. Last week, \$41,137 with TG-ATS subscription.

DENVER

How to Succeed in Business Without Really Trying, Auditorium (MC-RS) (2d wk). Previous week, \$63,904 with TG-ATS subscription. Last week, \$72,033.

DETROIT

Mary, Mary, Fisher (C-RS) (2d wk) (\$4.85-\$5.40; 1,606; \$42,500) (Pippa Scott, Biff McGuire, Michael Evans). Previous week, \$34,473 with Fisher Playgoer subscription. Last week, \$34,684 with Fisher Playgoer subscription.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (8th wk) (\$6.25-\$7; 2,670; \$85,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$84,378 with CLO subscription. Last week, \$85,914.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Biltmore (C-RS) (3d wk) (\$5-\$5.50; 1,636; \$51,000) (Hermione Gingold). Previous week, \$35,364 with TG-ATS subscription. Last week, \$34,007. Closes next Saturday (15).

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (3d wk) (\$4.80-\$5.40; 1,760; \$47,000) (Patricia Smith, Jeffrey Lynn, John Lassell). Previous week, \$15,567. Last week, \$19,415 with twofers.

Sound of Music, Shubert (MD-RS) (7th wk) (\$6.60-\$7.50; 1,878; \$74,245) (Barbara Meister, John Myers). Previous week, \$58,732. Last week, \$57,342.

SAN FRANCISCO

Carousel, Curran (MD) (7th wk) (\$6.50-\$7.25; 1,758; \$65,600) (John Raitt, Jan Clayton). Previous

week, \$65,069 with CLO subscription. Last week, \$65,078 with CLO subscription.

Stop the World—I Want to Get Off, Geary (MC-RS) (1st wk) (\$5.95-\$6.50; 1,483; \$48,500) (Joel Grey, Julie Newmar). Previous week, \$32,070, American, St. Louis. Last week, \$27,792 for six performances with TG-ATS subscription.

TORONTO

Spring Thaw, '63, Royal Alexandra (R) (10th wk) (\$3.50; 1,525; \$27,694). Previous week, \$11,761. Last week, \$9,898. Closed here last Saturday (8).

WASHINGTON

Take Her, She's Mine, National (C-RS) (2d wk) (\$4.50-\$5.75; 1,673; \$48,434) (Tom Ewell). Previous week, \$31,985 with TG-ATS subscription. Last week, \$37,566 with TG-ATS subscription.

SPLIT WEEK

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, \$34,817 for seven-performance split. Last week, \$40,001 for seven-performance split.

Set Summer Stock Sked At Allenberry Playhouse

Boiling Springs, Pa., June 11. "Harold" is the current production at the Allenberry Playhouse, now in its 15th season under the management of its founder, Richard North Gage.

The balance of the stock schedule includes "Strange Bedfellows," "Sunday in New York," "The Desert Song," "Oklahoma," "Guys and Dolls," "The Perfect Setuo," "A Shot in the Dark" and "The Champagne Complex."

Mitch Miller's Daughter To Act at Middletown, Va.

Andrea Miller, daughter of television producer-conductor Mitch Miller, will be a member of the resident company at the Wayside Theatre, a new strawhat in Middletown, Va. The renovated film house is an air-conditioned three-quarter in-the-round operation seating 299.

Larry Gleason, resident director last winter at Theatre Lobby Inc. in Washington, is producing director at the stock spot, which opens an 11-week season June 18 with "Come Blow Your Horn."

London Shows

(Figures denote opening dates)
All in Good Time, Phoenix (4-13-63).
All Square, Vaudeville (4-25-63).
Angels Fear Tread, New Arts (6-6-63).
Bed Sitting, Duke York's (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (6-8-63).
Boeing-Boeing, Apollo (2-20-63).
Doctor's Dilemma, Haymarket (5-23-63).
Domino, Lyric, H'mith (6-11-63).
Dr. M. Banks, Prince Charles (6-7-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Lock Dancers, Her Majesty's (5-17-62).
Mary, Mary, Queens (5-27-63).
Masters, Savoy (5-29-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Much Ado, Regent's Park (6-10-63).
My Fair Lady, Drury Lane (4-30-58).
Next Time, Criterion (4-22-63).
Norman, Duchess (5-20-63).
Oh, What a Lovely Royal E. (3-19-63); laid off last Saturday (8) after 82 performances and reopens June 20 at the Wyndham's.
Oliver, New (6-30-60).
On the Town, Prince Wales (5-30-63).
One for the Pot, Whitehall (8-2-61).
Peter Maxwell, New Arts (5-29-63); late night show.
Private, Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Shot in the Dark, Lyric (5-16-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Virtue in Danger, Strand (4-10-63).
CLOSED
Day of Prince, R. Court (5-14-63); closed last Saturday (8) after limited engagement of 28 performances.
Fiesta Falmenco, Piccadilly (5-7-63); closed last Saturday (8) after limited engagement of 40 performances.
Leicester Sq., Prince's Chas. (4-29-63); late night show; closed May 15 after 18 performances.
Out of Bounds, Wyndham's (11-8-62); closed last Saturday (8) after 242 performances.

SCHEDULED OPENINGS
Kelly's Eye, Royal Court (6-12-63).
Enrico, Piccadilly (6-13-63).
Six Characters, May Fair (6-17-63).
Hughie, Duchess (6-18-63).
Affie, Mermald (6-19-63).
Pickwick, Saville (7-4-63).
Brecht Season, Mermald (7-17-63).

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NOW**

Auric Sees Improved Paris Opera; Skeds Callas for 8 'Norma' Dates; Balanchine to Zing-Up the Ballet

By GENE MOSKOWITZ

Paris, June 11. Nationally owned and-operated Paris Opera, which has had its troubles lately, will finally be rewarded with a good season, according to Opera director Georges Auric. He took over last year but has been stymied until now by old contracts, difficulties of getting big foreign names, lackluster contract singers, mainly, and the many foreign dates of the few top-grade French performers.

But now he feels he has most things in better order and will offer a more solid 1963-1964 line-up. Auric recently finished a term as head of SACEM, the French ASCAP, and is devoting himself to his opera chores with only some side cleffing.

He will start next season with a remounting of Mozart's "Don Juan" with Gerard Souzay and Sena Jurinac, Sept. 27 and 29 and Oct. 5 and 7. Then an homage to Eugene Delacroix will have Arthur Rubinstein concertizing with Paul Paray conducting the orchestra Oct. 18.

Then the first more contemporary operatic move with Alan Berg's "Wozzeck," with musical direction by Pierre Boulez and staging by theatreman Jean-Louis Barault who comes over from the subsidized Theatre De France. It will do 10 shows from Nov. 29.

George Balanchine, of the N. Y. City Ballet, comes in to choreograph two ballets with the resident Opera company Dec. 18 via "Four Temperaments" and "Concerto Baroque." A few years ago Gene Kelly did a modern ballet at the Opera and the revving up of terp outlooks continues with Jerome Robbins probably next.

There will be a reprise of Saint-Saens' "Samson and Delilah" in mid-January. Mario Del Monaco will do "Othello" from Feb. 21-24 '63 and "La Tosca" from Feb. 28 through March 2. Maurice Bejart, the noted French stager and choreographer, who has been with the Belgian Theatre Royale De La Monnaie, finally gets an invite back to his home grounds to stage Berlioz's "Damnation of Faust" in late March '64.

Maria Callas is pencilled in to give eight performances in Bellini's "Norma" as of May 22, and several new ballets are also on the agenda. Auric says that the other house under his aegis, the Opera-Comique, being directed by Herve Dugardin, will also be getting new and more imposing entries.

Cimarosa's "Secret Marriage" gets an August '63 airing with direction by theatreman Louis Dureux, while Gian-Carlo Menotti's new opera "L'Homme Sauvage" (Savage Man) gets its world preem in October '63. There will be a revival of "Figaro" next December to be followed by Manuel Rosenthal's "Hop Signor" and Prokofiev's "The Angel of Fire."

So it remains to be seen if these hoary but still well attended houses, mainly by visitors and buffs, will get a freshness in operas and dance to make a dent on world opera standing which it has lost since the last war. Auric is bullish.

Cast Teddy Green In London 'Pickwick' Role

London, June 11.

What could be one of the West End's more colorful male musical-comedy roles has gone to a young performer, Teddy Green. He's signed to play Sam Weller in "Pickwick," starring Harry Secombe in the title role.

Green started as a cabaret dancer and had a role in the West End production, "Sparrers Can't Sing." He also appeared in the two Cliff Richard films, "The Young Ones" and "Summer Holiday."

"Pickwick" to be presented by Bernard Delfont, has been written by Wolf Mankowitz, will have a four-week tryout in Manchester this summer prior to London.

Eva Gabor will appear in "A Shot in the Dark" from Aug. 5-10 at the Tappan Zee Playhouse, Nyack, N.Y.

Stock Items

Michael Rennie will be making his first strawhat appearance this summer in "Wake Up Darling," in which Valerie Allen will appear.

"Purlic Victorious" opened last Monday (10) for a two-week run at the Hedgerow Theatre, Moylan, Pa., as the first of a series of summer offerings to be presented at the spot by Nemo Productions.

Mala Powers, Frank Aletter and Whitfield Connor will appear this summer at Elitch's Gardens, Denver. Jack Gurtler is the spot's producer and John Holden will direct the season's offerings.

Edmund Shaif, who's worked on Broadway as a stage manager, is house manager at the Paper Mill Playhouse, Millburn, N.J.

The one-story building in Conway, N.H., which once housed The Barnstormers, now operating in Tamworth, N.H., under the direction of Francis Cleveland, son of the late U.S. President Grover Cleveland, was destroyed recently by fire.

Tommy Brent, former pressagent for the Sombro Playhouse, Phoenix, will be ballyhooing this summer for the Tappan Zee Playhouse, Nyack, N.Y., which producer Bruce Becker will open June 27.

Keith Herrington, having returned to New York recently from London, will appear in "Around the World in 80 Days" at the Jones Beach (N.Y.) Marine Theatre this summer in the role he played in last year's tryout of the show in St. Louis and Kansas City.

M. J. Boyer, independent producer of USO shows, has joined Peter Katz as assistant. The office is currently working on the Darren McGavin-Shari Lewis package of Jack Perry's "The Indoor Sport" which is to tour the stock circuit this summer.

Nitery comedian Jackie Warner will appear in most of the shows this season at the Charlotte (N.C.) Summer Theatre. He appeared at the spot in its inaugural 1960 semester.

Constance Loux, producer-director of kiddie shows, will present three matinee offerings for moppets this summer at the John Drew Theatre, East Hampton, L.I., which begins its season of regular legit presentations June 29 with "Finian's Rainbow."

Dodie Goodman, Billy Gray and Rex O'Malley in "Life With Father" will be the July 16-Aug. 11 offering and Jules Munshin in "Take Her, She's Mine" will be the Aug. 13-Sept. 8 entry at the Red Barn Theatre, Northport, L.I., which is currently presenting Eddie Bracken and Gray in "Come Blow Your Horn."

Lonny Chapman will appear in "Take Her, She's Mine" and "A Shot in the Dark" this summer at the Cecilwood Theatre, Fishkill, N.Y., which begins its season July 2 with "The Music Man."

"Carnival," with Marcia King, Robert Brooks and Joan Kibrig, opened the season last Monday (10) at the Musicarnival, Cleveland.

Reginald Gardiner and Maria Karnilova will appear with Nancy Dussault and David Wayne in the Broadway-bound "Apollo and Miss Agnes," debuting in August at the State Fair Music Hall, Dallas.

Fay DeWitt will play the title role in "The Unsinkable Molly Brown" from June 11-16 at the Lambertville (N.J.) Music Circus.

The Los Angeles Summer Playhouse opens June 25 with John Vivyan in "The Rainmaker."

Doctorate for Eddie

Providence, June 11.

It's Dr. Eddie Dowling to the home state at last, as Providence College honored Rhode Island's native (Woonsocket) son with an honorary degree at Commencement exercises Tuesday (4). Though Dowling has received a total of 16 honorary degrees, this is the first from a Rhode Island College.

The citation hailed him as the "universally recognized dean of the American theatre."

Baird Puppeteer Group Leaves for Soviet Tour

Puppeteers Bill and Cora Baird planned last Monday (10) for a nine-week State Dept.-sponsored tour of the Soviet Union. They took their eight-year-old daughter and 7,000 pounds of puppets and scenery. The tour, part of the U.S. Cultural Exchange Program, will start next Friday (14) in Tbilisi, with performances in Yalta, Sochi, Moscow and Leningrad to follow.

The Bairds, who'll present the musical, "Davy Jones' Locker" in Russia, will cap the tour with an Aug. 9 television appearance in Moscow. Their company for the five-city trek will include Frank Sullivan, Franz Frazkas, Carl Harms, Stephen Arnold, Bob Brown, Emil Maurer and Tony Urbano. Olaf Grobeo will be company manager. Following the Moscow telecast, the Bairds will do research in Prague, Budapest, Vienna, Salzburg and Munich, prior to vacationing in Lausanne.

The Bairds toured India, Nepal and Afghanistan for 15 weeks last year, also under State Dept. auspices.

Opera Reviews

The Rake's Progress (Opera-Comique, Paris)

Paris, June.

Herve Dugardin, the new boss of the Opera Comique, after only a couple of months at the helm, makes his first bid for attention via a new production of Igor Stravinsky's difficult opera, "The Rake's Progress" (called "The Libertin" in its French version). It is a curious choice, for many reasons, the Auden book not lending itself very easily to French verbiage. Also, Stravinsky, as a composer, has moved on considerably since 1951, when he composed this work. It seems less disciplined, more chaotic, than his more recent works. But most of all, of course, the difficulty is to accept this sort of modern music at all in the ancient confines of a theatre like the Opera Comique, which is still haunted by thousands of Mimis and Carmens.

It is not a good show, it is not a successful staging, but it makes its point. Dugardin feels that the Opera Comique cannot continue as a stepchild, a minor league opera house in a big city. For too many years it has made do with whatever the Paris Opera didn't want. Now, Dugardin says, he wants to veer its repertoire towards more "new" or "new school" works. But he will have to find better singers than he found for this first time effort. And Manuel Rosenthal in the pit, is very ardent, very calisthenic, but not very convincing. Kauf.

Rigoletto

With Roberta Peters (Vienna Stotoper)

Vienna, June 4.

Roberta Peters, Bronx born coloratura from Met Opera won Vienna's opera buffs with her second act in "Rigoletto." Both her voice and pettily charming appearance were remarked. Also American's nerves of iron, since she showed not the slightest nervousness before one of world's "toughest" standing row audiences. Winning these 300 musical experts—the fourth gallery is the most severe—instantly, is a feat not often accomplished. Especially not in the role of Gilda, for which Verdi wrote a technically very difficult part. Ovation she got.

Herbert von Karajan is progressing in integration better than Kennedy. Karajan's integration is of casts between mainly Milan, Paris and Berlin into one ensemble company. Thus the Vienna opera habitue is not surprised to find Giuseppe Zampieri as Duke of Mantua (good), Aldo Protti as Rigoletto (good).

Francesco Molinari-Pradelli directed the international ensemble. Settings and technical details were okay. Maas.

Royal Ballet, \$117,110

Toronto, June 11.

With terrific gross of \$117,110 for eight performances at the O'Keefe Centre here, Britain's Royal Ballet had sold out for all but Saturday evening and Sunday matinee performances.

Standees prevailed most times.

Repertory Review

King Lear

Stratford, Conn., June 9.

American Shakespeare Festival revival of drama in two acts, by William Shakespeare. Staged by Allen Fletcher; scenery and costumes, Will Steven Armstrong; lighting, Tharon Musser; music and songs, Conrad Susa. Features Morris Carnovsky, Philip Bosco, Patrick Hines, Rosemary Murphy, Carrie Nye, Lester Rawlins, James Ray, Douglas Watson. Opened (matinee) June 9, '63, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$5.50-\$6.25 top.

Philip Bosco Earl of Gloucester Patrick Hines Edmund, Bastard son of Gloucester

Douglas Watson

Rosemary Murphy

Carrie Nye

John Devlin

Tom Sawyer

Terence Scammell

Paxton Whitehead

John Mulligan

James Ray

Nicholas Martin

Donald Gantry

Miller Lire

Gedde Smith

Richard Mathews

Harold Cherry

Lester Rawlins

Robert Benedict

Frank Converse

David Byrd

Gedde Smith

Harold Cherry

Josef Sommer

Miller Lire

Bob Bauer

Donald Briscoe

Richard Carroll

Todd Drexel

Jack Erthal

David Grimm

William Jacobson

Charles Lowry

James McDonald

Stuart Michaels

Gene Nye

Keith Perry

Leonard Raymond

Alex Rossman

Elaine Sulka

Norman Taffel

James Tripp

Morris Carnovsky is better than competent, but considerably short of great. Presumably due partly to Allen Fletcher's staging, since the same effect is notable in the overall performance, the playing lacks variation of tone during the long middle portions of the drama. There's little modulation and change of pace, and the continual roaring becomes monotonous, particularly in those always-trying mad scenes during the tempest on the moor.

It's hard to have much sympathy for Lear in the opening scenes, since he's not merely a foolishly doting father, but so vain and utterly lacking in plain horse sense as to be taken in by the flattery of his conniving daughters, and scorns the sincerity of his devoted youngest child. Carnovsky gets through these passages quite well, on the whole, but lapses into the general bellowing level of the middle scenes.

In the final moments, however, he is genuinely impressive and moving. Basically, the difficulty is that Lear calls for an outstanding and perhaps even a great actor, as well as a magnetic stage personality, and Carnovsky lacks quite that virtuosity or stature.

Rosemary Murphy gives a fine performance as the subtly vengeful eldest daughter, Goneril, achieving emphasis with restrained force and subtle projection of her excellent voice. Carrie Nye is convincingly savage as the venomous second daughter, Regan, though she tends to be somewhat shrill and gives the impression of straining slightly.

Anne Draper is excellent as the loving youngest girl, Cordelia, making her slight voice an asset by her warmth and expressive tone. Her quietly touching portrayal is a vital factor in the poignance of the final scenes.

Philip Bosco is admirably direct and clear as the loyal Earl of Kent, Patrick Hines is eloquently low-keyed as the pathetic Earl of Gloucester, Nicholas Martin is effectively jackall-like as a hatchet-man for Goneril, James Ray gives a clear reading of the role of the framed but steadfast Edgar, Douglas Watson is suitably oily as the villainous Edgar, Lester Rawlins is acceptable in the inevitable Shakespeare creation of a wise but pathetic court jester, and John Devlin and Tom Sawyer are plausible as the senile monarch's henpecked sons-in-law.

This version of "Lear" runs more than three hours, including a single intermission. It seems uncomfortable long at times, but at least has the merit of improving toward the end. As an exhibit of the Festival's new policy of having a real permanent company, it's an impressive show. It's hardly likely in a popular-draw for entertainment-seeking extroverts, but it should be rewarding for serious drama addicts. Hobe.

Touring Shows

* Figures cover June 9-23

Camelot—Opera House, S.F. (June 10-22). How to Succeed in Business Without Really Trying (2d Co.)—Curran, S.F. (June 10-22).

Mary, Mary (2d Co.)—Blackstone, Chi. (June 10-15, closes).

Mary, Mary (bus-truck)—Forrest, Philly. (June 10-22).

Mary, Mary (4th Co.)—Fisher, Det. (June 10-22).

Milk and Honey—Shubert, Chi. (June 10-22).

My Fair Lady (bus-truck)—Spitt-week stands (June 10-15); Oakland (Cal.) Auditorium (June 17-22).

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad—Biltmore, L.A. (June 10-15, closes).

Sound of Music (2d Co.)—Shubert, Philly (June 10-15); National, Wash. (June 17-22).

Stop the World—I Want to Get Off (2d Co.)—Geary, S.F. (June 10-22).

Take Her, She's Mine—National, Wash. (June 10-15); Blackstone, Chi. (June 17-22).

Australian Shows

(Week Ended June 8)

(Figures denote opening dates)

ADELAIDE

Woman in Gown, Her Maj. (5-21-63).

MELBOURNE

Cat Tin Roof, Emerald Hill (5-8-63).

King and I, Princess (12-22-62).

Look After Lulu, St. Martin's (5-15-63).

Man to Dinner, Russell St. (3-6-63).

Sail Away, Her Majesty's (5-24-63).

Show Boat, Tivoli (5-15-63).

Come A'Waizing, Comedy Co. (5-63).

NEWCASTLE

Sound of Music, Victoria (5-22-63).

SYDNEY

Do You Mind, Philip (5-10-63).

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OPENING IN NEW YORK FALL, 1964 A MUSICAL COMEDY DRAWN FROM RICHARD ALDRICH'S BIOGRAPHY OF GERTRUDE LAWRENCE	"Mrs. A"	BOOK BY Sam & Bella Spewack MUSIC AND LYRICS BY Cole Porter ADDITIONAL MUSIC BY Bart Howard

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Jennie" (MC). Producer, Halmar Productions and Cheryl Crawford (25 W. 54th St., N.Y.; LT 1-8880). Auditions for Equity dancers this Thurs. (13), females at 11 a.m. and males at 2 p.m., open call for tenors at 1 p.m., all at the 54th St. Theatre, N.Y.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y.; BU 8-2500). Male and female teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.; RI 9-4056). Available parts: leading man, 30s, fast-talking con man; female, late 30s, sweet, phony; female, 45-50, Billie Burke type; male, middle-aged, German film director; female, 20s, dark beauty; young men and females, 18-26, good-looking. Mail photos and resumes c/o above address. Do not phone or visit. Interviews will be held late in June.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McCane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N.Y.; PL 2-5640). Jerry Douglas is accepting photos and resumes c/o above address from Equity male and female dramatic performers for the 1963-64 season, which will tour the U.S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"This Was Burlesque" (MC). Producer, Michael F. Iannucci (c/o Casino East Theatre, 189 2nd Ave., N.Y.; YU 2-6611). This production stars Sally Rand. Auditions for AGVA female dancers who sing and are experienced in jazz, ballet and tap, and a blonde, chubby chorus girl with good sense of comedy, every Wed. at 5 p.m., at the Casino East Theatre, c/o above address.

"West Side Story" (MD). Producer, Ben Segal (c/o Lenny Debin, 140 W. 58th St., N.Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhats, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address. Auditions for Equity dancers tomorrow (Thurs.), men at 10 a.m. and females at 12 noon; open call dancers: men at 2 p.m. and females at 4 p.m.—All at Showcase Studio, 950 Eighth Ave., N.Y.).

STOCK

BEVERLY, MASS. North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applica-

tions to managing director at the theatre.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 8500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic straw-hat season. Send photos and resumes to above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"School's Out" (Kid Show). Producer, John Gleason (354 W. 45th St., N.Y.; CI 5-2780). Available parts: boy, 10-12, tv or theatre experience, versatile, all-round performer; male, 18-21, tv or theatre experience, play piano or organ. Phone above number for interview appointment.

Films

"Headlong" (D). Producer-director, Stan Russell (245 W. 55th St., N.Y.; JU 6-6250). Available parts: man, about 35, tall, lean, virile; Mail photos and resumes c/o above address.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for female ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N.Y.; UN 6-0797). Available parts in new revue: ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and female revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Whittaker Exits Aud

Rochester, N.Y., June 11. Kevin Whittaker, director of the return to the hotel business. His salary was \$12,431. Previously he managed Rochester Treadway Inn.

Paul F. Morris, chairman of the War Memorial Commission, said he will take some time in picking a successor. Use of the building is slow during the summer. Nelson Boehler, assistant engineer, aided by Lester Pollock, consultant, will handle it in interim.

Lerman-Chernuck Return To Corning (N.Y.) Spot

Corning, N.Y., June 11. Omar K. Lerman and Dorothy Chernuck will open their 13th season June 25 as co-producers of the Corning Summer Theatre. Hal March in "Come Blow Your Horn" will be the initial offering of the stock schedule of musicals and straight plays in the 600-seat playhouse, which is owned by the Corning Glass Co.

A feature of the season will be the engagement of the Western Theatre Ballet of England, immediately following its first U.S. appearance at Jacob's Pillow, Mass.

Legit Financing

Continued from page 1

study last month, stemming from complaints by theatrical investors. The beefs by legit backers have been going to Special Asst. Attorney General David Curran, head of the Real Estate Bureau. In 1957-58, the bureau conducted an investigation of real estate syndications, often financed, as is the case with legit ventures, by limited partnerships. That inquiry resulted in the passage of a law regulating the realty syndications.

The bureau's knowledge of limited partnership financing was the reason given for its selection to conduct the theatrical inquiry covering such complaints from investors as "lack of adequate information" in the initial phases of financing a project, failure on the part of producers to "report adequately on income and expenses" and "difficulty in obtaining verification of producers of actual expenses."

A thorough investigation of money-raising techniques and practices in legit is planned by Lefkowitz so he can consider recommendations for new legislation. Besides Broadway and off-Broadway, the investigation will include locally-made theatrical and television films. Limited partnership financing, incidentally, is regulated by the Securities & Exchange Commission.

It's figured the investigation will make the raising of coin for Broadway ventures harder for new producers than established managers with steady backers. Off-Broadway producers will presumably also have a more difficult time because of the inquiry, but in that area relations and friends of those involved in productions are responsible for a great deal of the financing.

Most of the established producers, notably David Merrick welcome the inquiry. Arthur Cantor, on the other hand, views it as a move to get the State Liquor Authority off the front pages. Richard Rodgers' attitude is that the investigators should more properly look into ticket scalping.

Herman Levin, president of the League of N.Y. Theatres, the Broadway producer and theatre owner organization, promises that the group will cooperate with the Attorney General in any way it can.

The preliminary report to Lefkowitz, which disclosed "surprising" financing practices, said "More than a small number of producers" had used funds in violation of agreements and, in some cases, these actions "created a financial situation inconsistent with the terms of the securities offering to public and may have resulted in unnecessary loss of funds."

Accounting procedures whereby auditors do not verify their statements are among other matters referred to in the report. During the past season, there have been instances where backers have threatened legal action against a producer for folding a show shortly after its Broadway opening and where a producer was publicly rapped by his partner for closing a show during its pre-Broadway tryout. However, in such cases it was the producer's judgment being attacked, not his financial practices.

In general, the attitude of Broadway producers and theatre owners appears to be that while the Attorney General's probe is likely to scare off some already jittery potential legit investors, it may have the long-range benefit of chasing a few petty chisellers out of the business and possibly strengthen backer confidence in the remaining managements. It's assumed that none of the established producers will be affected in the investigation.

Shubert Alley Shorts

Richard Haldi, of Athens, O., writes to inquire if Richard Rodgers is setting a record this spring with six of his musicals on the boards in New York? The shows are "The Sound of Music" and "No Strings," both regular Broadway productions; "Oklahoma," "Pal Joey" and the upcoming "King and I," revivals at the City Center, and "The Boys from Syracuse," an off-Broadway revival. Rodgers wrote both the score and lyrics for "No Strings," while the late Oscar Hammerstein 2d was the lyricist for "The Sound of Music," "Oklahoma" and "King and I," and the late Lorenz Hart provided the lyrics for "Pal Joey." Anyway, the lineup is believed to be a record for any composer, just as Rodgers is figured to exceed any other composer in history in the number of performances on radio and tv.

When Claudia Cassidy panned the production of "Macbeth" as the opening item in the repertory of the Guthrie Theatre, Minneapolis, director Tyrone Guthrie was quoted as commenting, "I am cheeky enough to believe that I know more about Shakespeare than Claudia Cassidy." The remark was widely quoted, not only in the local papers but in Newsweek mag, apparently on the ground that it was a crusher of logic. The question of relative knowledge of Shakespeare is irrelevant, for presumably numerous professors of English are more erudite on Elizabethan literature than Miss Cassidy is, and probably few could qualify as drama critics, let alone as her equal. The Chicago Tribune review in question was an estimate of a performance and production, not a treatise on Shakespeare. As the old saw goes, "You don't have to be able to lay an egg to recognize a bad one."

How to alienate the theatregoing public (at a \$9.60 top): Immediately after last Thursday night's (6) performance of "Mr. President" at the St. James Theatre, N.Y., an attendant told a femme patron on the way to the powder room to "hurry up" because the house was about to close, and then tried to prevent several other women from following the first. Broadway producer David Merrick won the 25th annual Barter Theatre (Abingdon, Va.) Award, and selected a young actor and an actress to work at the stock spot this summer.

"The American Bell," a patriotic pageant has reopened for a second summer run at Independence Hall, Philadelphia, with revisions by author Archibald MacLeish and composer David Amram. A new work with a patriotic theme is being readied for the same spot next year: T. Edward Hambleton is producer of the project, with Fred B. Vogel as general manager.

The Sardi's bar clientele is betting on 10, possibly 12, shows to span the summer on Broadway. The candidates are "Beyond the Fringe," "Dear Me, the Sky Is Falling," "Enter Laughing," "Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Never Too Late," "Oliver," "Stop the World—I Want to Get Off" and "Who's Afraid of Virginia Wolfe?" The maybes are "She Loves Me" and "Tovarich." Anyway, that's the lineup generally favored.

Shows Abroad

The Doctor's Dilemma

London, May 24.

Tennent Productions & Alexander H. Cohen revival of a comedy in three acts (five scenes), by Bernard Shaw. Staged by Donald McWhinnie; decor, Motley; lighting, Joe Davis. Features James Donald, George Pravda, Liam Redmond, Moray Watson, Wilfrid Hyde White, Anna Massey, Brian Bedford. Opened May 23, '63, at the Theatre Royal, Haymarket, London; \$35.00 top.

Redpenny Nicholas Courtney
Emmy Madge Brindley
Sir Colenso Ridgeon James Donald
Leo Schutzmacher George Pravda
Sullen Liam Redmond
Cutler Walpole Moray Watson
Sir Ralph Bloomfield Bonington
Wilfrid Hyde White
Dr. Blenkinsop Peter Howell
Jennifer Duodet Anna Massey
Minnie Thwinn Pamela Ruddock
Dona Brian Bedford
Newspaper Man Philip Grout
Mr. Danby, Walter Daniel Thorndike

Played with the elegant style of this revival of "The Doctor's Dilemma," George Bernard Shaw is not likely to be considered stuffy or passe. His pungent wit shines brightly in this commentary on the confused ethics of the medical profession. The question of whether it is better to save the life of a brilliant artist who personally but unprincipled or of a man who is moral but without productive or creative talent provided the brilliant Irishman with material for fascinatingly humorous, illuminating debate.

Donald McWhinnie's deliberate staging production allows the author free rein, and the playing sparkles, although there were some missed cues opening night and some of the individual performances seem to lack the customary Shavian flavor.

Wilfrid Hyde White, for instance, gives a virtuoso performance of professional one-upmanship, but is unmistakably himself rather than the character of the dedicated and somewhat pompous Bonington. James Donald's Sir Colenso Ridgeon is at times too rigid and austere, but Brian Bedford does splendidly with the role of the consumptive artist, and Liam Redmond and Moray Watson offer effective portrayals of Cullen and Walpole.

Anna Massey has charm, poise and warmth in the tricky part of the unscrupulous artist's devoted, humorless wife. Madge Brindley is a formidable Emmy and there are capable lesser performances by Peter Howell, Pamela Ruddock, George Pravda, Nicholas Courtney,

Philip Grout and Daniel Thorndike.

Following its London run, "Dilemma" will follow the pattern of Tennent's 1961-62 revival of "The School for Scandal" by playing Broadway and several American key cities under Alexander H. Cohen's sponsorship.

The Season at Sarsapilla

Sydney, May 23.

J. C. Williamson, Ltd. & Elizabethan Theatre Trust presentation of drama by Patrick White. Staged by John Tasker. Stars Doreen Warburton; features Leslie Dayman, Lorraine Bayly, Cliff Neate. Opened May 22, '63, at the Royal Theatre, Sydney.

Brought to Sydney, possibly as a test of public reaction to slum drama, "The Season at Sarsapilla" is an almost unbelievably trashy piece by native playwright Patrick White. It's a story of filthy life in suburbia, and has enough gutter language to supply a dock workers' brawl.

There are suicides, seductions, a character whose job is cleaning outdoor toilets, and assorted references to sex—canine as well as human. The Australian idiom would alone probably rule out the show for the U.S. and maybe England, but perhaps there'd be a market in handbox-size theatres in Down Under cities.

The play was first presented at the Arts Festival in Adelaide. The acting by the home grown cast is adequate. Rick.

Off-Broadway Shows

(Figures denote opening dates)
Along Came Spider, Mermald (5-27-63).
Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Desire Under Elms, Circle (1-8-63).
Fantasies, Sullivan St. (5-3-60).
Importance Ernest, Mad. Ave. (9-25-63).
Month in Country, Maiman (5-28-63).
Pinter Plays, Provincetown (11-28-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan. Hus (6-4-62).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).
Verby Plays, Pocket (5-8-63).
CLOSED

B. Fenstermaker, Sher. Sq. (9-17-62); closed last Sunday (9) after 304 performances.
Daisy Miller, Phoenix (5-27-63); closed last Sunday (9) after 17 performances.
Chloroform, Gate (6-5-63); closed last Saturday (8) after five performances.
SCHEDULED OPENINGS
Cage, York (6-13-63).
Tour de Four, Writer's Stage (6-18-63).
Antony & Cleo, Delacorte (6-20-63).

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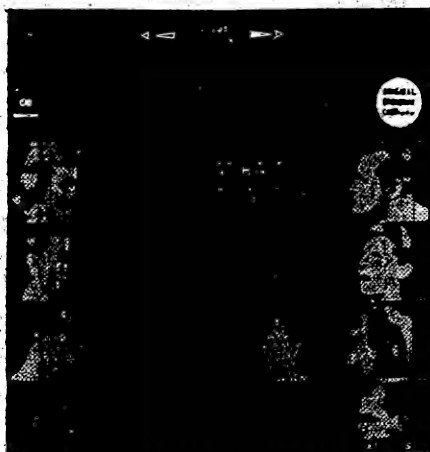
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BERT WEEDON

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PIER PAVILION

"SHOW TIME"

HARRY WORTH

EDMUND HOCKRIDGE

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Publishing Stocks

(As of June 11, closing)

Allyn & Bacon	21 3/4 - 1 1/4
American Book (AS)	44 1/4 - 2
Amer. Book Strat. (AS)	5 3/4 - 1 1/4
American Heritage (OC)	5 1/2 - 1 1/4
Book of Month (N.Y.)	21 1/8
Conde Nast (N.Y.)	9 3/4 - 3 1/4
Cowles (OC)	12 1/2 - 1 1/4
Crowell Collier (N.Y.)	17 3/4 + 3 1/4
Curtis Pub. (N.Y.)	6 7/8 - 1 1/4
Ginn & Co. (N.Y.)	28 - 1 1/4
Grolier (OC)	50 + 1
Grosset & Dunlap (OC)	12 3/4 - 1 1/4
Harcourt Brace (N.Y.)	33 1/2 - 1 1/4
Hayden Pub. (OC)	4 3/4 + 5 1/4
Hearst (OC)	25
Holt R&W (N.Y.)	32 1/4 + 1 1/4
L.A. Times-Mirror (OC)	36 1/2
Macfadden Bartell (AS)	3 3/4 - 1 1/4
McCall (N.Y.)	27 1/8
McGraw-Hill (N.Y.)	27 1/2
Meredith Pub. Co. (OC)	24 1/4 + 1 1/4
Nat'l Per. Pub. (OC)	9 5/8 + 1 1/4
New Yorker (OC)	99
Pocket Books (OC)	6 1/4 - 1 1/4
Prentice Hall (AS)	30 1/2 - 3 1/4
Ran'm House (N.Y.)	9 3/4 - 1 1/4
Scott Foresman (OC)	25 3/4
H. W. Sams (OC)	31 1/2
Time Inc. (OC)	84 - 3 1/4
Universal Pub. (OC)	5 1/8 - 1 1/4
Western Pub. (OC)	23 1/4 + 1 1/4
World Pub.	14 3/4 + 2 1/4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

John Mills Joins Board Of London Theatre Firm

London, June 11.

John Mills has joined the board of Associated Rediffusion Theatrical Productions, which holds the licence of the St. Martins Theatre, and thus joins two other show business directors of the same company, Richard Attenborough and Ben Lyon.

Chairman of the company is Capt. T. M. Brownrigg, general manager of Associated Rediffusion and the joint managing directors are B. A. Meyer and E. G. Derlington.

Kirby-Dare Ready B'way Production of 'Purposes'

Thomas Kirby and R. Gordon Dare are partners in a prospective Broadway production of a farce of English origin, "Cross Purposes," by Archie Rade. The play was previously committed to Peter Haddon for a London production, but the project ended with his death.

"Cross Purposes" is a six-character, one-set show which Kirby-Dare budgeted two years ago at \$75,000. With the rights now clarified, the producers plan to proceed with casting and road break-in bookings.

Kirby was an associate of the late Pat Casey, of Keith-Albee renowned for 40 years.

Alvina Krause

Continued from page 61

Russian Tea Room, N. Y. Heston will plane from Hollywood to be present and Walter Kerr, N. Y. Herald Tribune drama critic and also one of her former students, will also attend.

See Feud Responsible

Chicago, June 11.

The sudden dismissal of Alvina Krause, associate professor of dramatics at Northwestern Univ. and considered to be the molder of the school's topflight drama department, is attributed here to academic politics. Miss Krause, 67, was asked two years ago to stay on past the mandatory retirement age of 65, on the basis that the rule had been suspended for her and that she could choose the time of her leaving.

However, there was no written agreement, and a staff member reveals that there have been personal and professional clashes between Miss Krause and another member of the department within the past year, and eventually a serious factional rift within the department. Miss Krause has been with the department 32 years.

Reached at her home, Miss Krause declined to comment on the reported intermural infighting. She says she is booked for a number of lectures and will continue teaching and advisory work in Chicago.

Literati

Kaufman On Hawkins

Paris.

Editor, VARIETY:

You asked me to write you a review of "Hawkins of the Paris Herald," a book written by Eric Hawkins, with assist by Robert Sturdevant (Simon & Schuster; \$5.95), and this is to tell you that I cannot do such a thing. Hawkins was my boss when I was a reporter on the Paris Herald about 30 years ago and I spent three years being scared to death of him. And I am still scared. Now, don't tell me, "How can you be scared of a nice little guy like Hawkins?" because you don't know, you just don't know, what torture it is to work for an editor who is always pleasant and kind and thoughtful, who never bawls the hell out of you, who never lets you know what he is really thinking . . . except, of course, when you ask for a raise.

Let me tell you about this guy Hawkins. He was the managing editor of the Paris Herald for 36 years, about half of which time he had a boss named Laurence Hills, as tough and difficult a man as ever lived. All of us who worked on the Herald knew that Hawkins had a hard time under Hills, that Hills frequently made life a misery for Hawkins, but here comes this book in which Hawkins tells "all" and he manages to find nice words for and about Hills. In fact, if I were reviewing this book for you, which I'm not, I would be inclined to say that the thing that stands out in this book is how clearly it proves that Hawkins was and remains "a good guy," with a fabulous understanding of this strange species, the "American newspaperman."

Cover description says it is the memoirs of Eric Hawkins, but "memoirs" means there should be some hot stuff inside about breads and such. Nothing doing. All that Hawkins talks about in the book is his job and his paper. Yeah, his paper. It was started by James Gordon Bennett, it passed into the hands of Frank Munsey, then Ogden Reid bought it, and it is now owned and operated by Jock Whitney. But Eric Hawkins always ran it, until a couple of years ago, when he retired.

On the cover it also says that the Paris Herald was or is the "wackiest, best-known American newspaper published abroad." This is not true. It is surely the best-known and it is certainly the most successful, but it is not and never has been "wacky." In fact, this is one of the reasons I don't want to review this book for you. I sweat blood trying to make the paper wacky. So did Elliott Paul and Vince Bujega, Spencer Bull, Ned Calmer, Henry Cavendish, Larry Dame, Lee Dixon, Allan Finn, Martha Foley, Whit Burnett, Ed Haffel, Morris Gilbert, Jack Iams, John Hewlett, Evea Brown, Jim Lardner, Herb Kupperberg, Jack Pickering, Tommy Wilhelm, Al Laney, Lee McCordell, Artie Ray, Bob Sage, Allan Updegraff, Bill Shirer, Rex Smith, George Buchanan, Johnny White, Marty Sommers, Charles Wertenbaker, Howard Whitman, I can't remember all the names. Neither does Hawkins. He talks about almost all of them, forgetting some that I remember and listing some that I've forgotten. Which is only natural.

But the thing is that all these good people tried to make the paper wacky. And do you know who stopped us? Eric Hawkins, that's who. The paper always came out. And it was always well edited and sober.

Talking about wacky papers, there was the Paris edition of the Chicago Tribune. Now, that was a dilly. That was where all sorts of strange and curious stuff managed to get into print and where the management had frequent headaches because of the staff escapades. And Hawkins tells about some of that. Also he tells us about another wacky paper, the Paris Times, which he scoffs at as being run by Englishmen and being English in editorial approach. Which is right, too. No one except an Englishman has the right to sneer at English newspapers and Hawkins was born an Englishman. We all kidded him about that, about his "accent" and all, but the fact remains that he was more American than any of us, when it

came right down to the business of editing an American paper.

If I were reviewing it, I'd say that there's a lot of good stuff in this book. It's a newspaperman's book about a newspaper. It touches a little on history and a little on politics and it spans about 50 years of news-making without trying too hard. But mostly it's about people, and that's the part that is best. If you find a guy to review the book for you tell him this. Tell him not to skip the stuff about Sparrow Robertson, a goofy illiterate whom a lot of guys loved. And about Elliott Paul, a goofy literate who drove a lot of guys nuts. But they loved and/or respected him. And about Art Buchwald, who found fame and fortune on the paper, much to the astonishment of its editors. (And himself.) Another reason I won't review this \$5.90 volume is that it messes up my name, which is—

Wolfe Kaufman.

CHATTER

Simon Michael Bessie, president of Athenaeum, leaves tomorrow (Thurs.) for a week's holiday at his place on Nantucket.

Veteran N.Y. Times staffer Herbert Mitgang has been promoted to the paper's editorial board. His associates feted him with a party at Sardi's, N.Y., last week.

Carl Sandburg will be a guest of Tampa's U. of South Florida June 25, to participate in the "Meet the Author" series and present readings from his works.

Anita Loos' autobiography will be published by Viking Press late in 1964, tracing her career which began in the 1890s when she first appeared in stock through her scripting for David W. Griffith and on into the "Gentlemen Prefer Blondes" days through to her "The King's Mare." Latter was written for Carol Channing, to be produced next fall.



BILL MARTEL
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THE OBSERVER WEEKEND REVIEW, JUNE 2, 1963

Manhattan set to music

THEATRE

by KENNETH TYNAN

THE rural breakthrough in American musicals took place in 1943 with the opening of "Oklahoma!" The urban breakthrough—the first organised attempt to sum up Manhattan life in terms of dancing, words and music—occurred in the following year, when a Jerome Robbins ballet called "Fancy Free" was transformed into a Broadway show entitled **On the Town** (Prince of Wales), with a score by Leonard Bernstein and a libretto by Betty Comden and Adolph Green. "Oklahoma!" reached us in 1947, but we have had to wait almost 19 years for "On the Town."

It was worth it. This is the spawning-ground of all the great big-city musicals, from "Guys and Dolls" to "How To Succeed In Business," and in many respects it surpasses its offspring. It easily overshadows the film version, which I now recognise as a bloated distortion of the lean, athletic original.

A day's leave

The plot is simple and classic: three sailors, on leave in New York

for a day, ransack the city in search of a girl whose picture they have seen in a subway advertisement. One of them is entrapped by Brunhilda Esterhazy, a rapacious lady cab-driver, hungrily played by Carol Arthur; another runs into a female anthropologist (Gillian Lewis) whose hobby is erotic field-work; and the third meets the subway queen herself, only to lose her for most of the evening because she is ashamed to admit that she earns her living as a belly-dancer on Coney Island.

The three strands of action are welded together by unity at the top; movement, music, words and décor all speak with one voice, expressing a common attitude towards New York as a brittle, inconstant mistress whom you may deplore but can never leave. Miss Comden and Mr. Green, the wordsmiths, have since written several tongue-in-cheek musicals in praise of Manhattan, such as

"Wonderful Town" and "Bells Are Ringing"; but they have seldom matched the elastic exuberance of "New York, New York," the contrapuntal wit of "Come Up To My Place," or the rueful nostalgia of "Some Other Time."

Real dancing

As for Joe Layton's choreography (he also directed), it animates the theme and electrifies the cast; the whirling nervous tensions of metropolitan life have rarely been so memorably embodied. At last, real dancing has returned to show business—after how long an absence! Mr. Layton's balletic visions of Times Square and Coney Island would tax the supplest limbs in Covent Garden.

The show ends as it begins: three new sailors burst ashore with a day to spend in the city, thus completing a perfect dramatic circle. I see that I have omitted to mention Elliott Gould, Franklin Kiser, Don McKay and John Humphry, as well as Andrea Jaffe, the lithe and eager *ingénue*. They are all audaciously good. And Mr. Bernstein's score, quite apart from its inherent splendours, contains no reprises.

H. M. Tennent Ltd., with Roger L. Stevens & Oliver Smith Production

"ON THE TOWN"

Currently

Prince of Wales Theatre

LONDON

Broadway

Lewisohn Stadium 7-weeks open-air concerts (with beer) series starts June 2.

Composer Fredrick Loewe ("My Fair Lady," "Brigadoon," etc.) in N.Y. Hospital for surgery.

Elmer Weiner returned to his post at Brooklyn Academy of Music after facial muscle surgery at Mt. Sinai.

H. V. (Hans von) Kaltenborn, possibly the surviving dean of air commentators, now retired, hits 85 next week.

Irving Maas, Motion Picture Export Assn. v.p. covering the Asian beat, expects to spend the summer in Gotham.

Mr. and Mrs. Clyde Harris (he's the Waldorf-Astoria banquet manager) marked their 25th wedding anni last week.

Vet comedian Phil Baker, married to a Danish girl, hospitalized in St. Luke's, in Copenhagen, where he has been long resident.

Nancy and Jo Ranson auditioning Mayan archeology in old Mexico (Yucatan); part vacation, part of Mrs. Ranson's artistic pursuits.

RCA exec Frank M. Folsom to Rome today (Wed.) on RCA Italiana business of which he is the homeoffice rep on the board of the foreign affiliate.

Tenor Richard Tucker of Met to become father-in-law Aug. 25 when his medical student son, David, marries nursing student Lynda Barbara Schwartz.

A try for eight weeks on main stem, exceptional for puppets, will be undertaken Sept. 29 when the Obstrisov troupe from Soviet Russia opens at the Broadway Theatre. Under Huruk.

Harry Minoff, prop. of Leeds Clothes, longtime theatrical outfitters on VARIETY Street, now reping the who'sale house of Andrew Pollack Co.

Sam Levenson, now a veepee of Hoffman Beverages, entertained Banquet Managers' Guild seminar last week at the Waldorf-Astoria when they needed it most—following discussion of the new tax laws.

Jennie Grossinger, who's booked 'em all at her famed hostelry in the Castskills, "went on" with George Jessel over the weekend—in a salute to Margie Cantor—reading one of the poems from his new book, "Halo Over Hollywood." Says the comedian "Jennie became so stagestruck we couldn't get her off."

Singer Frances Langford, now wife of the boat manufacturer Ralph Evinrude, ringsiding tonight (Wed.) with a large party at the Latin Quarter for former partner Jerry Colonna's opening. She's also hosting a cocktail party tomorrow (Thurs.) aboard the Evinrude yacht. The "Chanticleer" docked at the 79 St. Marina. Miss Langford and Colonna toured with Bob Hope for many seasons.

The Lambs Club salutes one of its distinguished members at a luncheon at the club on next Tuesday (18). Ed Begley, winner of an Academy Award for the "best supporting actor" role in "Sweet Bird of Youth," will be honored by fellow Lambs and personalities in the entertainment world in recognition of his winning the high achievement award. A veteran of 35 years in show business, Begley is a member of the board of directors of The Lambs.

Mike Lang, pianist-son of the Jennings (MCA) Langs (mother is songstress Monica Lewis), opened last night at the Village Vanguard as part of the Bob Pozar Trio as prizewinners of a Notre Dame jazz festival which provides a week's pro booking at the Greenwich Village spot. Chi's London House for a week and a summer scholarship (under a Stan Kenton grant) in one of six summer camps for talented young musicians, composers and arrangers, are other enrolments. Young Lang studied with the Graduate School of Music at U of Mich.

The Hamptons

By Dorothy Ross
(EA, 4-1888)

Southampton's John Drew Theatre opens on June 29 with "Finian's Rainbow."

Mid-Ocean Bath and Tennis Club reported to be ready to open shortly with new capital taking over Louis Sachar's interest.

George Hankoff, Independent tv producer and his designer wife Thelma pulling in the bluesfish out of the Montauk waters.

Rock Hudson, Yul Brynner, Saint Subber, Mary Frank, Arthur

Cantor, Jim Proctor, Daniel Blum, Fred Coe, Peter Witt, et al in summer residence.

Bob Alexander revealed a happy secret with the opening of his nitery by introducing his bride, Mary, the widow of Hugo Pedell, the Southampton maestro.

Eli Wallach and Ann Jackson doing the Sitwell bit. Take time off this summer from their off-Broadway chores to do another reading at the John Drew Theatre.

L. Pavillon's Henri Soule has opened his house in Montauk and is contemplating re-opening his dining spot The Hedges in East Hampton which has been closed for two seasons.

Theatre publicist Harvey Sabinson can't even get away from it when he goes on holiday. He'll be spending the July 4th weekend in East Hampton to tout Bob Ullman's "Shubert Alley East."

East Hamptonite Evan Frankel has been getting private re-runs of the kinescope and tape treatment given to Fidel Castro by his house guest ABC-TV correspondent Lisa Howard, who snared Fidel for the network.

Nat Hiken's "Car 54" working out of New York, has put him on an all-year-round schedule. In Montauk while those perennial Montaukians, Billy Friedberg and wife Hope have deserted the dunes for six months in England and the Larry Blyden series "Harry's Girls."

Natives are beginning to call it the "Wrong" Island Railroad, so confused have timetable schedules become. The impossible even happened when a train left the East End over the recent holiday weekend ahead of time, leaving many theatre and T.V. folk deadline-stranded.

Show and newspaper folk spotted around Dick Ridgely's in Southampton were Paul Whiteman, agent Henri Gine, "21's" Jerry Berns, Frank Farrell, and Norton Mockridge. Dick's wife Ione now fully recovered from a minor operation on her larynx promises to be in full greeting voice all season.

Carol Channing

Continued from page 2

words have the "S" sounds than in English. Mrs. Dwight D. Eisenhower, down from Gettysburg, Pa., for the occasion, was one of those most amused.

Lady Bird Johnson had introduced Miss Channing to her high ranking guests as "America's favorite blonde and wig." Miss Channing required a few cue cards. The guest who volunteered to hold them was Mrs. E. William Henry, wife of the new FCC chairman.

US-USSR Film

Continued from page 1

pus and met Stanford president Wallace Sterling. (Cowan is a Stanford alumnus.) He commented: "San Francisco is a most beautiful city." Ideologically he is on safe ground: Nikita Khrushchev said much the same thing, and appeared to enjoy himself the most here on his U.S. tour.

"Meeting" is being scripted by Mitchell Wilson from his novel of the same title. Shooting is due to start soon in Russia, although stars and Russ locations (somewhere in the Caucasus) have not been picked. Film will be made in English, with dubbed Russian. Gregory Peck has indicated he wants to play the American scientist whose rivalry with a Russian over cosmic ray discoveries activates the story line.

Old Vic

Continued from page 1

part of the proceedings will be filmed by BBC-TV.

Members of the cast of the original Old Vic production of 1914-15 have been invited to the final show, and apart from Miss Thorndike, they may include Hutin Britton (who with her late husband, Matheson Lang, led and produced the first season), Nora Nicholson, Basil Sydney and Winifred Oughton. The audience will also include many artists and directors who have been associated with the Old Vic, among them Laurence Olivier, Lewis Casson, Donald Wolfit and Ninette de Valois.

London

(HYde Park 4561/2/3)

London tent of the Variety Club held its annual Ladies' Day luncheon June (6).

A London theatre museum at Layton House, Kensington, is to open June 18, and will be open to the public three days a week.

In and out of London: Joe Schoenfeld, of William Morris office; George Marek, RCA-Victor veepee; Keenan Wynn; William Anderson, Disney veepee; and Ray Charles.

Jacqueline Ellis took over from Marjorie Lawrence the only femme role in "The Bedsitting Room," which transferred recently from the Mermaid to the Duke of York's Theatre.

On the first day of production last Tuesday (4), Walter Seltzer announced that he had changed the title of "Winston Affair" to "Man in the Middle." It is a 20th-Fox release.

Earl Mountbatten will be guest of honor at the European preem of "PT 109." Proceeds will be split between the Edwina Mountbatten Trust, the Save-the-Children Fund and the Variety Club.

Harold Fielding hosted a press conference for Dr. Murray Banks, the American psychiatrist, who opened at the Prince Charles Theatre last Friday (7) in "Just in Case You Think You're Normal."

John Sturges due in next week for world preem of "Great Escape," which opens with a charity gala at the Odeon, Leicester Square, June 20. While in London he will be honored by the Royal Air Force Association and enrolled as a "Friend" at the reunion of the Stalag Luft III ex-detainees.

Philadelphia

By Jerry Gaghan

(319 North 18th St., Locust 4-4848)

Goldman Theatre will get Premier's "The Cardinal" in December.

Nancy Lewis, longtime featured singer at Drexelbrook, heads new show at the Capri.

Ruth Goetz will have her new play, "Madly in Love," tryout in August, at the Playhouse in the Park.

Bernie Rothbard named exclusive booker for the Barn Arts Center (Riverside, N.J.), for spring and summer concert series.

Dave Zinkoff in New York, handling details for the outdoor games to be played by the Harlem Globetrotters in big city ballparks.

The Robert Goulet engagement at Latin Casino, announced for September, set back until February because of film commitment.

A concert dedicated to Edwin H. Schloss, late music critic of the Philadelphia Inquirer will be performed by the Robin Hood Dell Orchestra on June 19.

First concert of the Philadelphia Chamber Orchestra under Anshel Brusilow to feature Soviet Union's top femme pianist, Marina Mdivani in October.

Gospel singer Clara Ward flew in from Las Vegas to cut an LP with the Dukes of Dixieland, who opened at the Riverside, N. J. Barn Arts Center recently.

John Myhers, star of "Sound of Music," at Shubert Theatre, working on a film script he plans to produce and direct. Myhers just received the rights from the widow of Thomas Sugrue, author of "There Is a River."

Jack Lewis, a&r director for Colpix Records, here to record sound of bells at Independence Hall and old Christ's Church for special LP "Let Freedom Ring," which will feature the famous bells and carillons across nation.

Chicago

(DElaware 7-4984)

Former WBBM staff singer Bob Vegas replaces Mara Lynn Brown as resident songster at Pump Room.

Richard Tyler will produce a resident revue for the Camellia House in the Drake Hotel during the summer.

T. B. Skarning joined the Chi office of General Artists Corp. to handle concert; he was formerly an indie agent.

Vet jazzman Art Hodes hosts a "seminar" for professional musicians at Carson-Pirie Scott auditorium tomorrow (Thurs.).

Second City cabaret-theatre opening its Roman Garden outdoor cafe for third summer. This year it will feature classic silent films after dark.

Country Club Theatre at the

Old Orchard Country Club bows "Everybody Loves Opal," with Patricia Ferris in title role, on June 9 for six weeks.

Jane Morgan stars in "King and I" at Bill Rach's Melody Top Theatre starting June 10 for three weeks. Featured with Miss Morgan is Jose Duval, the Cuban operatic baritone.

Joe Burton, pianist in Porterhouse Room of Sherman House, cut an album for Joday Records, a company in which he is part owner. Jerry Ferber handles national sales promotion.

Village of Skokie celebrates its 75th anni with a three-day music fest at Niles Township West high school. Bud & Travis and the Tarriers lead off July 12, Shelley Berman on June 13 and Skitch Henderson June 14.

Leonard Hicks, Pick-Congress exec and doyen of Chi hotel management, and his wife celebrate their Golden Wedding anni June 16 in Miami. Hicks was a former manager of Harry Houdini, and Mrs. Hicks was one of the Miller-Sisters of Harry Fox & the Millership Sisters.

Jerry Lewis skedded for 15 stagshows in as many outlying theatres to kick off his latest, "The Nutty Professor." He's doing the Chi circuit in a fast three days starting July 12. Also due in for personals ahead of films are Nancy Kovack for "Jason and the Argonauts," June 15-17, and Rock Hudson, Mary Peach and producer Sy Bartlett for "A Gathering of Eagles," June 21.

Las Vegas

By Forrest Duke
(DUDley 4-4141)

Jack Entratter signed Alan King for the Sands, opening Sept. 21.

Ann-Margret being shown the town by Riviera veepee Charlie Kahn.

Tom Hanser will stage act for George Burns and Dorothy Provine which preems at Riviera Aug. 5.

Willie Teang, owner of Frisco's Rickshaw Club, in to visit longtime pal Buddy Hackett at the Sahara. Dorothy Loudon signed by Flamingo's Morris Lansburgh, but she's not available until July 9, 1964.

Warren "Doc" Bayley, owner of New Frontier and Hacienda Hotels, made deal with Greyhound to bring in 20 busloads a day from L.A., H'wood, and Santa Monica on package tours.

'Cleo' and 'Irma'

Continued from page 1

Code Administration has "regretably compromised its responsibilities" to the public by giving film a seal of approval. LOD adds: "It is also to be noted that the press, even of so-called family appeal, has for weeks attempted to condition the public to expect little of this film but sensational sex."

At the same time, LOD also B-rated United Artists' "Irma La Douce." Legion says that in developing its story of the redemption of one prostitute, "the film so concentrates on the details of prostitution and upon suggestiveness in costuming, dialog and situations that it fails as comedy and, as a consequence, tends to be a coarse mockery of virtue."

Dame Markova

Continued from page 2

Television Authority (OBE); Alec Desmond Hawkins, head of the BBC's West Regional programs (OBE); James Kemp, editor, BBC Scottish news bulletin (OBE); Roberta Johanna Waddell, founder and director of the Glasgow Children's Theatre (MBE); Mrs. Nellie Grindrod, senior booking clerk for the BBC in Manchester (MBE); Alan Porter Hunt, head of BBC wiring unit (MBE); Palmer Louis Ritzema, senior duty officer in the BBC's London newsroom (MBE); and Marjorie Olivia Thompson, secretary to the BBC controller in northern Ireland (MBE).

In the Dominions list, Harry Linley Evans, New South Wales, the composer and pianist and one-time accompanist to Dame Nellie Melba, received the CMG (Companion of the Order of St. Michael and St. George). Colin Robert Horsley, the concert pianist, is named in the New Zealand list, for his services to music. He was born in the Dominion, but laid the foundation of his career in Britain and has his home in London.

B'way Jr.

By Walter Winchell

One of midtown's famed spots (not the Stork) may fold in a month unless it digs new coin. The owner threatens to invite JFK and Internal Revenueur Caplin to "the wake."

Choo-Choo Johnson's real fist tag is Carol.

The HT editors made a funny recently. An article on jazz was scribbled by John Horn.

How did that line in "L-Shaped Room" get by the censors? When Leslie Caron talks about her cumbersome virginity?

Film mgrs. who want to be loved by patrons should book Pintoff's spoof on art film shorts. It's called "The Critic." The Sutton audiences not only howled, but kept applauding it.

Oscar winner Ed Begley is selling his L.I. home and moving to Hollywood.

We caught the last half of Gertrude Berg's "Dear Me" the other 10 p.m. Nearly capacity downstairs. The limp from laughing audience remained seated until the cast was thoroughly patty-caked.

When that Canadian spot and Jack E. Leonard clashed (over posting a bond guaranteeing payment and Leonard refused to appear) a wag wired Jack: "I hope you've been saving your fat!"

W. Wanger lawsuit at 20th over Cleo includes a N.Y. Post man. The plaintiff and defendant barristers are the same.

Miami Herald took over the Miami Beach Sun. Latter's editor-publisher Parks Rusk is brother of the Sec. of State. He is expected to holiday and then announce future plans.

Prom kids chip in and rent \$9 per hour limousines for their all-night prom treks.

The Ted Lewis-John Bubbles feud is getting noisy.

Paris

By Gene Moskowitz
(80 Ave Neuilly; SAB 0712)

Music pub Jack Mills talking music with local reps and publishers.

Sammy Davis Jr., after his recent sock benefit one-nighter at the Olympia Music Hall, has promised to do a two-week stint there next November.

Edith Piaf out of the clinic after 47 days and, though still weak, plans more singing stints in Europe August through October and then in the U. S. for several long-delayed dates.

J. M. Thibault, Roger Pierre and possibly Maria Maubin, if not Emmanuella Riva, to star in the French legit version of the U. S. hit "Mary Mary" at Theatre Antoine next season.

Coccielle, the female impersonator who became a real woman after an operation and married, makes a show biz comeback as headliner of the Olympic summer revue called, "Cherchez La Femme."

Next season, a French version of the Yank musical "The King and I" will go into the Chatelet with Jean Marais and Patachou in the leads. Marcel Achard is adapting. This is the first U. S. tuner to go French since Irving Berlin's "Annie Get Your Gun," also at this house, in 1951.

Francine Berge handing over her role of Desdemona in a French legit version of "Othello," due at the Theatre De France this month, to her sister Colette because of pix commitments. Sisters recently played sisters in the offbeat pic hit of Nico Papatakis, "Les Abysses" (The Depths).

Westport, Conn.

By Humphrey Douless

Billy-Rose at Tavern Island for the season.

Richard and Dorothy Rodgers back at their place.

Leonard Bernstein has bought home in nearby Fairfield.

Sale brisk for Clyde Beatty-Cole Brothers stand at South Norwalk (22).

Yi-Kwei Sze motoring to Aspen, Colorado, to coach voice at Aspen Festival.

Leonid Kipnis joining staff of Tyrone Guthrie Theatre at Minneapolis.

Armina Marshall, Philip and Frances Dunning, Eileen Langner at opening (10) Country Playhouse with Menasha Skulnik in "Come Blow Your Horn," earliest opening in 33 year history.

OBITUARIES

ZASU PITTS

Zasu Pitts, 63, whose fluttering hands and plaintive manner skyrocketed her to a top place among silent picture comedienne and later in talkies, died of cancer in Hollywood June 7.

Actress, whose main forte was comedy, infrequently turned to drama, one of her best remembered roles being in Erich von Stroheim's production of "Greed." She once was featured with the late Thelma Todd in a series of Hal Roach comedies. In television, she appeared in the series, "Oh, Suzanna," with Gale Storm. In recent years she had been mostly retired.

Surviving are her widower, John

CHARLES V. GLETT

Charles V. Glett, 61, vet motion picture-tv exec, died in Los Angeles, June 7. After a long career as a studio exec for David O. Selznick, he moved to tv as a veepee of Don Lee Network. He also held exec posts with CBS and RKO-Teleradio, and was recently named administrative veepee of Theatre-Vision Color Corp., a subsidiary of National General Corp.

Widow and daughter survive.

ANITA KING

Anita King, 74, a screen star of the silent era, died of a heart attack in Hollywood, June 10. She started in films in the 1914 version of "The Virginian," which

Jerry Lester's "Broadway Open House."

Besides husband, one brother and one sister survive.

HENRY VALENTINE MURRAY

Henry Valentine Murray, 71, a vaude performer on the Keith circuit for 25 years, died May 31 in Chicago. He had later operated a restaurant in New Rochelle, N.Y. for 15 years.

Sister and brother survive.

Mother, 82, of former Metropolitan Opera singer Lily Pons, June 8, Cannes, France. She was the widow of the racing driver August Pons, who participated in the Paris to Peking marathon in 1914. Also survived by two other daughters.

Eduardo Cantalupo, 81, operator of Lupo's Pizzeria since 1935 (and former operator of Dante's in New York), May 31, in San Francisco. Wife, two sons, two daughters survive.

Ned Dobson, 51, former assistant film director at Paramount, died in Hollywood May 31.

Surviving are a son, daughter, mother. He was a cousin of director George Sidney.

Low Leary, 56, died Friday May 31 of a heart attack at St. Joseph's Hospital. He was a unit production manager at Universal for the past 18 years. Widow and two daughters survive.

Sister, 82, of agent Dick Henry, June 7, New Britain, Conn. Also among survivors is a son Dr. Edward Courson, a Hollywood physician with a show biz practice.

Mrs. Roslyn Klatzkin, 44, wife of composer-conductor Leon Klatzkin, died June 1 in Hollywood at her home. Husband and daughter survive.

Wife, 77, of the late Raymond Hubbell, composer of "Poor Butterfly" and other songs, died at Southen Pines, N.C., June 5.

Wife, 57, of Ralph Clare, biz rep of Studio Transportation Drivers, Local 399, Hollywood, died in Hollywood, June 2.

Son, 21½ months, of comedian Dick Gregory, died June 3 in Chicago of bronchial pneumonia.

Mother of Mandel Herbstman, Film Daily reporter and reviewer, died in New York June 2 after a long illness.

Javits Warns AGVA

Continued from page 1

lution declaring segregated stages off limits to its members.

The Senator's talk came before the delegates were to argue on the credentials of Penny Singleton as a delegate. Miss Singleton, elected from Los Angeles, was declared to be guilty of "dual unionism" by a trial board in Los Angeles comprising Jack Haley, Sid Marion and Vince Silk. Haley dissented. Miss Singleton had interpreted a recent ruling by the Bureau of Labor Management Reports to mean that the AGVA branches were locals and sought to carry out that interpretation in Los Angeles.

The convention ultimately ruled that Miss Singleton's 10-year suspension, voted by the trial board, was in effect until an appeal was heard. Convention sustained Joey Adams' contention that Miss Singleton could not be seated as a delegate because of the constitutional violation and no appeal would be heard. The delegates sustained him.

The debate was violent at several points and Adams, at one time, was asked to disqualify himself since it was contended that many of his remarks as the meeting's chairman was prejudicial to Miss Singleton. During the voting, he recorded his positive vote, but later withdrew on the advice of counsel Harold Berg, since the chairman votes only in case of a tie.

Adams also told the meeting that there would be a television show in which vaudeville talent would be displayed. He declined to reveal the package, but said that acts working would get AFTRA scale and he, as emcee, would get \$1,000 weekly.

The meeting was interrupted at various times so that visiting politicians could address the confab. Among the speakers were Rep.

Emanuel Celler (D-N.Y.) and Paul Screvane, president of the N.Y.C. Council.

Failure of the convention to hear Miss Singleton's appeal removes her as a candidate for the presidency in opposition to Adams against whom she has been running for the past few years. Last year, she was also unable to run because of a five-year suspension, and Adams walked in sans opposition. Ray Bolger, nominated at the convention, declined to run. This year, there is a change in the election rules. The officers are now elected for two years instead of one.

Jayne's Nudies

Continued from page 2

three weeks ago. The Chi office of VARIETY received an irate call wanting to know "what are you going to do about those pictures of Jayne Mansfield in Playboy?" Judge Norman Eiger, the municipal magistrate who issued the warrant, has been an advocate of tighter legal controls over girlie mags.

A top Chi civil liberties lawyer said that he thought that the case, should it survive the lower courts, would be dismissed at a higher level based on previous decisions. The two major obscenity cases before Illinois courts are against the novel "Tropic of Cancer," which has just reached the Illinois Supreme Court, and an obscene performance charge against comic Lenny Bruce. The comic is due for sentencing in municipal court and is expected to ask for a dismissal on technical grounds at that time. His court appearance depends upon several cases pending against him in Los Angeles.

MARRIAGES

Dinah Shore to Maurice F. Smith, May 26, Redlands, Cal. Bride's the singer; groom's a non-pro.

Ann Minchin to Trader Faulkner, London, May 31. She is a model; he's an actor.

June Davis to Michael Howard, London, June 1. He is a comedian. Patricia Bredin to Ivor Emmanuel, London, June 1. Both are singer-theatres.

Elsie Halsall to John Collins, London, June 4. Bride was formerly in charge of the program girls at the Royal Covent Garden Opera House; he is house manager of the theatre.

Ann Merrill to David Dans, Yuma, Ariz., June 1. Bride's a legit actress; groom's a camera operator.

Joyce Kaplan to Jay Kaplan, Long Beach, N.Y., May 23. She's secretary to Sol Schreiber, director of operations for MGM-TV.

Blossom Kanova Podolnick to Ned Wolchansky, on June 2, Austin, Tex. Bride is daughter of Earl Podolnick, president of the Trans-Texas Theatre Circuit, in Dallas.

Gillian Adams to Brian Brolly, Dublin, June 1. She's a model, groom's executive assistant to director-general of Telefís Eireann (Irish TV), but leaves this month to join MCA in Canada.

Sheelagh Mary Meagher to Noel Lynch, Dublin, June 1. Groom's an actor.

Melanie Grill to Herbert DuFine, June 1, New York. She's a fashion designer; he's an associate director with CBS.

Francine Levine to Milton Stein, May 17, Scarsdale, N.Y. She's a theatrical agent with the Charlie Rapp theatrical agency in N.Y.

Barbara Militello to Jim Harriott, June 8, New York. She's WMCA's assistant director of public relations; he's a reporter for ABC's new "Flair Reports."

Mary Hilem to Rod Taylor, June 1, Hollywood. She is a fashion model; he's an actor.

Esther Peter to Garry Davis, June 4, Strasbourg, France. They were married in a religious ceremony in Geneva about a year ago, but since France does not recognize the marriage, they reprised the ceremony in a civil rite at the Strasbourg City Hall. He's the actor son of bandleader Meyer Davis.

Nancy Thomson to Jim Leiker, May 31, Pasadena, Calif. He's Anderson-McConnell advertising agency radio-tv director.

Norma Sue Wolfe to Art Woodstone, New York, June 9. He's a VARIETY tv-radio staffer; she's daughter of staffer on Richmond News Leader.

Jean Ursell Roche to Ralph Baruch, New York, June 8. He is veep over international sales for CBS Films.

Chevalier

Continued from page 1

actually, it will be 76 years in September—they want me back on the grand boulevard. This is very rewarding to me.

"I didn't want Arnold Maxin (pres of MGM Records) to record me for Verve or the MGM label when I was at the Ziegfeld because it was so much new material, but now as you say because it is the 'diamond jubilee' maybe now I will say yes to Eddie Barclay and record my concert direct from the stage of the Theatre des Champs-Elysees. Of course it will be 75% French material and 25% in English or international."

Chevalier has concert dates in Rio, Buenos Aires and Montreal in August, dominantly before French audiences in the South American and Canadian metropolises and after the Paris one-man show he returns to the U.S. for an NBC spectacular in November. Among Don Sharpe (tv), Kurt Frings (pix) and the William Morris agency (variety and concerts) Chevalier is not wanting for activity.

His estate at Marne-la-Coquette, a few kilometers outside of Paris, is also his business office and rehearsal hall, as he constantly researches new song material and conducts his international booking commitments.

Chevalier made a film in London last year with Hayley Mills for Walt Disney and looks to its French release as a means to "capture the teenagers' eyes and ears and they may get to know what Chevalier means."

The French star's neighbors include octogenarian librettist Albert Willemetz, longtime president of SACEM (the French ASCAP), who has written songs for him, of course; savant Jean Marais, whose house-guest currently happens to be Jean Cocteau, who is recuperating from a heart attack, and seasoned personalities of that ilk. They don't have to have Chevalier "explained" to them: the star is more concerned with the new-generation getting to know him.

That's why the Disney film; the platters; and his latest of a series of memoirs which he calls "75 Berges" ("years"), detailing that segment of his career from 70 to the spirit of '76. Paris publisher Julliard will bring it out in September, coincidental with the Theatre des Champs-Elysees concert. By coincidence, the VARIETY man brought Coward-McCann prexy John J. Geoghegan, in Europe visiting authors and publishers, out to the Chevalier estate the other side of the Saint-Cloud forest—a short half-hour drive from the Arc de Triomphe—who expressed immediate interest in the American rights.

BIRTHS

Mr. and Mrs. Hugh Cherry, daughter, Long Beach, Cal., June 5. Mother is former Eleanor Fitzer, erstwhile TV Guide staffer on Coast; father's a country western deejay on KFOX, Long Beach.

Mr. and Mrs. John K. Murphy, son, Portland, Me. recently. Father is assistant city editor of the Evening Express.

Mr. and Mrs. Barry MacGregor, daughter, London, May 28. Father is a Shakespeare actor.

Mr. and Mrs. Kenneth Amada, daughter, Philadelphia, June 6. Father and mother (Susan Starr) are concert pianists.

Mr. and Mrs. Milt Bugay, son, Philadelphia, May 31. Father is cafe pianist.

Mr. and Mrs. Martin Zweiback, son, May 31, Hollywood. Father is Levy-Gardner-Laven staffer at Four Star Playhouse.

Mr. and Mrs. Charles R. Hacker, son, June 3, Greenwich, Conn. Father is assistant to the president of Radio City Music Hall, in New York.

Mr. and Mrs. Leonard Berkal, son, May 1, Boston. Mother is Judy Valentine with "Bozo the Clown" show.

Mr. and Mrs. Ronald Konecky, daughter, N.Y., June 5. Mother is singer Isobel Robins; he's a show biz attorney, formerly with MCA.

To all of you who have been
so kind to all of us.

—Thank you.

The family of
ZAC BECKER

E. Woodall; a daughter, and adopted son, Don Mike Gallery, son of late Barbara LaMarr, to whom Miss Pitts' first husband, Tom Gallery, once was married.

NAN HALPERIN

Nan Halperin, 65, long a headliner in bigtime vaudeville, star of the original Broadway musical farce, "Little Jessie James" of Harlan Thompson (book) and Harry Archer (music), died May 30 at her home on Long Island. She was Mrs. Edgar Gould.

A pert soubret type with high-powered song style delivery, Nan Halperin commanded big money in her heyday and repeated regularly at B. F. Keith's Palace and other top two-a-day stands. "Jessie James" was produced by L. Lawrence Weber, father of the present

was directed by Cecil B. DeMille. She had been on the Broadway stage prior to that.

In later years, Miss King turned to horseracing and operated one of the more successful stables in California. Her most famous horse was Moonrush, winner of the Santa Anita handicap in 1951. She had been married to a steel man, Timothy McKenna, who died 18 years ago.

PAUL MAXEY

Paul Maxey, 55, film-tv-legit actor who was a member of the Advisory Committee of Actors Equity, died of a heart attack in Pasadena, Cal., June 3. At time of death he had been appearing in the Pasadena Playhouse production of "King of Hearts."

Born in Wheaton, Ill., he went

In Loving Memory of

WILLIAM W. STOCKING

who passed away June 2, 1963

Thanks again, Billy, for Fifteen Years
of Wine & Roses—6:45—MO.

television actor, at the Longacre Theatre on Aug. 15, 1923.

Two brothers of the headliner were prominent in Chicago show business of the 1920s and 1930s. Hal Halperin served as manager of the Chicago office of VARIETY and later was General Advertising Director in the N.Y. office. He died March 4, 1945. Another brother, Max Halperin was long a Chi vaudeville agent on the Western Vaudeville Managers Assn. floor in the State-Lake Bldg. in partnership with Henry Shapiro and later alone. His wife, Ethel, was once prominent in that city as a theatrical modiste. They have lived for many years in Florida.

MARC J. WOLF

Marc J. Wolf, 62, Indiana exhibitor and former International Chief Barker of Variety Clubs,

to Pasadena in 1923 and during his acting career appeared in more than 200 pix, 150 tv programs and 187 plays presented by Pasadena Playhouse. For several years he was "Mr. Peoples" on "Peoples Choice" teleseries, and had sustaining roles in such series as "Lassie," "Dennis the Menace" and "Joey Bishop Show." He also toured with national company of "The Best Man."

Widow survives.

JOHN STEPHENSON

John Stephenson, 74, actor and producer, died in Dublin, June 1. He was an Abbey player in early years of the theatre with Barry Fitzgerald and F. J. McCormick. Like most Abbeyites of the period he was a part-timer and was a printer by day. Later he joined Hilton Edwards-Michael Llammoir Company at Dublin Gate.

He moved to producing both in Dublin and provincial centres. For some years past he was actor-producer with Radio Eireann.

LIONEL FALKMAN

Lionel Falkman, 70, musical director, died recently at Cardiff, South Wales.

In era of silent films he played in local cinemas. From 1920 to 1930 he was musical director of the Capitol Theatre, Cardiff, and later went to Manchester, Eng., to conduct an orchestra at the Paramount Theatre. In the mid-1930's, he conducted an Apache Band at the Oxford Street Corner House, London. He was a native of Port Talbot, Wales.

HELEN INNES

Helen Innes, 49, wife of Silver Slipper comedian Eddie Innes, died of cancer in Las Vegas June 9. As Dolly Dawson, she was featured in such shows as "Hellzapoppin'" and Mike Todd's "Peep Show." She made numerous tv appearances, was Jackie Gleason's first wife in the "Honeymooners" skits, and was in the original cast of

In Loving Memory

HELEN C. HIGGINS

JUNE 8, 1962

died Sunday (9), at home in Indianapolis after a short illness. He was president of Y&W Management Corp., which operates theatres throughout the state. Always active in Variety affairs, he was elected International Dough Guy in 1943, serving 8 years. Then he was elected International Chief Barker in 1951 and served two years; a year later was named lifetime International Main Guy, and headed Hollywood coordinating committee on bond drives during World War II.

He was graduated from the School of Finance, U. of Pennsylvania, and was district manager, Paramount-Public Theatre from 1919 to 1926. His survivors include widow and daughter. Services, 1 p.m., Wednesday (12) at the Indianapolis Hebrew Temple.

BREAKTHROUGH!


GRANADA SHOWS LOVE SCENES THAT BEGIN WHERE OTHER LOVE SCENES END.

BREAKTHROUGH, Granada's daring new series, ran what is believed to be the first film of scorpions mating. (Details of their amorous, fierce courtship are only a recent discovery.)

The camera also went underwater to catch shy newts in the act, skyward to reveal new findings on the queen bee's nuptial *flights*, and deep into a bed of thickets to keyhole the Rufus

grasshopper's erotic predilections. (Now we know what all the chirping's about.)

The show's tenet is to give animals their due. The usual *aren't fauna fun* treatment is avoided. In its place honest unsentimental reports. The disclosures prove fascinating programming.

The series is available to stations the world over, on 16mm film, International tracks, of course. In New York contact Granada's Kay Campbell, MUrray Hill 8-1126 (509 Madison Ave.) or write Paddy Crookshank at



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GERMANS 'INVADE' A LA MODE

New Show Biz Formats to Ride in On Faster Jet Age: Sheraton's Al Banks

Show biz formats to overcome language barriers are seen as the prime need in the coming age of internationalization of hotel and air travel bookings and increasing speed of the Jet Age, according to Al Banks, booker for the Sheraton Hotels chain. Banks is facing the problem of shifting talent patterns with such assignments as booking for hotels in Tokyo, Puerto Rico, Venezuela, Hawaii and London as well as the U.S.

One immediate solution, Banks believes, is the formation of small international circuits catering to regional needs. Thus, with the opening of Sheraton's Puerto Rican inn, he is visualizing a circuit that will take care of that hostelry as well as other outlets in the Caribbean. The Tokyo hotel will be serviced by talent that will also ply the Polynesian area.

The big question now confronting Banks is the problem of using names from the U.S. or utilizing talent from the host country. The first major indication of the value of native talent, he says, will occur at the Puerto Rico-Sheraton, opening Oct. 1. The booker, who emphasizes he will not get into the expensive race for names there, (Continued on page 20)

Negro Daily Demands Action by AFTRA On Anti-Bias Resolutions

Chicago, June 18. "Much as we like non-bias declarations, we would prefer some 'non-bias action.' Such was the reaction of the Chicago Daily Defender, a Negro newspaper, to the recent pledge of non-discrimination in the employment of talent by American Federation of Television & Radio Artists. An editorial in the June 11 issue of the paper showed ominous impatience with an industry that, to paraphrase, has made a succession of similar declarations and promises over the past decade.

In an atmosphere of racial uprisings around the country, the editorial takes on a special significance. It reads, in part: "While the good intentions of AFTRA are admirable, the TV industry as a whole is still perpetrating a picture of lily-white America on video in keeping with the 'boob tube' concept. No doubt the TV industry, from sponsors to networks, from producers to actors, is trying to mend its ways, as the newest declaration indicates. But no one seems to be trying very hard.

"The Negro does not ask a quota system to judge TV's performance—one-tenth of TV's time for the tenth of the population that is Negro. Rather it seeks a common sense, realistic portrait of America as it is, not the make-believe fluff of TV, where Negroes never seem to get into the picture."

Pope John's Death May Delay Dublin's 'Successor'

Dublin, June 18. The recent death of Pope John XXIII is likely to hold up production of "The Successor" at Abbey Theatre. The play deals with the election of a Pope, and conflicting views of Cardinals on the type of man to be chosen.

No final decision has been made and the piece remains on schedule for early fall. All local theatres and cinemas were closed the day of the Pontiff's funeral in Rome.

Protecting Arts From a Lowbrow Future President

Washington, June 18. Some legal maneuvering has made the White House Advisory Council on the Arts immune from the possible anticulture whims of future Presidents.

In a little noticed ploy, the Council was created as a "inter-departmental" agency rather than a White House body which would have automatically gone out of existence (Continued on page 19)

CAPLIN'S SCARE EDICT STILL SHADOWS CAFES

Nitery and restaurant operators are still waiting for Internal Revenue chief Mortimer Caplin to "clarify" the tax deductible spending which precipitated a sharp dip in business this past winter but which, some aver, now seems to have been "digested" by the public despite the fact that the IRS topper "may be backing away from any final statement." In short, business has taken a upswing which, perhaps, was inevitable in light of the marked drop from Jan. 1 on (and even before) following Caplin's "scare" edict.

"The improved weather and, of course, the newspapers being back," says one boniface, "have been the important factors."

Now, however, summer doldrums are anticipated on other fronts because conventions, tourism and the normal summer Gotham influx seem slowed by the fact that many have shifted plans to "be in New York when the 1964 World's Fair is in full swing."

TOP EUROPEAN TOURISTS, 1963

By ABEL GREEN

Paris, June 18.

The biggest German invasion since 1940 is currently taking place in Paris, and Rome, the Riviera and kindred environs. German tourists are everywhere. A German baron flies the German flag over the former Du-Dubo-Dubonnet villa at Cap d'Antibes, once owned by Henri Dubonnet, the French aperitif king, for which the German industrialist paid \$1,000,000. And in less rarified circles, from the Cafe de la Paix to the Cafe Doney on Rome's Via Veneto, and in the shops and niteries and hotels a remarkable change has come to pass—English as the "No. 2 language" has been shaded by German.

Announcements at the Crazy Horse Saloon, pioneer Paris citadel of the striptease, are made in French first (naturellement), German second, and English third.

Placards heralding prices, sales messages etc. likewise give No. 2 position to German; this was noticed in Italy from Rome to Ravenna.

The Germans, like the Scandinavians, or the Japanese in the Orient, always were great tourists. They come in busloads, on bike, by car, by train. They hike, they camp. "Le camping" is a big thing along the Riviera, and elsewhere, to the degree that fears are expressed already that this invasion of sacrosanct luxury traditions will chase the rich elsewhere. This already has given rise to the Greek Islands, the Canary Islands, Corsica, Ischia (versus Capri) and kindred retreats.

But the sight and sound of young (Continued on page 70)

'62 Disk Sales Hit \$570-Mil Record

Retail sales of phonograph records hit an alltime high of \$570,250,000 in 1962. This marks an 11% increase over the previous sales peak of \$513,100,000 established in '61.

Final tabulations based on data gathered by the Record Industry Assn. of America correlated with reports issued by Government agencies revealed that LPs accounted for \$472,000,000, about 75% of the total sales volume. The balance was made up of single records and extended-play albums. In '61 sales of LPs amounted to about \$415,600,000 and \$97,500,000 came from records of all other types.

Sales of classical recordings amounted to an estimated \$25,000,000, an increase of about 25% over the volume in '61. Stereo disks comprised about 40% of total LP sales.

Ed Sullivan Still Scouting Talent For Video's Longest Running Show

Admish Tax Increase 500G For Jan.-March

Washington, June 18.

The Internal Revenue Service has collected \$500,000 more in theatre admissions excise taxes in the first three months of 1963 than it did for the same period in 1962.

The agency reveals that \$9,154,000 in theatre and concert admission taxes was collected for the first quarter of 1963. The 1962 first quarter take was \$8,572,000.

Israel Lukewarm To Pix Producers' Pronunciamientos

By JOSEPH LAPID

Tel Aviv, June 18.

American film producer Milton Sperling announced at a press conference here his intention to make a picture in Israel and if the venture proves to be feasible, to follow up with more. He was introduced to the press by Asher Hirschberg, head of the government Film Department.

Sperling, who met Minister of Commerce & Industry Pinchas Sapir and signed with the Ministry (Continued on page 71)

MET LIFE BANKROLLS JFK TOUR ON CBS-TV

Metropolitan Life Insurance will sponsor the first four CBS News extras of President Kennedy's forthcoming visit to Europe.

CBS-TV's news extras coverage will commence with his scheduled arrival in West Germany Sunday (23) and will continue throughout Kennedy's tour.

The election and coronation of a new Pope happens to coincide with wealth of expected news from Europe. For these reasons, the three webs have reserved a minimum of 17 Telstars for televised communication satellite transmissions of these events.

Brown & Williamson is guaranteeing NBC News a third sponsorship of the 12 telecasts being done on President Kennedy's forthcoming overseas trip.

Is should be recalled that Brown & Williamson, in a unique move at the time for a cig house, also sponsored NBC-TV's "Journey to Understanding," which covered the Eisenhower goodwill tour.

Ed Sullivan, soon after his 15th annual telecast Sunday (23), leaves for a world-girdling talent tour, a summer stint characteristic of the never-stand-still electronic impresario.

The upcoming Sunday outing, expanded to 90-minutes, will be a reprise of the "Ed Sullivan Show" over the course of 15 years, and the scheduled excerpts read like a "who's who" of show biz, in all its facets.

Sullivan, his producer Bob Precht, and aides are always on the lookout for new talent, but Sullivan says some of his best talent scouts are the acts appearing on his show. A member of a visiting troupe, Sullivan recounts, will say "we saw a whale of an act in Amsterdam." Tips such as that are followed up.

In its 16th year on television, the medium's longest-running program will have "My Favorite Martian" come September as its lead-in. The impresario recalls the time when Jack Benny was his lead-in and he had Lionel Hampton balk at opening the bill for a vaude outing.

"I can't be first," said Hampton. "Not me."

"You're not first," Sullivan responded. "You follow Benny."

"I still don't want to be first," Hampton murmured.

The Hampton anecdote arose in (Continued on page 44)

Liz Taylor Would Cuffo Her Redubbing of 'Cleopatra' To Lose 'Fishwife' Tag

Elizabeth Taylor has offered to redub (for free) some of the "Cleopatra" dialog in which critics found her voice variously "screechy," "twangy" and/or "sounding like a fishwife." This is reported in New York by producer Walter Wanger who talked to the star by telephone in London following last week's New York preem. Wanger has gone on record with a number of "serious reservations" about the "Cleopatra" version which 20th-Fox opened last Wednesday (12) night at the Rivoli.

The producer, who sold his interest in the picture early this year to Seven Arts, and who has a suit pending against 20th for having taken him off salary and refusing to let him participate in the editing, denies that his gripes are sour grapes. "I still think the film will make \$100,000,000," he says. He adds, however, that he agreed with most of the "mixed" New York newspaper reviews (see separate story), particularly those who objected to the excessive length, Miss Taylor's voice quality in some scenes, the one-note, self-pitying character of Mark Antony, and at least one scene in the second half which "stops the picture cold."

According to Wanger, it was (Continued on page 20)

Classification Policy Debated: Voluntary Vs. Mandatory Angles; Ad Copy as Real Trouble-Maker

By THOMAS M. PEYOR

Hollywood, June 18.
Anyone for film classification?

Voluntary classification appears to be gaining support within the industry, while from without pressure mounts for statutory classification against which the pressure also is being increased.

The American Civil Liberties Union is stepping up activities against such legislative efforts as representing attempts to perpetuate motion picture censorship through the backdoor of classification, according to a recent statement by Nathan Scholichet, attorney and ACLU Southern California censorship committee chairman.

A widening range of motion picture makers believe that the industry should throw more weight behind voluntary classification, contending that it would:

(1) be a means of warding off demands for putting the brakes on the march toward more—really adult pictures;

(2) stand as a declaration by filmmakers that they have no desire to mislead or possibly corrupt the young;

(3) in any case it would be preferable to government imposed classification, which would represent a step backward from the several significant decisions won during the last ten years for freedom
(Continued on page 68)

Jessel After 55 Years: I'm Still Touring That A.H. (Aching Heart) Circuit

George Jessel marks his 55th show biz anniversary this month and while "we were used to brutally long jumps with Gus Edwards' 'Schooldays' act, which also included such 10-year-olds as Eddie Cantor, Eddie Buzzell, Lila Lee and Walter Winchell, I don't think this 'route,' that I'm playing could be topped even by the old Ackerman & Harris 'death trail' circuit," says the comedian.

At month's end he flies from his BevHills home to San Juan, Puerto Rico, entertains the 8th Air Force there, and thence to Thule in Greenland (Danish territory), where more of the 8th Army Air Force are stationed. These include groups of 60 to 80 manning radar peaks in the Arctic fjords. He visits these isolated bases and just tells stories. "Some troupes travel with bands and headliners and scripts and cases of champagne; I go by myself with 12 jokes and a flock of cigars," says the comedian, who was 65 last month.

'3' Germanys to USSR

Moscow, June 18.

Soviet Russia is taking no chances that its cultural-political moves are misunderstood. For the forthcoming Moscow Film Festival Cultural Ministry has invited the East and West German governments, both, to send films for competition.

USSR also sent a third invitation, separately, to Willie Brandt's Berlin, on the theory that the city does not belong to either of the Germanys.

Frankfurt Bows New Luxury Inn

By HAZEL GUILD

Frankfurt, June 18.

Bringing an entirely new aspect to the entertainment and business in Frankfurt, the grand-new brand-new luxurious skyscraper that is the Hotel Intercontinental has just opened here.

Marking No. 19 in the chain of elegant hotels throughout the world that bear the name Intercontinental, partially backed by Pan American World Airways, this spectacular super-modern 20-story inn towers over every other landmark in Frankfurt, with the exception of the much smaller but slightly taller Henninger Tower, the city's unusual revolving restaurant.

The splendid \$10,000,000 Hotel Intercontinental looms United Nations-like along the Main River, presenting a wall of glass and steel outlined against the trees and
(Continued on page 71)

LIBRARY GOTTA PROVE CASE FOR SALVAGE

Washington, June 18.

A House Appropriations subcommittee cut \$10,600 from the Library of Congress' \$60,600 request to preserve old American motion pictures.

The Legislative Appropriations subcommittee said it might consider its move after the Library "has had an opportunity to more carefully assess the collection and determine the condition and decide with more precision just what ought to be converted."

The Library wants to convert 15,000,000 feet of film to safety base. The program started in 1959 to preserve the George Kleine collection. That work is almost completed.



BERNIE BRENNAN

Entertainment editor, Miami Beach Sun, says: "PAUL ANKA does such a terrific selling job, he is little less than sensational. He sings his heart out to the delight of young and old alike. PAUL ANKA has the poise of a veteran; confident without being cocky; whatever he does, he does well!"

Voluntary Deseg Of San Antonio; No Grief at All

San Antonio, June 18.

Independence Day, July 4, was designated as "Voluntary Desegregation Day" for the city of San Antonio.

James Gaines, prez of Southland Industries, owners of WOAI and WOAI-TV, is chairman of the City Council's Committee Desegregation. George Watson, city manager of the Interstate Theatre, and Bob Roth, of KONO-TV, have been named to the committee's publicity staff.

Gaines said that findings of the committee show that San Antonio theatres are completely desegregated, one of the few cities in the state, with no existing problems.

Pools For Both Races

Atlanta, June 18.

To the consternation of many diehards in places like Birmingham, Jackson, Miss., New Orleans, and other hot spots, Atlanta has achieved almost 100% desegregation peacefully.

Thursday (13) was Atlanta's big test—desegregation of her nine previously all-white swimming pools.
(Continued on page 20)

Picnic License For Opera Likker

Albuquerque, June 18.

They're going to be able to sell booze after all during the 1963 season of the Santa Fe Opera, which opens June 26.

Santa Fe County Commission had earlier turned down an opera association request for a liquor license (temporary) for the seven-week season, but after a reinspection of the facilities at the open air opera house reconsidered and granted the permit, for a club license. That will limit booze to association members only.

Picnic license (which permits sale to general public) has been okayed for June 26, 28 and 29. Another request for such a picnic permit will have to be asked later for further permits later in season in July, August and September.

THESPIC LONGEVITY

Bessie Love at Metro, Dick Arlen at Paramount

A couple of oldtimers are back in films. Bessie Love, who began her career at the old Vitaphone Studios in the silent screen era, signed to play the role of a grandmother in Metro's "Children of the Damned."

Richard Arlen, who got started at Paramount in 1925, is back on the same lot this week thesping in "Day of the Hanging." Producer of the latter, incidentally, is A. C. Lyles, who was a messenger boy at Par in 1931.

Keeler Feeler for Dates (Theatrical)

London, June 18.

Christine Keeler Ltd. has been formed as a theatrical production and management agency to cash in on the redhaired party girl's show biz, personal appearance and kindred aftermath to the notorious War Minister John Profumo scandal. Paula Marshall, her friend, is codirector, and attorney W. F. Lyon is secretary of the company which will handle Miss Keeler's nitery offers. She has already cashed in many thousands of pounds from her memoirs, currently being serialized here. She plans a feature film, also has beaucoup nite club bids.

Newest 'Tom Swifflie'

Current "Tom Swifflie" gag cycle, in sophisticated New York circles, has evolved this one: "I knew men before John Profumo," said Christine Keeler, darkly. (Last of course is the "in" crowd's reference to Miss Keeler's former two Jamaica West Indian lovers, one of whom shot up her apartment and was perhaps the most direct instrument in this exposing the scandal. The police-arrest thus gave the press a legal out against the tough British libel laws.)

Surprise on State Dept. Faces

Praise From Richard Brooks of Columbia Cheers
'Ugly Americans'

Washington, June 18.

Columbia Pictures' Richard Brooks thinks the State Dept. and Foreign Service are doing a good job and he wrote Secretary of State Dean Rusk and told him so.

Brooks visited several Southeast Asian countries preparing for a film based on Joseph Conrad's novel "Lord Jim."

Brooks praised the Ambassadors and Foreign Service Officers saying they were "not ugly Americans, not ill-equipped, not casual or blind to the problems they face. On the contrary, they are dedicated men with a true and consuming desire to understand and meet those problems."

He ladled special praise for Ambassador to Thailand Kenneth Todd Young, Ambassador to Cambodia Philip Sproule, Ambassador to Indonesia Howard Jones, Consul General in Singapore Sam Gilstrap and "in particular" Consul General in Hong Kong Marshall Green.

They all gave their time, patience, knowledge, experience, sympathy, understanding and good will to the motion picture project, Brooks wrote. Brooks said he was writing because he realized Rusk and President Kennedy "only too often" receive letters with gripes and complaints.

"I am not only proud to be an American," Brooks wrote, "I am also proud of the government now representing America and its destiny."

In his reply, Rusk wrote that U.S. diplomats need strong support and understanding from the American people. "The creation of such popular understanding is a responsibility which we share with people in professions like yours which help mold public opinion and attitudes," the Secretary said.

Keeler Story Delay

London, June 18.

The sensational developments of the past week or two necessitated a rewrite of parts of the screenplay of the projected "Christine Keeler Story," and as a result, the start of production has been postponed for at least 14 days.

The film was due to have started yesterday (Mon.) in Copenhagen and will now not start until July 1 at the earliest. It is being produced by Nicholas Luard and will star Miss Keeler. No other personalities in the film will be named, as it is the declared intention that everyone else associated with the pic, including actors, directors and even distributors shall remain anonymous.

It is claimed that a distribution deal has already been made in the U.S. and Scandinavia.

Dolores Hart To Enter Nunnery

Hollywood, June 18.

Dolores Hart has renounced a film career to become a Roman Catholic nun, entering a Connecticut convent as a postulant. Name of the order has not yet been disclosed. Her most recent film was Metro's "Come Fly With Me."

Another actress, June Haver, previously bowed out on a successful career to enter a convent as a postulant, but before finally taking the veil returned to Hollywood and later became the wife of Fred MacMurray.

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ABEL GREEN, Editor

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AUTHORS WANT SALES 'TIMED'

See 3-Year OK for Nat'l General To Produce and Distribute Films Under Trust Decree Modification

By GENE ARNEEL

National General Corp., formerly the 20th-Fox affiliate known as National Theatres, appears to have gotten a greenlight toward becoming an "integrated" company engaging in film production and distribution, as well as continuing with its vast exhibition holdings. Integration as it was in the old days was outlawed by both Federal and U.S. Supreme Court, circa 1950; National looks to be having another go at it, but with certain restrictions.

District Court hearing in lower Manhattan Monday (17) brought to the fore the fact that the Dept. of Justice and National are in agreement on terms of an amendment to the old 20th-Fox antitrust decree which will permit National to set up its own distribution facility and produce as many pictures as it likes for the next three years. A review of the operation after 27 months by Justice will be a key factor determining whether National will be permitted to remain integrated after this initial three years.

Judge Edmund L. Palmieri reserved decision on the move by National, which has the Justice acquiescence. But tenor of the jurist's questioning of Justice attorney Maurice Silverman and National counsel Harold Lasser strongly suggested an okay will be forthcoming.

Palmieri, however, was insistent on some changes in the language of the proposed order. He said he wanted it specifically spelled out that there will be safeguards against any stifling of competition or any kind of restraint of trade. Early in the hearing he asked, "Aren't we turning full circle?" The reference was to the exhibition-production-distribution type of operation that had been proscribed.

Lasser, and then Silverman, gave assurances of no new trust violations.

Salient points—

1. National will be free to make conventional pictures in any number for theatrical exhibition.
2. National will have no pre-emptive rights to this product; theatres in competition with National must have the opportunity to bid for the pictures in realistic competition with National.
3. The distribution organization to be established by National will be subject to all restraints contained in the decree.

(Continued on page 19)

ZIV-UA Studio Another to Go

Hollywood, June 18.

Hollywood's landscape continues to change. Another studio—the Ziv-UA lot, built about 40 years ago has been sold to real estate investors. It will be razed for a shopping center. United Artists sold the four-acre site at Santa Monica Blvd. and Fuller—adjacent to the Goldwyn studio—to Ellis and Selden Ring for approximately \$1,000,000.

Selden Ring, confirming the deal, said he and his brother plan to put up a new shopping center, at the present studio site, adding their investment, including the purchase price, will be approximately \$4,000,000. They will be owners and operators of the shopping center, leasing it to various tenants, he added. Razing of the studio will begin "very soon," he said.

This is the second Hollywood studio in recent weeks headed for demolition, new owners of the Hal Roach studio revealing recently they plan to raze the studio, and convert the site into commercial enterprises.

United Artists is disposing of (Continued on page 15)

Freed Heads Academy

Hollywood, June 18.

Arthur Freed succeeds Wendell Corey as proxy of the Academy of Motion Pictures Arts & Sciences for 1963-64, stepping up from post of first vice-president, held since 1961. Elmer Bernstein, one of governors from Academy Music Branch, takes over in Freed's former spot.

Re-elected were Jacob H. Karp, 2d vice-president; Hal Elias, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer; and Richard Murphy, assistant treasurer.

Outgoing Wendell Corey was voted a life membership in recognition of his services to the Academy.

Industry's Image Re-Coif Awaiting The Hairdressers

What's happening to those elaborate ideas about improving the industry's image?

Eric Johnston, president of the Motion Picture Assn. of America, and officers of the various film companies, at a meeting about six weeks ago, agreed that an extensive campaign should be undertaken to uplift the industry, institutionally, in the eyes of the public. The excited announcements were made and got a good play in the papers.

A move was made, it's understood, to have Martin Davis, Paramount's ad-pub v.p., head a working committee on the project. However, at Davis' suggestion, Johnston reportedly was prevailed upon to become chairman, thus lending the weight of his office.

A subcommittee was appointed to include Davis, Robert Ferguson of Columbia, Phil Gerard of Universal and Charles Levy of Disney. Levy subsequently bowed out as Disney ankle MPAA membership.

A meeting of this group with MPAA was set for May 21. And then it was called off by MPAA, without explanation. Nothing has happened since.

Close observers might join in a refrain, "We've Heard This Song Before." A big-scale meeting is held and it's decided to embark on a mammoth promotional whirl in behalf of the entire industry. This has happened several times in the past. And then it's forgotten.

According to at least a couple of participants at the top-level meeting with Johnston, there had been sincerity and enthusiasm about enhancing the image. Now apparently there's no sense of immediacy concerning the promotional buildup. Interest is waning. And the same old image lingers on.

Charley Kurtzman As Exhib Cochairman For Saranac Lake Projects

Charles E. Kurtzman, general manager of Loew's Theatres, has been appointed exhibitor cochairman of the entertainment industry's 1963-64 "Encore Sales Managers Drive," on behalf of the Will Rogers Hospital and O'Donnell Memorial Research Labs at Saranac Lake, N.Y.

Universal veep-general sales manager Hi Martin is national general chairman of the drive, which has as its goal the raising of \$1,000,000 through the Christmas Salute by industry employees and audience collections in theatres.

'REVERSION' HIT BY FILMS, MUSIC

By MIKE MOSETTIG

Washington, June 18.

Self-interest of the creator of published material as against the vested interest of the publishing organization came nakedly clear here last week with a clash involving the Authors League of America on one side and the spokesmen for film distributors, music publishers and book publishers on the other. Authors want the principle of "reversion of rights to the creator" after a stated period of time embodied in any new copyright legislature recommended to Congress in 1964.

Authors cite many instances of the creator getting a mere fraction of the value of runaway hits. Their classic case is Margaret Mitchell who sold "Gone With The Wind" for \$50,000 in one lump payment. The film has since become and remained the number one rental-earner of all time. Her estate still hopes, under copyright reform, to regain a bargaining position on renewal since additional millions are believed certain in this periodically re-released picture.

Motion picture and publisher representatives traded threats with author counterparts here of refusal to support a Copyright revision bill in Congress, come 1964, unless the reversion clauses were tailored to their interests.

The sharp dispute arose in the meeting of the blue ribbon advisory panel mulling revision of the 1909 Copyright Act.

The U.S. Copyright Office of Library of Congress tossed out two alternatives on reversion. The first provides that transfer of a copyright by an author reverts to him after 25 years. Under this alternative a film made within the 25 years could be distributed after the reversion date. A film company, however, couldn't use the work to produce a film after the 25 year period.

A German Idea

The second alternative is patterned after legislation now in the West German Parliament. (In a heady display of nationalism, (Continued on page 17)

Theatre Films Vital to Universal; That Idea Strengthens Composure Of Trade to NBC Features Deal

Einfeld to Produce

Paris, June 18.

Charlie (and Mae) Einfeld making Paris a longtime base thence to Bad Gastein for the cure — doesn't know what "cure" but says it sounds like a good idea so they're going — and Vienna, Munich, etc., next.

Meantime he's reading scripts and it is presumed he will turn independent producer, with his son Richard (who already has been picture-making), as soon as Einfeld pere's pact with 20th-Fox expires next November.

Plots Montage Film Re Jews' Scapegoat Role

Paris, June 18.

Director-producer Victor Vicas is now at work prepping a film, "The Jews," which will endeavor to debate and present a history of and explain the essence of Judaism as well as delve into the many persecutions, and survival despite them. It will be made via stock footage, newsreels, documents and newly shot material. It is now listed as a French-Israeli coproduction but may soon be extended to include American backing also.

Vicas, who has made films in Hollywood, Israel, France, West Germany and other countries, is now winding a German pic he co-directed, "The Train Stops in Berlin" and will do a fiction film in Israel before devoting all his time to "Jews." However he is already looking at all sorts of footage and documentation on the question.

National Boxoffice Survey

Trade Hit by Heat; 'West' No. 1, 'Arabia' 2d, 'Peking' 3d, 'Hud' 4th, 'Professor' 5th, 'Tammy' 6th

Despite some new, major product most key cities covered by VARIETY this session are reflecting the seasonal trend. Warmer weather is attracting thousands to the outdoors and as usual early in summer this is cutting into cinema biz.

"How West Was Won" (MGM) (17th wk) continues in first place, same as last week. "Lawrence of Arabia" (Col) (23d wk) is climbing back to second position after dipped to fourth a week ago.

"55 Days at Peking" (AA) (3d wk) will be third as compared with second last round. "Hud" (Par) (4th wk) is taking fourth place. "Nutmeg Professor" also from Paramount, is winding up fifth, first week out in release. It should be heard from additionally.

"Tammy and Doctor" (U) (1st wk) is capturing sixth spot. "List of Adrian Messenger" (U) (3d wk) is taking seventh position. "Dr. No" (UA) (4th wk) will be eighth.

"Bwana" (UA) (2d wk) is winding up ninth, initial week out to any extent. "Mondo Cane" (Times) (7th wk) is capturing 10th money. "Stripper" (20th) (4th wk) will be 11th. "Ugly American" (U) (10th wk) rounds out the Top 12 pic.

"To Kill a Mockingbird" (U), "Wrong Arm of Law" (Cont) and "David and Lisa" (Cont) will be the runnerup films.

"Cleopatra" (20th), of course, is the standout newcomer, with a capacity first week at the N.Y. Rivoli. It promises to be heard from plenty in the weeks to come. "Donovan's Reef" (Par), another

newcomer, is smash on preem in Philly.

"Irma La Douce" (UA) still is mighty in N.Y. in two houses and boffo in Chi. "Erik the Conqueror" (AI), another newie, is fast in Boston and big in Toronto.

"Main Attraction" (MGM), just getting around, is quite spotty this week, with few good playdates. "Flipper," also from Metro, is rated fast in K.C.

"Mutiny on Bounty" (MGM) is playing in only three major key cities currently on hardticket. "Island of Love" (WB) is not getting far currently.

"Longest Day" (20th), which has finished most of its initial key city dates on hardticket, looks sock in Denver on popscale, continuous. "The Balcony" (Cont) looks nice in Balto and Chi, big in Philly and lofty in Toronto.

Note: The number of weeks out in release for bigger and longrun pic are designated in such case. (Complete Boxoffice Reports on Pages 8-9-12)

HUSTON AS NARRATOR

Washington, June 18.

John Huston has narrated the U. S. Information Agency documentary film of President Kennedy's visit to Central America. USIA motion picture chief George Stevens, Jr., said the film's director Charles Guggenheim recorded the narration at Huston's Galway, Ireland estate.

Huston had narrated only three other films. They were his wartime documentaries.

Responsible elements in the film industry were far from shaken by last week's disclosure that MCA-Universal is embarking a program of feature production directly for NBC Television.

It seemed remote to numerous exhibitors that U, with its highly profitable manner of making pictures for theatrical exhibition, would imperil itself on this front by providing the competitive telecasting medium with new, theatrical-caliber merchandise.

Said one circuit head: "It's not surprising to me that Wasserman (Lew Wasserman, president of MCA) would fly something new, and perhaps even revolutionary, but this is no kick in the teeth to my business."

He added that on the basis of early and unofficial information the product to be made for tv figures to be far less injurious to theatrical exhibition than the wholesale licensing of theatrically-played-out features to tv.

A prominent money-man on the production-distribution side of the picture business maintained that the economics prohibit the making of strictly "A" features for video. He said that an MCA-U two-hour film, backed by a strong campaign, could impair theatre business on the night shown but believes this would be little more than a "quadruple expansion of the usual half-hour series now seen on tv."

As for the economics, it was pointed out that "it's hard for us to make a picture that will get Class A playing time for less than \$2,000,000. And that's without the big names." He added: "And then maybe one out of five in this category will be successful."

This is a key point. The one success can make up for the four losses as the boxoffice revenue rolls in. But there's now varying boxoffice with tv on a one-shot basis. The sponsor money remains the same—at least for the first outing of a program in a series. Followup runs via network or syndication obviously would be influenced, money-wise, by the original reception, of course.

In other words, one click two-hour film on tv couldn't compensate for four lemons.

Some filmdom observers think the MCA-U-NBC move could be beneficial to theatrical production in that it might develop new talent and personalities who would be maneuvered into theatricals.

One thing is for sure: MCA-U will not be tv-channeling any of those slick comedies as with Doris Day, Jack Lemmon, Rock Hudson, et al. The loot from theatres is too important.

Bronston's 'Cid' At \$9-Mil in U.S.

Samuel Bronston's production of "El Cid," distributed domestically by Allied Artists, has now reached the \$9,000,000 mark in domestic rentals. And, expectedly, the final tally will be about \$11,000,000, or above.

This means the production will be the tallest grosser in Bronston history. Producer now has "55 Days at Peking" going; also at AA. "Cid" has been unusually strong promotion item, with domestic ad costs having soared to \$2,000,000. Many an "A" feature is made for less this amount. The bill for national magazine insertions alone amounted to \$498,000.

With "Peking," Bronston reportedly is exercising just about as much control as a producer ever has gotten in deals with a distributor. The Bronston company has taken charge of the overall campaign, including co-op ads, and, further, is either setting the exhibition deals on its own or holding power of approval on the contracts set by AA.

From Raving Poetry to Raving Mad Sums Up Manhattan Critics Re 'Cleo'

Although it opened to mixed New York daily reviews last week (four excellent, one fair, and two poor), "Cleopatra" looks set for a long, profitable run at the Rivoli in New York. There have been steady lines at the boxoffice every day since its Wednesday (12) premiere, adding to the theatre's advance, which stood at \$672,212 prior to the opening. In addition, total advance cash guarantees from the 73 theatres around the world currently booked now reach \$20,125,000.

The breakdown on the New York dailies was "excellent" by the Times, News, World-Telegram and Journal American; "fair" by the Mirror, and "poor" by the Post and Herald Tribune.

The all-out rave by the Times' Bosley Crowther, usually considered the toughest of the local critics, was particularly heartening to 20th. Crowther called the film "memorable" and "a surpassing entertainment, one of the great epic films of our day." He also cited the "brilliant staging" of director Joe Mankiewicz.

The News' Wanda Hale, gave the film four stars and said it ranked among the "few film classics." "If you go to leer," wrote Miss Hale, "you will stay to cheer a magnificent spectacle, that gratifies our desire for perfection, enriches our love of beauty and art, fulfills our admiration of brilliant acting and satisfies our demand for historical accuracy."

The Telegram's Alton Cook found it "a joyous, headlong carnival in opulence, sex and spectacle," and Rose Pelswick, in the Journal, said it is simply "tremendous."

The Mirror's Justin Gilbert found it effective as spectacle, but had harsh words for the more personal aspects. Elizabeth Taylor's performance, against those of Rex Harrison and Richard Burton, he described as "a cabbage and kings." "Miss Taylor in no manner reflects the posture or philosophy of the famed Egyptian ruler. Her diction is decidedly twangy..."

Both the Post's Archer Winsten and Trib's Judith Crist gave the pic outright pans. Winsten gave 20th one good quote ("Pictorially the film is probably as grand as any spectacle ever presented on the giant screen"), but went on to say Miss Taylor's interpretation "falls flat, disastrously so... she sounds like something dragged in from the minor league... She is no longer the most beautiful woman... (she) is over the edge."

Miss Crist's review was over three columns and prompted one 20th exec to observe that "she panned us in several thousand well-chosen words." Headlined "Cleopatra, A Monumental Mouse," the Trib found fault with everything from "choppy incoherence of the action" to Mankiewicz' dialog ("melange of cliches and pompous banalities") and Miss Taylor's performance ("an entirely physical creature, no depth of emotion in her kohl-laden eyes, no modulation in her voice that too often rises to fishwife levels"). Miss Crist caps her critique: "All is monumental—but the people are not. The mountain of notoriety has produced a mouse."

The one man who came through all the reviews unscathed is Harrison, for whom the reviewers, including Miss Crist, had particularly kind words.

Europe to U.S.

Alice Lee Boatwright
Bonnie Bourne
Chester Conn
Alfred Drake
Milton Goldstein
Laurence Harvey
Oscar Homolka
Harry Mandel
Judy Michaels
Howard Pearl
Peter Riethof
Helen Scott
Samuel L. Seidelman
Cornelia Otis Skinner
Joan Tetzel
Harry Warren
Cornel Wilde

The Finest Address
In London

May Fair Hotel

BERKELEY SQUARE, LONDON, W.1
Res. Cable Collect—Mayfairtel.
London or Your Travel Agent

Collects Suicides

Charles Addams, who cartoons the macabre subjects for the New Yorker, showed up at the "Cleopatra" opening in New York last week (accompanied by Joan Fontaine) and was asked for a comment. Said he: "I just came to see the asp."

Auerbach Group Acquires Union; Scratch Frankel

Distrib Josef Auerbach and a group of associates have acquired all the stock in the indie distributery, Union Films, founded (in 1950) and still headed by Peter Horner. Union, one of the most active of the indies, hit upon troubled times last year shortly after it was bought by J. Jay Frankel, whose financial problems led him almost immediately to unload Union stock on an unidentified financial factor.

Union, which has continued to operate under Horner and his associate, Phil Levine, with a backlog of property, is now expected to resume an active role in the acquisition of new product. It has just bought the British Lion "Girl Who Stayed for Breakfast," and already has two new French pics, "Vivre Sa Vie" (To Live Her Life) and "The Devil and The 10 Commandments" set for release. Horner and Levine stay at the helm with Auerbach playing a key role in product buys.

Eric Johnston Medico Date Cancels Journeys To Berlin and Moscow

Washington, June 18. Motion Pictures Assn. president Eric Johnston, complaining he hasn't been feeling in top form lately, entered Doctors' Hospital here Monday (17) for a complete physical checkup.

Johnston cancelled trips to both the Berlin and Moscow film festival as a result. He expects to be in the hospital a week or 10 days.

L.A. to N.Y.

Harry Ackerman
Cindy Ames
Ed Begley
Jack Benny
Leon Fromkes
George Gruskin
Joey Heatherton
Harry Kalcheim
Fred Kohlmar
Harold Lasser
Nat Lefkowitz
A. Ronald Lubin
Jock Mahony
John McGiver
Gary Merrill
Marni Nixon
Milton R. Rackmil
Joe Schoenfeld
James Stewart
Richard D. Zanuck

N.Y. to L.A.

Harold D. Cohen
John E. Fitzgerald
George Furth
Harry E. Gould
Robert E. Lee
Francis S. Leven
Mike Merrick
Josh Meyer
Harold V. Rosman
George Schaefer
Andrew Siff

U.S. to Europe

Marvin Barrett
Beatrice Behan
Robert I. Kronenberg
Jerome Lawrence
Carole Rostine
Lily Turner
King Vidor
Walter Wanger
L. Arnold Weissberger

Minsky to Cinerama; Leslie Winik Successor As Telemeter President

Resignation of Howard G. Minsky as president of International Telemeter, Paramount pay-television subsidiary, was disclosed this week by Par president Barney Balaban. It was stated further that Minsky "will announce an important new affiliation shortly."

It was learned that Minsky will join Cinerama in a top-exec capacity. William Foreman, a major Cinerama stockholder, and Minsky have been longtime friends and presumably it is at Foreman's invitation that Minsky will align with the bigscreen operation. Foreman also has extensive exhibition interests on the Coast.

The new president of Telemeter will be Leslie Winik, now a v.p. Winik has been a key figure in production as well as administrative activities of Telemeter for some time.

Minsky joined Par in 1950 as mid-east sales manager, following posts with 20th-Fox, Warners and Skouras Theatres. He subsequently became assistant to the v.p. in charge of world sales, western and Canadian sales manager and then prez of Telemeter.

French Reaction To 'Cleo' Preem

Paris, June 18.

Precedents are still being broken by "Cleopatra," even after its official New York preem last Wed. (12). Top selling local newspapers France-Soir carried a big story on the opening, (a bit downbeat), and the Paris Herald Tribune and the International Edition of the New York reviews the day after its opening.

Rarely has a film premiere in America gotten a special French feature story the next day, especially since no foreign press was invited and those who went had to go on their own and at the papers' expense. France-Soir headlined that the 2,000 people of the first audience welcomed the film coldly and it was a "Cleopatra" sans passion.

Writer said only scattered applause followed the film and noted that the most influential New York papers, N.Y. Times and Daily News, respectively, gave it out and out raves while the N.Y. Herald Tribune called it a turkey.

The local Yank show biz colony buzzed over the heavily conflicting Times and Tribune appraisals and some wondered if it could have some repercussions in Europe, especially since the film had not yet opened. But others pointed out that the pic will not open till next October and all will be forgotten by then.

Still others stated that the momentum, publicity and oceans of printer's ink spilled by, and over, the pic would carry it on to great success in Europe. Besides, it would be the local critics who would have the final say. The Paris preem is set for October but no houses have been announced as yet.

FORD FOUNDATION FIX ON SUN OF CINEMA

The Ford Foundation, which has heretofore snubbed filmmakers, is about to spread its largesse in the field of "creative, non-commercial films." In its just-revealed pilot program in the film field, Foundations' Humanities & Arts Program, headed by W. McNeil Lowry, will make up to as many as 15 individual grants of not more than \$10,000 each.

Foundation, which doesn't accept application directly from candidates, is currently polling critics, artists, directors of artistic institutions and others "professionally involved" in films for possible nominees. Because of the size of the grants, it's expected that those who receive them will most likely be restricted to the shorts field.

British Cover 'Cleo' in New York

[Liz as Working Girl-Type 'Queen']

London, June 18.

Several top London showbiz scribes planed to New York for the "Cleopatra" preem and general consensus of opinion was that the pic would click through curiosity value but most of the viewers had reservations about its overall quality. Rex Harrison got most of the bouquets, Elizabeth Taylor most of the brickbats, with Richard Burton uneasily in between.

David Lewin of the Daily Mail complained that the film failed to move him. "Rex Harrison is the dominant figure in 'Cleopatra.'" A masterful performance. When he goes, the film slows." Of Miss Taylor, Lewin wrote: "She is the supreme stunner of the day, but this is a high school queen and the claws do not go deep enough."

Leonard Mosley of the Daily Express had some critical things to say but opined frankly: "I found it an absolutely gorgeous smash and I believe millions of filmgoers are going to think likewise." Donald Zec was caustic in the Daily Mirror. "By my score card Harrison led Burton on points, with Liz Taylor trailing far behind, beautiful but well beaten." Zec stressed the anatomical display of Miss Taylor, admitted that there is brilliant spectacle, witticisms, slick epigrams and verbal bric-a-brac of high calibre. "But," he wrote, "though this massive picture must be seen, it stands or falls on the performance of Liz Taylor." Zec concludes: "Big as it is—it falls."

Evening Standard's Alexander Walker was fairly ecstatic in stating that the public will get its money's worth. "Yes, Yes, Yes!" enthused Walker. Anthony Carthew in the Daily Herald thought that "as epics go 'Cleopatra's' above average." He thought that Richard Burton's was the only really touching performance in the film. Carthew stated that Elizabeth Taylor looks glorious, but "it would be churlish to expect her to act, too. She can't act for toffee. Her voice is flat, mid-Atlantic and her range of expression stretches all the way from A to B." Rex Harrison got a benevolent nod from Carthew.

John Gold, the Evening News' N.Y. correspondent made the point that 20th-Fox is mainly concerned with: "It will undoubtedly make all the money its producers are fervently praying for. Who is there, for heaven's sake, who won't pay a few bob to see a film costing millions?"

Guardian's Alastair Cooke acidly rounded up the whole affair with this remark: "It is not the critics or even the producers who will ensnare the millions. It is the fairly wide suspicion that two of the stars were enacting in private a blowsy but absorbing tale of Antony and Cleopatra." Of Miss Taylor, Cooke writes "Elizabeth Taylor walks with kings but at all times keeps the common touch. She may be billed as the Queen of Egypt but she is the universal working girl who dreamed she played Cleopatra in her Maidenform bra."

Joe Mankiewicz's Second Thoughts

On 'Cleo' Length (May Cut 20 Mins.), on Judith Crist (May Cancel) and on Hurried Press Previews

Indians' Indie Pic

New Castle, Ind., June 18. La Fayette Thomas, prez of Stereo-Rama Productions of this city, and Alessandro de Gaetano have revealed plans for the production of a \$50,000 feature, "Tomorrow The Mountains."

Pic, which is to be directed by de Gaetano, deals with the escape to the west of a young East German. Film will be shot in color, principally on location in northern Michigan. Edward Bailey, of Benton Harbor, Mich., is cameraman. No performers have been set yet.

"Cleopatra" director Joseph L. Mankiewicz expects to spend "four or five days" during his upcoming Hollywood visit "tightening" (rather than reediting) his four-hour-and-three minute epic. Mankiewicz left New York yesterday (Tues.) to attend the opening of the film tonight (Wed.) at the Pantages in Los Angeles.

The director does not feel that any "wholesale chopping" of the film is necessary, and doesn't anticipate cutting it by much more than 20 minutes. Whether or not the tightened version will be ready for the 30-some dates skedded to open within the next 10 days, he couldn't say. He explained that those prints are ready for shipping now, and if his tightening requires any further scoring, it obviously won't be possible to change the existing prints in time.

Mankiewicz Friday (14) expressed himself as still somewhat dazed by all the hullabaloo surrounding the New York opening, but generally pleased with the critical reception (see separate story). Referring to the Herald-Tribune's blast, he commented tersely: "I think I'll give up my subscription and turn it over to President Kennedy."

The director was particularly displeased with the necessity for the two hurry-up press previews (for what he described as "the professional assassins"). He feels they were psychologically bad, and he would have preferred having had a series of smaller screenings, over a period of weeks, for all the types of audiences. "This picture had no 'out-of-town' tryout."

"Of course," he added ironically, "I would have preferred to have had a year to write the script, a year to build the sets, a year to shoot it and a year to edit it."

The director expects to be back in New York next week "with no plans whatsoever," intending to take that "long rest" he had in mind last fall when 20th-Fox prez Darryl F. Zanuck took him off the picture, but which vanished when he was reinstated. He has no deal, he says, to resume work on the script of "Justine," on which he was working for 20th at the time he was persuaded to take over the "Cleo" reins.

Big Sell of 20th Shares Following 'Cleo' Previewing

The Wall Street reaction to "Cleopatra" was rapid coming—and negative. It was obvious that the commission houses had their scouts out at the first two previews of the film last Tuesday (11) at New York's Rivoli Theatre, for the following day saw the 20th-Fox stock heavily traded (over 57,000 shares) and falling by \$2 per share. It closed Wednesday at \$33.

The reviews broke Thursday and even more activity followed on the big board. Total of 62,000 shares exchanged hands as the issue fell another 1.12%, closing at \$31.87½. Closed Friday at \$32.25 for a fractional gain. Total trading for the week was 175,600 shares, making 20th the 11th most active stock on the N.Y. Stock Exchange.

Yesterday's closing was \$31.37½. It was the anticipation of "Cleo" that earlier had boomed the 20th common shares. The issue had soared from a low of \$20 to a high of \$37.

The Manhattan reviews were preceded by a day by two London papers which had their men at the Rivoli previews. Further, the N.Y. Herald-Tribune review, a merciless rap, clearly didn't help the stock.

ANATOMY OF NUDE FILM BIZ

Didn't See Film, Hated the Ads

Youngstown, O., June 18. Northside Drive-In near Youngstown was singled out by Councilman David A. O'Neil of the First Ward recently, in connection with its advertising of the film, "The Wrong Rut." O'Neil is chairman of the Committee for Decent Literature in that city, and said he felt "duty-bound" to warn the public about smutty films and the type of people behind them.

Meanwhile, the Northside in its advertisement said, "We apologize to the hundreds turned away due to the lack of car space. Never in the history of our drive-in theatre has there been a picture that received such a tremendous and satisfactory response." Councilman O'Neil said if the advertisements which declare the film "Screams about the facts of life" are true, the film must be offensive. He said if they are not, the exhibitors are "frauds." The films are booked by headquarters in Cleveland.

City Law Director Russell G. Mock, in answer to a suggestion that films featuring sensational material should be closed, said there is no legal basis for such action, and that no individual can set himself up as a censor under the law. Mock said the best way to close such a theatre is by not patronizing it.

Animators' Own Festival at Annecy

Hubley's Short Big Hit—France and Karlov Vary Hereafter to Alternate Cartoon Roundup

By GENE MOSKOWITZ

Annecy, June 18. The Fifth Annecy Animated Film Festival, June 6-17, again served as a meeting ground for animators from all parts of the world plus a good sprinkling of press. There were not many buyers, but it did give a solid look at advances and the status of the cartoon, special effects and stop-motion work.

Yank indie producer Paul Heller ("David and Lisa") made a deal with U. S. animator John Hubley to show his prizewinning "The Hole" along with "David" during its European openings. Fest was again underwritten by the French government. Journees Du Cinema and under the directorship of Pierre Barbin.

This pleasant French resort town situated on Lake Geneva also boasted good hospitality and some three star restaurants nearby. But the accent was on drawing board product. Cartoons unspooled at the rate of three over two hour shows a day. An important value were the talkfests between practitioners of all nations and a meeting of the International Animated Film Assn. IAFAs disclosed that next year the Annecy Animation Fest would (Continued on page 21)

Await Poe On UFA-Comacico Release by Fox

Paris, June 18. Although awaiting 20th-Fox exec veepee Seymour Poe's finalization, a deal with the locally based UFA-Comacico is virtually firm. Latter's production affiliate, Copernic Films, will get worldwide distribution via 20th. UFA-Comacico is headed by Maurice Jacquelin and plans dropping the UFA part of the tag since the former German company was bought out some time ago.

The 20th deal gives the Zanuck company first call on Copernic's product for France, for Europe, or for the world, as Poe deems the films warrant. Comacico, which also has its own French distribution organization, will work closely with the local 20th exchanges.

20th has heretofore taken French pix for distrib in all or certain territories, like "Therese Desqueroix" and "La Prostitution," but this appears its first big-scale incursion into a local company for a first call on product.

Metro still backs Cipra and Gaumont International for product. Columbia and Warners also invest in foreign fare for release use. Universal is one of the few that has not gone into these type deals in a larger way. Paramount, which heretofore went in for picking up product this way, recently closed its foreign pic production and acquisition department.

CHARY THEATRES AS MAIN HURDLE

By MICHAEL FESSIER JR.

Los Angeles, June 18. Nudist films, a kind of underworld annex here, are not molested much anymore by cops and reformers but they are running into a heightened audience sophistication. Such features now need a concocted story-line, humor, special angles. The camera angle on bare epidermis alone won't suffice. The nude cultist thing itself is now a yawn. Frank Seltzer, operator of the Monica Theatre, a prime outlet, frankly declared, "If you've seen one, you've seen them all. After they swim, shower and play ping pong—what's left?"

Since first exhibiting this type of film in his theatre in 1961, Seltzer reports that his alltime grosser has been "Not Tonight Henry," which earned \$150,000 in 20 weeks despite trouble with the law. Police and community pressure today are "negligible," he adds.

Russ Meyer's 'Mr. Teas'

Uncontested king among field's producers continues to be Russ Meyer whose "The Immoral Mr. Teas" started the whole thing. A strictly one-man operation, he writes, directs, lenses, edits and narrates films himself, his "Teas" having been made for \$24,000, grossing over \$1,000,000.

Average cost of his seven films has been between \$25,000 and \$35,000, states Meyer, noting that since he distributes films himself, their break-even point is same as negative cost. He contends that keeping his costs at a rock-bottom minimum has been key to his success in field. Many who have gone out with full crews have incurred costs of \$75,000 and more and have subsequently lost their shirts, he maintains.

Meyer points with pride at an item tagged "Heavenly Bodies," which is his latest effort, brought in for \$9,000. Film, says he with an implacable straight face, is "a serious dissertation on cheesecake photography."

Community Pressure

Main opposition to films is coming from exhibitors who are squeamish about screening this type of pic because of their fear of community pressure, says producer. Generally, however, he notes that "most American cities" are now opened to his films, though admitting there remain several pockets of resistance.

Competition among femmes seeking work in films is stiff, according to Meyer, with a going rate of between \$75 and \$100 per day being paid for work.

Titles continue to be all important in field, he asserts, noting that his recent "Immoral West" bombed under its original tag, its b.o. picking up considerably under "Wild Gals of the Naked West."

Field is generally in decline, declares Meyer, because of a lack of "quality product."

The leading "nude" exhib in L.A., owner of four theatres, concurs opining "some of them would insult the intelligence of an animal." Exhib who asked that his name not be used, said that he has often urged "nude" producers to take advantage of professional writers to inject a measure of intelligence into their product, noting message has fallen upon deaf ears. "They're not interested in quality," says he.

Like Burleyeue

On the other hand, he expressed no qualms about being in field, maintaining that "like burlesque, it's still part of show business." He insists lack of good conventional product drove him into booking "nudies" and that while attendance has leveled off from its peak two years ago, business remains steady and profitable enough so that he contemplates no return to conventional fare.

Part of the attraction of pix is the unadulterated escapist nature of them, he believes. "In other words there's always a chance of (Continued on page 19)

N.Y. Indie Product Draws Interest Of Distribs Who Fly From Foreign Showmen's 'Excessive Expectations'

By VINCENT CANBY

'THE GLASS CAGE' SUIT

Three Ask Court To Appoint Receiver For Negative

Los Angeles, June 18. Damages amounting to \$400,000 were demanded by Anthony Stevens, Benjamin Pope Freeman and John Hoyt, partners in Taurus Ltd., in a Superior Court suit involving the motion picture, "The Glass Cage." Suit is against Edward H. Leftwich and Futuramic Releasing Organization, also known as Futuramic Productions Inc.

Plaintiffs asked court to appoint a receiver to take charge of film, and court to declare an oral agreement of distribution void. They further asked that defendants be ordered to deliver to plaintiffs all rights and title in picture, and for a temporary restraining order enjoining defendants from disposing of picture.

Calls an 'Inactive' Dave Selznick Big Loss to U.S. Pix

An offbeat bit of journalism, the lead article in Films in Review for June, treats the failure of producer David O. Selznick to produce as an industry misfortune. The sub-caption reads: "His Achievements Are So Outstanding His Inactivity Is Deplorable." Article is a collaboration of Rudy Behlmer and editor Henry Hart.

Oldtimers do not recall an article quite of this character, unless the failure of Howard Hughes to show his face publicly be taken into account. Article opens as follows:

"It's a tragedy, as well as a cultural loss, that in the last 15 years David O. Selznick has personally produced only one film, 'A Farewell to Arms,' of which he himself is none too proud."

"The tragedy lies in the fact that Selznick is probably more talented than any other living producer. In addition to a realistic knowledge of every phase of the motion picture business he has taste, and the 'infinite pains' which has sometimes been equated with genius."

"He has produced 'Gone With the Wind,' the most popular and profitable motion picture ever made, and a still unrivaled example of how creative a producer can be, and such superior pictures as 'Dinner at Eight,' 'Night Flight,' 'Viva Villa,' 'Manhattan Melodrama,' 'David Copperfield,' 'Anna Karenina,' 'A Tale of Two Cities,' 'A Star Is Born' (37), 'Nothing Sacred,' 'The Adventures of Tom Sawyer,' 'Intermezzo,' 'Rebecca,' 'Since You Went Away,' 'Spellbound,' 'The Paradine Case,' and 'Portrait of Jennie.'"

"He discovered, introduced to movies, developed, or otherwise contributed significantly to the film careers of: Jean Arthur, Fred Astaire, Freddie Bartholomew, Ingrid Bergman, Joseph Cotten, Nelson Eddy, Joan Fontaine, Kay Francis, William Gargan, Janet Gaynor (her post-retirement career via 'A Star Is Born'), Katherine Hepburn, Jennifer Jones, Louis Jourdan, Vivien Leigh, Myrna Loy, Fredric March, Guy Madison, Joel McCrea, Dorothy McGuire, David Niven, Jack Oakie, Laurence Olivier, Gregory Peck, William Powell, Mickey Rooney, Shirley Temple (her adolescent career after her retirement as a child actress), and Alida Valli. And he made movie directors of stage directors George Cukor and John Cromwell, and brought Alfred Hitchcock to the U.S."

The healthy boxoffice receipts being racked up by such U.S. indie pix as "David and Lisa" and "The Balcony" may eventually turn out to be among the most significant phenomena of the 1963 film year. That's the way New York industryites are analyzing the current biz scene.

The success of those two pix, coupled with a definite "levelling off" in the U.S. market for certain imported product—that is, overpriced foreign films (see VARIETY, May 8), has not only prompted local distribts to take a new interest in locally-made class pix, but has encouraged young producers to attempt low-budgeters which reach beyond the exploitation field.

As one vet indie distrib put it last week: "Why should I pay as much as \$160,000 for just the U.S. and Canadian rights to some esoteric Italian picture, when, for the same amount of money—if not less—I might be able to acquire all rights to a locally made film which, because of its nationality, has the potential of penetrating deeper in the domestic market than any foreign film can hope to?"

The distrib acknowledged that he hasn't yet discovered any American Federico Fellinis, Alain Resnais or Michelangelo Antonioni, "but how many directors of that calibre are there anywhere?" His point: the American public is now in the mood to accept serious, offbeat American pix, a fact which distribts, as well as financial backers, are not overlooking.

'Lord of The Flies'

Witness the recent acquisition of Lewis Allen's "Lord of The Flies" by Reade-Sterling's Continental Distributing division, which also hit the jackpot with "David" and "Balcony." Also the acquisition of Ben Maddow's locally-made "Affairs of The Skin" by Dan Frankel's Zenith International. Despite the fact that he didn't exactly score a bullseye last year with N.Y. low-budgeter, "Strangers in The City," Joe Levine continues to exhibit faith in domestic indie filmmakers, having put up a portion of the pro- (Continued on page 15)

Decency Legion Makes 'Separate' Tag Read A-IV

National Legion of Decency is changing its Separate Classification category to A-IV: "morally unobjectionable for adults, with reservations." Roman Catholic reviewing group emphasizes that only the title, not the meaning, of the category is being changed.

Separate Classification, or A-IV, is given to those films which "while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

First pic to get the new tag is Davis-Royal's British import, "The L-Shaped Room." LOD calls the film a "starkly realistic but sensitive presentation" but adds that because of the development of its theme and realistic treatment, it requires "mature analysis on the part of the view."

The new A-IV category thus follows the LOD A-I (morally unobjectionable for general patronage), A-II ("morally unobjectionable for adults and adolescents"), and A-III ("morally unobjectionable for adults").

Pictures which have received the Separate Classification in the past include "Anatomy of A Murder," "Suddenly Last Summer," "King of Kings," "Martin Luther" and "Victim."

Cleopatra (DELUXE COLOR—TODD-AO)

Super-colossal spectacle, with something for the mind as well as eye. Already a blockbuster.

Twentieth-Fox release of Walter Wanger production. Stars Elizabeth Taylor; features Richard Burton, Rex Harrison. Directed by Joseph L. Mankiewicz. Screenplay, Mankiewicz, Ranald MacDougall, Sidney Buchman, based on his stories by Plutarch, Suetonius, Appian and "The Life and Times of Cleopatra" by C. M. Franz; camera (Todd-AO, Deluxe color), Leon Shamroy; editor, Dorothy Spencer; music, Alex North; asst. director, Fred R. Simpson; second unit directors, Ray Kellogg, Andrew Marton. Reviewed at Rivoli Theatre, N.Y., June 11. 63. Running time, 243 MINS. without intermission.

Cleopatra	Elizabeth Taylor
Mark Antony	Richard Burton
Julius Caesar	Rex Harrison
High Priestess	Pamela Brown
Flavius	George Cole
Sosigenes	Hume Cronyn
Apollodorus	Cesare Danova
Brutus	Kenneth Haigh
Agrippa	Andrew Keir
Martin Landau	Martin Landau
Rufio	Roddy McDowell
Octavian	Robert Stephens
Germanicus	Francesca Annis
Eiras	Gregoire Aslan
Pothinos	Martin Benson
Ramos	Herbert Berghof
Theodotus	John Cairney
Phoebus	Jacqui Chan
Lotos	Isabelle Cooley
Charmian	John Doucette
Achillas	Andrew Faulds
Candilus	Michael Gwynn
Cleopatra (age 4)	Michael Horvath
Octavia	John Hoyt
Marcellus	Marne Maitland
Mithridates	Carroll O'Connor
Cleopatra (age 12)	Richard O'Sullivan
Cleopatra (age 7)	Gwen W. Ford
Valrus	Douglas Wilmer
	Queen at Tarsus
	High Priest
	John Karlson
	Caesarion (age 4)
	Loris Lodi
	Octavia
	Jean Marsh
	Marcellus
	Gin Mart
	Mithridates
	Furio Meniconi
	Caesarion (age 12)
	Kenneth Nash
	Caesarion (age 7)
	Dee Russell
	Valrus
	John Valva

When, early in 20th-Fox's "Cleopatra," the Queen of Egypt who has been arguing with Caesar about their respective godly origins, cuts him off with an abrupt: "You Roman generals become divine so quickly!" It is a signal to the film industry that something new in bright dialog values has been added to the historic romance. Throughout the film there are samples of smart dialog, though it is necessary to testify that some of it does not come off and is occasionally out of place.

"Cleopatra," with an estimated \$14,000,000-plus already in the till as cash guarantees from U.S. and Canadian theatres (and thus the ninth biggest money making pic-

"Cleopatra" was experimentally cut 21 minutes and so unreel for two performances Monday (17) only, thus bringing running time down to 222 minutes from the original 243. No scenes were eliminated in their entirety, but cuts were made to shorten scenes and bridges.

ture of all time in the domestic market before its premiere), would rate a blockbuster even without all that advance dough. It's not only a supercolossal eye-filler (the unprecedented budget shows in the physical opulence throughout), but it is also a remarkably literate cinematic recreation of an historic epoch. Whether or not the film will eventually rack up receipts enough to go into the black (\$62,000,000 in rentals) is impossible to predict. It is certain, however, to be a major moneymaker for a long time to come.

Director and coauthor Mankiewicz and producer Walter Wanger have not extended the frontiers of cinema art, but they have completed under harrowing conditions, a very respectable job of spectacle-making. Their most stunning achievement is not that they have made the longest film in history (4 hours and 3 mins.), but that they have managed to tell a story of such scope and complexity in such comparatively brief terms. The film covers the 18 turbulent years leading to the foundation of the Roman Empire, from Cleopatra's first meeting with Julius Caesar until her death in defeat with Mark Antony. The result is a giant panorama, unequalled in the splendor of its spectacle scenes and, at the same time, surprisingly acute in its more personal story. This is one spectacle in which the leading characters—rulers of the world, if not gods—dominate the decor and special affects.

This is due not only to the quality and focus of the screenplay,

but to the talents of the three leading players. In the title role, one of the most difficult ever written, Elizabeth Taylor is a woman of continuous fascination. Though not fully at ease as the child-queen of the film's first part, she grows as the story progresses to become the mature queen who matches the star's own voluptuous assurance.

Rex Harrison is superb as Caesar, shrewd, vain and wise, formed somewhat in the image of the G.B. Shaw conception, but also unexpectedly ruthless and ambitious. His are the film's most brilliant lines, and something is lost with his assassination, which closes the film's first half.

Richard Burton then comes to the fore in the second half. Oddly he does not seem the romantic figure expected and plot-implied, partly perhaps because as a lover he is visibly overweight. The role is of a man of military competence consumed by envy of Caesar's genius and exposed in the end as self-pitying and drunken by the demands of Cleopatra's needs for a man in a larger sense than boudoir. Ironically some of the weakest moments in the film are the anticipated love scenes between Liz and Dickie. Several times these come close to bathos. The very dialog which sharpens the political and social aspects endangers the intimacy of Mark and Cleo. Says Cleopatra to Antony, after the Battle of Actium: "Without you, this isn't a world I want to live in—much less conquer." The line has the ring of a suburban housewife's lament—not a goddess.

Happily, however, such moments are few, and the film sweeps along with a very real sense of time and place, building to a climax that is one of inevitable, tragic relief. Responsible to no little extent is the quality of the "big" scenes—Cleopatra's triumphant entry into Rome, a dazzling display of color and sound and ancient pageantry; the grandeur of Cleopatra's barge, sailing into Tarsus; the crucial Battle of Actium, recreated on a scale perhaps unmatched in any spectacle film.

Leon Shamroy's Todd-AO, Deluxe color photography, the special effects of L. B. Abbott and Emil Koss Jr., and second unit directors Andrew Marton and Ray Kellogg, all rate particular praise. Since Miss Taylor's hair stylist gets screen credit, it might be noted that the hairdos are not always becoming. On the other hand, Irene Sharaff's costumes are appropriately sensational, though for the naval battle of Actium she ran up a little leopard-lined parka for the star which might look more appropriate for following an America Cup race at Newport. Alex North's score is often thunderous, but only occasionally intrusive.

A few incongruities in the production draw notice. Is that not a modern drugstore plastic sponge floating in Cleo's bath? It looks like one. Is the litter borne on rolled steel rods thousands of years before their invention? But such details will not bother average viewers. Another question that could be raised is the uneven quality of Miss Taylor's voice, often more shrill than regal in big scenes. The long windup of the story has Cleopatra taking longer to die than Camille. That 20th may still excise more footage is likely and the second half is the place to do it. [Reportedly 20 minutes will be cut pronto].

An arresting scene of Cleo's fury upon hearing that Mark Antony has married in Rome calls for her to slash with a knife at his hanging garments and later at the bed they had occupied together. The subtle point seems to have been blurred by using the garments first so that the symbolism of the bed is somewhat lost.

The huge supporting cast is uniformly excellent, but especially noteworthy are Roddy McDowell as Octavian; Martin Landau as Rufio; Hume Cronyn as Sosigenes; Kenneth Haigh as Brutus; Robert Stephens as Germanicus; and Herbert Berghof, as Theodotus.

The real star of "Cleopatra," however, is Mankiewicz, who with Ranald MacDougall and Sidney Buchman, wrote the script, after his own crystal clear conception, thus bringing order out of what had been production chaos, and also breathing new life into a genre many might have thought to be beyond revival. As Caesar observes to Cleopatra, early on: "You have a way of mixing politics and passion." So does Mankiewicz.

Anby.

Werewolf In A Girl's Dormitory

Title may give it some exploitation value as running mate on a dual horror ticket. Mediocre quality.

Hollywood, June 12.

Metro release of Jack Forrest production. No stars. Directed by Richard Benson. Screenplay and story, Julian Berry; camera, George Patrick; music, Francis Herman. Reviewed at the studio, June 12, 63. Running time, 82 MINS.

Brubaker	Barbara Lass
Julian Olcott	Carl Schell
Mr. Swift	Curt Lowens
Sir Alfred Whitehead	Maurice Marsac
Leonard McDonald	Maureen O'Connor
Mary Smith	Mary McNeeran
Sandy	Grace Neame
Walter	Alan Collins
Sheena Whitehead	Anni Steiner

As lycanthroperas go, this one doesn't go anywhere. Apparently of German or central European origin—the screen credits discreetly omit reference to source—the Jack Forrest production is an inept entry in the horror melodrama genre. Whatever minor merit it may have had in its original tongue and state has been obliterated by post-dubbing. Still, werewolves and girls' dormitories are proven exploitation bait, and that title, with accompanying art layout, should give the Metro release some minor market value as half of a horrid horror double-header.

Julian Berry's screenplay is essentially a mystery. "Will the real werewolf please stand up" is the general idea. The yarn is set in a school for wayward girls situated near an eerie forest into which the maidens are stupidly prone to wander alone every time the story gets empty and the moon gets full. There are all sorts of suspects skulking around in the shadows, including a creepy young fellow named Tom whose only line, delivered at corpse-side, is "was he the monster?" There are plenty of corpses: three men, one woman, one wolf and, ultimately, one werewolf. Is Tom the werewolf? No. It turns out to be none other than Mr. Swift, the schoolmaster ("Why, it's Mr. Swift," said Tom, wolfishly).

Horror melodramas like this depend on mood for most of their impact. Unfortunately, the mood of this film is completely shattered by the dubbing. So are the performances of the actors involved. Pretty Barbara Lass is the girl we worry most about, Carl Schell her protector, Curt Lowens the werewolf. Richard Benson directed, and his best work occurs in that forest. Camerawork by George Patrick is crude and music by Francis Berman is obtrusively ominous and generally irritating or irrelevant to what's going on. There's also a rock 'n' roll song by Marilyn Stewart and Frank Owens. It's called "The Ghoul In School." Onward and upward.

Tube.

Donovan's Reef (TECHNICOLOR)

Boisterous comedy, action-packed, never slows down enough to take survey of shortcomings; surefire ingredients for healthy, non-critical b.o.

Hollywood, June 13.

Paramount release of John Ford production, directed by Ford. Stars John Wayne, features Lee Marvin, Elizabeth Allen, Jack Warden, Cesar Romero, Dick Foran, Dorothy Lamour. Screenplay, Frank Nugent, James Edward Grant, from story by Edmund Beloin; camera (Technicolor), William Clothier; special effects, Paul E. Lenz; process photographer, Farciot Edouard; music, Cyril Mockridge, conducted by Irvin Talbot; orchestrations, Leo Shuken, Jack Hayes; editor, Otho Lovering; asst. director, Wingate Smith. Reviewed June 13, 1963. Running time, 115 MINS.

Guns	Donovan	John Wayne
Boats	Gilhooley	Lee Marvin
Dr. Dedham	Jack Warden	
Amelia Dedham	Elizabeth Allen	
Australian Naval Officer	Dick Foran	
Pleur	Cesar Romero	
Leland	Dorothy Lamour	
Sergeant Menkowitz	Mike Mazurki	
Father Cluzot	Marcel Dalio	
Mister Eu	Jon Fong	
Sally	Cherylene Lee	
Luki	Tim Stafford	
Sister Gabrielle	Carmen Estrabau	
Sister Matthew	Yvonne Peattie	
Captain Martin	Frank Baker	

"Donovan's Reef," for a director of John Ford's stature, is a pot-boiler. However, the ingredients and formula are strong and too well-proven to leave much doubt as to the film's ticket-selling ability. From "North To Alaska" to the South Pacific, with plenty of beautifully photographed scenery, rousing romance, boisterous comedy, frequent fights, all mixed up with kids, Christmas, dedicated doctors, and patriotism—that's "Donovan's Reef." And it would

take a pretty dour type not to enjoy it!

Where Ford aficionados will squirm is during that occasional scene that reminds them, this effort-less effort is the handiwork of the men who made "Stagecoach" and "The Informer."

John Wayne, sailing along like a dreadnaught mothering a convoy of rowboats, conveys an exuberance to match the mayhem, moving from fracas to fracas, facing up to a gang of toughs or a belligerent Boston beauty with equal courage. The only demand made is on his muscles.

Lee Marvin, since their last excursion, has had his reins tightened by Ford. This is only a comic menace where once the malevolent terror of "Bad Day At Black Rock" smoldered. Jack Warden's role hints at earlier greater prominence, edited down to harmless support and irritating in its omissions.

Ford, best when he's faced with an unknown talent, brings out the ability of Elizabeth Allen, a darkling beauty, that has been hidden in previous roles. She's delightful as a Boston ice cube whose melting point is Wayne, and it's a pleasure to see her wrappings melt. Cesar Romero and Dorothy Lamour are the victims of acute scriptitis although Dick Foran is briefly impressive as an Australian naval officer.

Marcel Dalio, Mike Mazurki, and Jacqueline Malouf, Cherylene Lee, and Tim Stafford, as the tykes about whom the plot wobbles, lend capable support when necessary. The visual beauty of Kauai, in northern Hawaii, is captured by William Clothier's Technicolor photography. Frank Nugent (an old Ford hand) and James Edward Grant's script has more holes in it than Liberty Valance. They've created a paradisaical setting, "somewhere in the South Pacific," ruled by a native princess; governed by the French; protected by the Australian navy; "run" by expatriate Americans; and peopled by a league of national types.

The music, scored by Cyril Mockridge, is ersatz Mannakoor moonlight and shadows. Otho Lovering's editing, while sometimes jumpy, aims purely for action and gets it. The effect is that this Ford is a handsome, smoothly riding vehicle but no replacement for some of those Fords of the past.

Robe.

Kriss Romani (Gypsy Law) (FRENCH)

Paris, June 11.

Cofradis release of Films Des Fleuves production. With Catherine Rouvel, Nina Demestre, Jean Micollet, Germaine Kerjean, Francois Darbon. Written and directed by Jean Schmidt. Camera, Jean Badal; editor, Leonide Azar. 1st Normandie, Paris. Running time, 90 MINS.

Saga	Catherine Rouvel
Marco	Jean Micollet
Puce	Nina Demestre
Old Woman	Germaine Kerjean
Sage	Gregory Chmara
Father	Francois Darbon

This film tries to mix a documentary look at gypsy life, a romantic love tale and moppet antics. It cannot integrate them all. New director Jean Schmidt displays an obvious sympathy for the gypsies, with a strong pitch against racism, but waters it all down by too many mannered, diffuse aspects. Pic appears mainly a dueler or programmer entry abroad on its theme, with art possibilities chancier.

A robust, pretty gypsy girl rebels against being forced to marry someone in the tribe through family agreements. She runs off to go up against bigotry and finally comes back to the chosen man. Against this are scenes of gypsy ritual, courts, etc., and a tale of a little girl who sets out to find a legendary magic root to help the older girl.

Quaint scenes intermingle with gypsy revels and drama. The little girl is quite hammy in mannerisms, if charming, while real actors mingle acceptably with the true nomads. Director Schmidt has just tried to mix too many elements without a firm grasp of place, milieu and drama to have this come off solidly.

But the pic has an eye-catching photographic sheen from Jean Badal, some interesting looks at the life of Europe's wanderers and nice musical strains. When Schmidt settles down to more forceful and straightforward documentary or fictional film work, he could possibly be a needed addition to filmmaking ranks here.

Mosk.

Les Carabiniers (The Riflemen) (FRENCH)

Paris, June 11.

Cocinor release of Rome-Paris Films, Cocinor-Marceau production. With Mark no Mase, Albert Jura, Genevieve Galles, Catherine Ribero. Written and directed by Jean-Luc Godard from an original script by Roberto Rossellini. Jean Gruault from play by Benjamin Joppolo. Camera, Raoul Coutard; editor, Agnes Guillemet. At Lord Byron, Paris. Running time, 88 MINS.

Michelange	Marino Mase
Ulysses	Albert Jura
Venus	Genevieve Galles
Cleopatra	Catherine Ribero

Film is a way out anti-war fable by unorthodox ex-New Waver Jean-Luc Godard who made the tale of a modern hoodlum, "Breathless." It mixes stock footage, inside gags, knowingly-fashioned silent film styles, and manages to make its point at times, if it does get repetitious. Thus appears primarily an extremely specialized arty item for abroad but could be worthwhile if well handled and farcically sold for buffs.

A mother with two grown sons and a daughter lives in a rundown shack. Into this come two riflemen to requisition the boys for the war of the King. They are promised all rights they want, no matter how much against human laws or decency, and go off to make their fortunes. Stock footage of war is intercut with their odyssey as the titles and asides. The brutality and uselessness of war is made apparent countless times but this finally begins to repeat itself, and in the final twists of defeat no longer has the ironic bite and verve of the earlier scenes.

But there is no denying director Godard's natural flair for getting freshness, visual knowhow and interest into his films. A scene of the arrest and execution of long haired beautiful Marxist dogma spouting girl is a pungent scene as well as the free wheeling mayhem and looting committed by the simple minded anti-heroes.

Some personal asides, such as one's visit to a film house where he is frightened by a scene of a train and tries to get into a screen during a bathing scene by a beautiful girl, adequately comment on the early film days of Mack Sennett, Lumiere Bros., etc. plus still bringing a fresh inventive gloss to the pic.

Bee stung lips on the women, the stolid one-dimension al characters of the men, the highly contrasted, dense lensing of Raoul Coutard all bring to life the early feel of silent films with their larger-than-life aspects and comments on humanity in its simplest aspects.

Marino Mase has the right brutish outlook, tempered by some gentle outbursts, for one of the brothers and the others have the right silhouettes and characters for the other figures in this sardonic, biting look at human foibles.

If going back to seemingly lost filmic modes, this still has the brash inventiveness, progression, and continuity of the growing changes in film narrative methods. If limited to specialized outlets as yet, more selective filmmakers are giving these type pix greater adhesion. The selling will be telling for this in offshore placement. Crix approval could help plus word-of-mouth.

Mosk.

HURLEY FAMILY SELLS

Operated In Tucumcari, N. Mexico 50 Years

Albuquerque, June 18.

Hurley family, which has been operating motion picture houses in Tucumcari, N.M., continuously for the past 50 years, last week peddled their remaining two houses in the town to Frontier Theatres Inc. of Dallas for an undisclosed sum.

Transaction includes a hard-topper and an ozoner, and brings to 50 the number of houses that Frontier owns and operates in New Mexico. Chain now owns outlets in 14 New Mexico cities, in addition to many communities in Texas.

Milas Hurley has headed the two-house setup since 1946, when his late father sold out his interest.

The Hurley family, including dad Arch, wife, son Milas and daughter Loreen, started in the business in 1913, and they've been at it in this town of 8,000 population ever since.

Tucumcari is 200 miles east of Albuquerque on Route 66, near Texas border.

It's All Happening (BRITISH-COLOR-MUSICAL)

Conventional, old-fashioned musical format enhanced by warm performance of star Tommy Steele, sharp contributions from top pop talent and pleasant color. Good breezy bet for the teenagers.

London, June 13.

British Lion/Magna release through BLC of a Norman Williams/Philip Green production. Stars Tommy Steele. Features Michael Medwin, Angela Douglas, Jean Harvey, Walter Hudd. Produced by Norman Williams. Directed by Don Sharp. Music and musical producer, Philip Green. Lyrics, Norman Newell; screenplay, Leigh Vance; editor, John Jympson; camera, Ken Hodges. Previewed at Hammer Theatre, London, June 12, '63. Running time, 101 MINS.

The warmly exuberant personality of Tommy Steele, plus some polished, slick performances, by guest top pop United Kingdom artists, solidly jacks up a lazy, old-fashioned and flabby screenplay by Leigh Vance. Obviously, Vance's brief was to provide a showcase for a pop fest, but he returned to the oldest cliché in the British film musical book. Not that this should deter the teenagers, who are likely to enjoy the entire affair heartily.

Director Don Sharp has brought the whole thing to screen in under six weeks shooting at a cost of around \$430,000, most of which has clearly gone to artists' fees. It is well mounted with easy-on-the-eye Eastmancolor and the cast is on the ball. Nevertheless, Steele deserves a more solid and calculated screenplay to project him to the top level of British films which he has now well earned.

He plays an a&r man who was brought up in an orphanage, spends every afternoon playing uncle to the kids at the home and eventually mounts a benefit show for them. Other muzzy sidelines, such as a slight romance, get lost. Situation allows a number of guest artists to do their warbling stuff, both in recording studio and on "The Night." The final concert strays into the old never-never land of British pop music pix. The artists turn up at the last moment and, without any apparent rehearsal, give a show which would need Madison Square Garden as an adequate venue.

Steele projects a warmth which communicates itself to the audience and he has one scene when, in the orphanage, he acts and puts over a number called "The Dream Maker" with the moppets, which is splendidly disarming. His chirpy personality carries the film along cheerfully. Bernard Bresslaw as a dim private, Walter Hudd as an absent minded boss of a disk firm, Michael Medwin, somewhat unconvincing as his heel of a boss, and John Tate as his girl friend's suspicious father grapple adequately with ill defined roles. On the staff side Angela Douglas as Steele's girl friend, Jean Harvey as a tart secretary and Janet Henfrey as an unattractive, would-be singer score whenever opportunity allows.

But, apart from Steele, the credits on this film must go to the guests who appear as themselves. Philip Green has provided them with lively songs, though with lyrics of occasional lesser distinction by Norman Newell.

Among a long list, outstanding contributions are made by Danny Williams, a stylish negro singer with a hint of Harry Belafonte about him, singing "Day Without You," Marion Ryan, singing and dancing with Steele, a sharp number called "Maximum Plus," Dick Kalkmann and the George Mitchell singers and dancers putting over a production number called "Summertime." Others on hand to help considerably are Geoff Love, Russ Conway, Shane Fenton and the Fentones, Johnny De Little, John Barry, the Clyde Valley Stompers and Carol Deene, all w.k. local favorites.

Newell-Green score is the greatest aid to Steele, though it is doubtful if many of the songs will hit the Top 10 bracket. John

Jympson's editing is jerky, but obviously by the disjointed yarn. Ken Hodges has produced some pleasant Eastmancolor lensing and director Don Sharp has done a professional job, though the limping story cannot have excited him overmuch. Result is a useful booking which will neither harm nor enhance Steele's worthwhile showbiz career. Rich.

13 Frightened Girls (COLOR)

Teenage hanky-panky in diplomatic circles. Flimsy suspense meller and dubious b.o. entry.

Hollywood, June 6.

Columbia Pictures release of William Castle production. No stars. Introduces Kathy Dunn. Directed by Castle. Screenplay, Robert Dillon. From story by Otis L. Guernsey Jr.; camera (Eastman), Gordon Avil; editor, Edwin Bryant; music, Van Alexander; asst. director, Sam Nelson. Reviewed at the studio, June 6, '63. Running time, 89 MINS.

The fact that it is designed for exploitation purposes does not really serve as a sufficient excuse for the incredibly contrived goings-on that occur in "13 Frightened Girls." The dramatic absurdities of the William Castle production are more than can be tolerated by any but the most puerile audiences. It will take a lot of ballyhoo and educated exploitation to overcome the dramatic deficiencies of the Columbia release and scare up a decent wicket response. But if anyone can do it, Castle can.

Somewhere near the conception of this film, there appear to have been some reasonably sound exploitation ideas, such as conducting contests in various countries to locate the proper girls for the international-flavored yarn, thus supplying a nice commercial hook in each nation. And, at the root of the screenplay, there apparently existed a story notion with some development potential—namely a premise whereby the teenage daughter of a high-ranking diplomat, by her very age, sex and unobtrusive physique, is able to obtain access to highly explosive secret information that the professionals couldn't possibly uncover. But an unfunny thing happened to this notion on the way to the finished product. It didn't work.

Almost total absence of credibility in Robert Dillon's scenario from a story by Otis L. Guernsey Jr. wrecks the possibility of audience involvement or suspense. The picture fluctuates between comedy and suspense melodrama, each devastating to the mood of the other so that the upshot is chaotic. Incidents are built up, then dropped like hot political potatoes whenever explanations and resolutions are in order.

Castle's direction is shallow and awkward, as reflected in performances. The adults manage a kind of mechanical restraint, but the children, needing firmer guidance, do not fare as well. Sixteen-year-old Kathy Dunn, an uncommonly pretty girl, is guilty of the most flagrant overacting. There is a point at which cuteness spills over into wholesale affectedness. Miss Dunn reaches this point several times. Lynne Sue Moon is uncertain as her Red Chinese playmate. Both youngsters appear to have a screen future, but it will take more direction than this to insure it. The other dozen girls, or "Teenage Diplomats," come out as caricatures of the people of their respective nations. Adult principals are Murray Hamilton, Joyce Taylor, Hugh Marlowe and Khigh Dhiegh.

Production assists are uniformly capable, among them Gordon Avil's camerawork, Edwin Bryant's editing, Don Amen's art direction. Van Alexander's music score whimsically accompanies the action. Tube.

Just For Fun

British variation of Yankee teen-twist tune-film. Too little and too late.

Hollywood, June 13.

Columbia Pictures release of Milton Subotsky production. Cast: Mark Wynter, Cherry Roland, Bobby Vee, The Crickets, Freddy Cannon, Johnny Tillotson, Kety Lester, Joe Brown, Karl Denver, Kenny Lynch, Jet Harris, Tony Meehan, Cloda Rodgers, Louise Cordet, Lyn Cornell, The Tornados, The Springfielders, The Spotnicks, Jimmy Powell, The Vernon Girls, The Breakaways, Brian Poole and the Tremeloes, Sounds, Incorporated, David Jacobs, Alan Freeman, Jimmy Savile, Irene Handl, Hugh Lloyd, Dick Emery, Mario Fabrizi, Richard Vernon, Reginald Beckwith, Jeremy Lloyd, Edwin Richfield, Harry Fowler, John Wood, Frank Williams, Gordon Rollings, Douglas Ives, Ken Farrar, Gary Hope, Ian Gray, John Martin, Jack Bentley. Directed by Gordon Fleming. Screenplay, Subotsky; camera, Nicolas Roeg; editor, Raymond Poulton; asst. director, Ross MacKenzie. Reviewed at the studio, June 13, '63. Running time, 84 MINS.

"Twist Around Big Ben" or "Carry On, Teenager" could have served as alternate titles for this British equivalent of a Yankee teen musical of the Sam Katzman variety. This is the picture that caused the "we want our money back" commotion when it was previewed recently by Columbia at the Rivoli in New York. No wonder. It's not the kind of film that ought to be sprung upon people with no warning. Anyone beyond the age of puberty has to work up a preparatory immunity to this sort of experience.

Where "Just for Fun" might have commercial value of a sort in England, it doesn't on this side of the Atlantic. In the first place, even the star names are rather obscure over here. Secondly, while the twist, holly golly and such may still be the teenage rage over there, the wave has definitely receded over here and, in addition, was thoroughly exploited by U.S. filmmakers about a year ago.

There are, however, minor merits to the Milton Subotsky production that are detectable in any market. Some of the stuff Subotsky has written to fit between the monotonous bombardment of teen musical acts and serve as comedy relief enables some accomplished adult farceurs to get in a few good slapstick licks. The loosely strung plot has to do with teenagers getting the vote and rejecting Tory and Labor parties for their own ticket—fun! Along the way, the satiric needle is administered bluntly to both parties and other likely targets. Otherwise, it's just one musical specialty after another, and there's nothing very special about these specialties.

Gordon Fleming directed, Alan Freeman narrates and teenagers Mark Wynter and Cherry Roland serve as co-hosts for the guided tour through British teenville. Except for the accent, it's no different than Yankee teenville. Tube.

The Checkered Flag (EASTMANCOLOR)

So-so indie of evil characters against sports car racing background.

Motion Picture Investors Inc. release through Mercury Pictures, of Herb Vendig production. Cast: Joe Morrison, Evelyn King, Charles G. Martin, Peggy Vendig, others. Written-directed by William Grete. Original music by Alice Simms. Reviewed at Fairway Theatre, Johnson County, Kansas (Kansas City, Mo.), June 1, '63. Running time, 116 MINS.

Release of "The Checkered Flag" culminates a long-term project by Motion Picture Investors Inc., originally intended to add exhibitor-backed product to the shortage of feature product for theatres. When originally conceived 4-5 years ago, the idea had much merit and the feature shortage was perhaps worse than now. Even yet, however, an independent production with new backing is a good idea, although this one falls somewhat short in the realization.

MPI is coupling "Flag" with "Trigger Happy," a reissue of the former Pathe release, "The Deadly Companions." Latter has been shortened, provided with new advertising and exploitation, and has marquee value in the names of Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills. It is longer on production values of which "Flag" is short, has some excellent photography of Arizona landscapes and sunsets, is in Panavision and Pathe Color. Although nothing compelling, characterizations and story are a few jumps ahead of those in "Flag" and con-

sequently "Trigger Happy" aids the coupling.

The pluses for "Checkered Flag" are the facts of its shooting in and around Sebring, Florida, and the sports car endurance race annually held there. Footage credited to J. R. Remy of the race itself is quite good and makes for fine screen interest when it is running (much of it apparently shot from a helicopter). Another plus is the exploitation possibilities, especially in drive-ins and in tie-ups with sports car clubs, etc., and the coupling with "Trigger Happy" to complete the bill.

When the story takes over, however, it becomes pretty elemental and things lag until the sports cars come racing back. Yarn of a millionaire-playboy-race driver and an alcoholic, cheating wife, both of whom are enmeshed with a poor boy-makes good race driver, has little motivation, lightweight direction and acting and episodic development. When it's all over the principals have all come to horrible, gruesome ends, and the witless connivers have proven the simple truth that cheaters never prosper.

On the profit side MPI stands to get its money back in good shape. In area saturation bookings in the midwest, the film pair is grossing above average in drive-ins and should get reasonably good play through the summer. The nut on the two is estimated at something under \$150,000, which may let MPI out with something to spare. Quin.

Les Vierges (The Virgins) (FRENCH)

Paris, June 11.

SNC release of Boreal production. Stars Charles Aznavour, Gerard Blain, Francis Blanche, Jean Poiret, Charles Belmont, Stefania Sandrelli, features Catherine Dorleac, Catherine Diamant. Directed by Jean-Pierre Mocky. Screenplay, Alain Moury, Catherine Claude, Mocky. Genevieve Dormann, Monique Lange; camera, Eugene Shuftan; music, Paul Mauriat, Raymond Lefevre. At Balzac, Paris. Running time, 88 MINS.

The loss of virginity is the theme of this sketch pic which deals with four cases of the same. Though characters are intermingled to lead from one episode to another, each is self sufficient. Theme obviously has exploitation aspects but is dealt with via the right ironic insight to make it okay for special situations abroad but somewhat skimpy for arties.

Young director Jean - Pierre Mocky is primarily a satirist but up until now, his pix have been somewhat too gritty, overstated and ponderous to make their points. But here there is a muted feel for lost innocence and less of an insistence on ugliness and sordidness for its own sake.

Film is thus more palatable but still a bit flimsy in characterization. However, the comic shafts are brighter, the looks at human foibles sharper, and the scene setting brisker. Mocky looks to emerge a heavyweight contender soon.

One teen-ager has decided to give herself to her boyfriend but he gets drunk and she ends up becoming a pickup. Another marries a stolid man she does not love and is practically raped on her wedding night. One conniver uses her state to get a rich husband but also the man she really wants by utilizing her wiles.

Still another thinks an older man who loves her is holding back due to her virginity and she gives it away to another for him but loses him in the bargain. And one young pair can just not find a place in their desire to be modern and make love before marriage.

Lensing is crisp, editing sharp and music the right counterpoint to the serio-comic segments. Playing has the needed wile by a group of pretty new actresses while Gerard Blain brings off a prig character adequately and Charles Aznavour has the true ring of a fortyish man searching for purity in love again.

This has a bright surface polish, some telling notations on fleshly foibles and the saving grace of taste to make it acceptable if, overall, it still remains a surface look at skittish maidens. Mosk.

Heavens Above! (BRITISH)

Sharp, satirical dig at the Church by the Boulting Brothers. Humor uneven but almost non-stop, yet with persuasive undertones; Peter Sellers and tailor-made cast. Big b.o. likely.

London, June 11.

British Lion Romulus presentation through BLC of a Boulting Brothers production. Stars Peter Sellers, Cecil Parker, Isabel Jeans, Eric Sykes, Bernard Miles, features Ian Carmichael, Irene Handl, Brock Peters, Miriam Karlin, Roy Kinnear. Directed by John Boulting. Original screenplay, Frank Harvey, John Boulting. From an idea by Malcolm Muggeridge; camera, Max Green; editor, Teddy Farva; music, Richard Rodney Bennett. At Columbia Theatre, London. Running time, 116 MINS.

The Boulting Brothers have tossed many irreverent jabs at many of Britain's sacred cows. They've joshed devastatingly trade unions, the Foreign Office, the army and the law. Now they've turned their guns on the Church. True, their artillery is not particularly heavy, but it is constantly on target and the result is a very funny film which will probably be enjoyed heartily by the clergy. Yet interwoven among the fun is some very shrewd and tart observation. The film pricks much of the pomposity of the church and its hangers-on. Some are going to interpret it as an attack on religion or Christianity, but that's obviously not so. It is an attack on some of the cant, bigotry and smug hypocrisy that helps to destroy true Christianity.

A measure of the merit of "Heavens Above!" is that its theme could have been just as acceptably used as a straight drama. But the Boulting Brothers have effectively employed their favorite weapon, the rapier of ridicule. The screenplay by Frank Harvey and John Boulting is full of choice jokes, but the humor is often uneven. Sometimes it is sophisticated and witty; at other times it relies on fairly predictable gags and down-to-earth, even naive humor, and the mixture often clashes uncomfortably.

But with a long, impeccable cast headed by Peter Sellers there seems no doubt about this clicking all over. It has already got away to a good start in Britain and New York.

Story concerns the appointment, by a clerical error, of the Reverend John Smallwood (Peter Sellers) to the parish of Orbiston Parva, a prosperous neighborhood ruled by the Despard family, makers of Tranquillax, the three-in-one restorative (Sedative! Stimulant! Laxative!). Whatever Sellers' qualifications, they are clearly not right for this snooty district. For he's a quiet, down-to-earth chap who happens to believe in the scriptures and lives by them.

From the moment he gives his first sermon all hell breaks out, so to speak. He shocks the district by making a Negro trashman his warden and takes a bunch of disreputable evicted gypsies into the vicarage. Soon he makes his first convert, Lady Despard. He confronts her with the Bible and she is so ashamed of her own wealth that she decides to be a do-gooder. She turns over her mansion to stray hoboes and sets up a free-for-all food service for the locals.

With these handouts, religion becomes popular among the natives, except the shopkeepers, who are put out of business. But when Sellers attacks tranquillax from the pulpit, the rot begins. The Stock Exchange trembles and a near broke Lady Despard has to stop her Lady Bountiful act. Whereupon the townsfolk turn angrily on Sellers, abuse him and run him out of town. The situation calls for top level conferences between

(Continued on page 21)

Det. Biz Sharp Despite Dearth Of New Pix; 'Marilyn' Torrid \$16,000; 'West' Boff 20G, 'Arabia' Loud 15G

Detroit, June 18.

Only two newcomers and a re-issue among first runs this week as biz continues good, thanks to the powerful draw of longtermers. "Marilyn" looks hot in first outing at Palms. "Werewolf in Girl's Dormitory" shapes fair at Fox. "Show Boat" and "Annie Get Your Gun," oldie combo at Grand Circus, are only passable.

Meanwhile, "How West Was Won" stays great in 16th round at Music Hall. "Lawrence of Arabia" remains strong in 20th week at Madison.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; \$1.25-\$1.49)—"Werewolf in Girl's Dormitory" (MGM) and "Corridors of Blood" (MGM). Fair \$15,000. Last week, "Black Zoo" (AA) and "Frightened City" (AA) (2d wk), \$6,000.

Michigan (United Detroit) (4,926; \$1.49-\$2.25)—"55 Days at Peking" (AA) (3d wk). Good \$15,000. Last week, \$17,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Marilyn" (20th) and "Air Patrol" (20th). Hotsy \$16,000 or close. Last week, "Island of Love" (WB) and "Black Gold" (WB) \$10,000.

Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (20th wk). Big \$15,000. Last week, \$16,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Show Boat" (MGM) and "Annie Get Your Gun" (MGM) (reissues). So-so \$7,000. Last week, "In Cool of Day" (MGM) and "Young and Brave" (MGM), \$8,500.

Adams (Community) (1,700; \$1-\$1.80)—"To Kill Mockingbird" (U) (m.o.) (2d wk). Fine \$8,500. Last week, \$8,700.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Uelv American" (U) (4th wk). Fair \$4,500. Last week, \$4,800.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (16th wk). Great \$20,000 or near. Last week, \$19,000.

Mercury (United Motion Theatre Co) (1,468; \$1-\$1.80)—"Love Is Ball" (UA) (2d wk). Good \$8,500. Last week, \$8,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.49)—"Pleasures and Vices" (Indie) and "Nudes and Variations" (Indie). Good \$5,500. Last week, "Four Days of Naples" (MGM) (2d wk), \$5,000.

'Grimm' Bangup \$11,000, D.C.; 'Peking' Potent At 9G, 'Hud' Hep at 12G

Washington, June 18.

Trade is sturdy this session with holdovers supplying the real support. "55 Days at Peking" shapes stout in third frame at Warner's while "Hud" rates boff in ditto at Capitol. "Dr. No" looks slick in fourth at Keith's.

"Lawrence of Arabia" shapes hotsy in 16th at Ontario. "How West Was Won" looms great in 14th round at Uptown. "To Kill Mockingbird" closes out 16 weeks at Town, okay.

Estimates for This Week

Ambassador (SW) (1,480; \$1-\$1.49)—"West Side Story" (UA) (subrun). Fair \$5,000. Last week, "Island of Love" (WB), \$8,000 day-dating with Metropolitan.

Apex (KB) (940; \$1.25-\$1.40)—"Four Days of Naples" (MGM) (2d wk). Slow \$3,800 after \$4,300 opener.

Capitol (Loew) (3,240; \$1-\$1.65)—"Hud" (Par) (3d wk). Boffo \$12,000 in 8 days. Last week, \$15,600.

Dupont (Mann) (400; 90-\$1.55)—"Landru" (Embassy). Fair \$3,500. Last week, "Law" (Embassy) (2d wk), \$3,100.

Keith's (RKO) (1,839; \$1-\$1.49)—"Dr. No" (UA) (4th wk). Slick \$10,000. Last week, \$13,000.

MacArthur (KB) (900; \$1.25-\$1.40)—"Wrong Arm of Law" (Cont) (5th wk). Trim \$6,600. Last week, \$6,700.

Metropolitan (SW) (1,000; \$1-\$1.49)—"Brothers Grimm" (MGM). Fancy \$11,000 or near. Last week, had "Island of Love" (WB) paired with Ambassador.

Ontario (KB) (1,240; \$1.75-\$3)—"Lawrence of Arabia" (Col) (16th wk). (Continued on page 12)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Bwana' Lofty 10G, Cincy: 'West' 12G

Cincinnati, June 18.

Newcomers "Call Me Bwana," looming hotsy at the Palace, and "Duel of Titans," rating swell at Twin Drive-In, are giving Cincy film biz a lift this round. "Hud," in fourth frame at the Grand, and "55 Days at Peking," in third at Keith's, are showing no pain. "How West Was Won" and "Lawrence of Arabia" retain longrun strength.

"Back Street" and "Flower Drum Song" reissues look so-so at Albee. "Wrong Arm of Law" shapes good in third for two houses.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Back Street" (U) and "Flower Drum Song" (U) (reissues). So-so \$6,500. Last week, "List Adrian Messenger" (U) (2d wk), \$6,200.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (14th wk). Perking to socko \$12,000 or over on increase of group attendance. Last week, \$10,500.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Wrong Arm of Law" (Cont) (3d wk). Solid \$1,600 after \$2,000 in second. Day-dating with Hyde Park Art.

Grand (RKO) (1,396; \$1-\$1.50)—"Hud" (Par) (4th wk). Good \$6,000. Last week, \$6,500.

Guild (Vance) (272; \$1.25)—"A Night At Opera" (Indie) (reissue). Disappointing \$1,200 start of six-week vintage pix fest plus old comedy shorts.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Wrong Arm of Law" (Cont) (3d wk). Okay \$1,300. Last week, \$1,500.

Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"55 Days at Peking" (AA) (3d wk). Nice \$7,000. Last week, \$7,200.

Palace (RKO) (2,600; \$1-\$1.50)—"Call Me Bwana" (UA). Hotsy \$10,000. Last week, "Dr. No" (UA) (2d wk), \$7,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; \$1)—West: "Duel of Titans" (Par) and "Tarzan, Magnificent" (Par) (reissue). Swell \$10,000. Last week, "Day of Trifids" (AA) and "Twenty Plus Two" (AA), \$5,000. East: "To Kill Mockingbird" (U) and "40 Pounds of Trouble" (U) (subruns). Fair \$6,500 at 85c. Last week, "Cleopatra's Daughter" (Indie) and "Devil Made a Woman" (Indie), \$7,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50)—"Lawrence of Arabia" (Col) (10th wk). Pleasing \$7,000 after \$7,500 for ninth.

'WEST' WHOPPING 15G, INDPLS; 'ARABIA' 5G, 11

Indianapolis, June 18.

"How West Was Won" opened big at the Indiana and will lead field this week. It's boffo. "13 Frightened Girls" is not getting very far on opener at Circle. "Lawrence of Arabia" is now in 11th and final stanza at Lyric, with "Cleopatra" due to open June 26.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"13 Frightened Girls" (Col). Mild \$6,000. Last week, "Stripper" (20th) (2d wk), \$4,500.

Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM). Boff \$15,000. Last

week, "Mutiny on Bounty" (MGM) (12th wk), \$5,000.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"War and Peace" (Par) (reissue). Fair \$3,500. Last week, "Ugly American" (U) (2d wk), \$4,000.

Loew's (Loew) (2,427; 75-\$1.25)—"In Cool of Day" (MGM) and "Dime With Halo" (MGM). Modest \$4,500. Last week, "Day of Trifids" (AA) and "Payroll" (Indie), \$5,000.

Lyric (Cockrill-Dolle) (850; \$1.25-\$2.50)—"Lawrence of Arabia" (Col) (11th wk). Good \$5,000. Last week, \$6,500.

Hub Uneven; 'Erik' Okay \$7,000; 'Hud' Slick 10G, 4th; 'Peking' 12G, 3d

Boston, June 18.

Pix biz here is at low ebb with summer slump taking its toll despite cool weather. Rain Saturday (15) helped to beef up weekend take, but array of new fare is not extensive or sock. Only three newcomers this week with "That Kind of Girl," fair at Pilgrim; "Erik the Conqueror," okay at the Center; and "Many Ways to Sin," hot at State.

Music Hall is running two added pix with "Marilyn" in second week for a fairish total. "Call Me Bwana" looks mild in second at Orpheum. "Hud," in fourth round at Paramount, emerges as hottest picture in town. "55 Days at Peking" is good at Saxon in third stanza.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—"Auntie Mame" (WB) and "Summer Place" (WB) (reissues) (2d wk). Oke \$5,000. Last week, \$6,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Mondo Cane" (Times) (4th wk). Nice \$6,000. Last week, \$7,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (12th wk). Stout \$15,000. Last week, \$16,500.

Capri (Sack) (850; 90-\$1.80)—"Stripper" (20th) (m.o.) and "Horse's Mouth" (rerun) (2d wk). Okay \$5,000. Last week, \$6,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Erik the Conqueror" (AI) and "Thunder Hawaii" (Indie). Oke \$7,000. Last week, "Mill of Stone Women" (Indie) and "Trauma" (Indie), \$6,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Long Day's Journey Into Night" (Embassy) (3d wk). Swinging at \$8,000. Last week, \$6,500.

Exeter (Indie) (1,276; 90-\$1.25)—"Wrong Arm of Law" (Cont) (5th wk). Okay \$4,000. Last week, same.

Fenway (Indie) (1,300; 90-\$1.50)—Third International Film Festival in house this week.

Gary (Sack) (1,277; \$1.50-\$3)—"Lawrence of Arabia" (Col) (26th wk). Stout \$12,000. Last week, \$13,000.

Mayflower (ATC) (689; 90-\$1.50)—"Fast Set" (Indie) and "Twilight Girls" (Indie) (m.o.). Hep \$5,000. Last week, "Divorce Italian Style" (Embassy) (subrun), \$3,000.

Memorial (RKO) (3,000; 90-\$1.50)—"List of Adrian Messenger" (U) and "Showdown" (Indie) (3d wk). Good \$9,000. Last week, \$10,000.

Music Hall (Sack) (4,300; 90-\$1.80)—"Marilyn" (20th), (2d wk), "Triple Deception" (Indie) added for triple bill. Fairish \$9,000. Last week, \$10,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Call Me Bwana" (UA) and "Hero's Island" (UA) (2d wk). Mild \$8,000. Last week, \$10,000, below hopes.

Paramount (NET) (2,357; 90-\$1.65)—"Hud" (Par) (4th wk). Hot \$10,000. Last week, \$12,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"That Kind of Girl" (Indie) and "Quick and Dead" (Indie). Fair \$7,000. Last week, "Fast Set" (Indie) and "Twilight Girls" (Indie), \$9,000.

Park Square (Indie) (300; \$1.80)—"Seven Capital Sins" (Embassy) (4th wk). Neat \$3,500. Last week, \$4,500.

Saxon (Sack) (1,100; \$1.50-\$2.75)—"55 Days at Peking" (AA) (4th wk). Third week ended June 18 was solid \$12,000.

State (Trans-Lux) (730; 75-\$1.25)—"Many Ways to Sin" (Indie) (Billed here as "13 Sinners") and "Too Hot to Handle" (Indie). Hot \$10,000 or near. Last week, "Seducers" (Indie) and "Nudist Story" (Indie) (4th wk), \$6,500.

'Reef' Wham \$17,000, Philly; 'Peking' Hot 12G, 'Cane' Hep 11G, 'Stripper' 8G

Philadelphia, June 18.

New product is helping to bolster film grosses here this round. "Donovan's Reef" is heading for a smash session at the Fox, where it is playing its preem engagement. "Island of Love" is getting no place at Randolph on opener.

"55 Days at Peking" looks torrid in third stanza at Stanton while "The Stripper" is rated slick in second at the Stanley. "Mondo Cane" shapes hefty in second at Goldman. "Balcony" is strong in second at the Lane.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$2)—"List of Adrian Messenger" (U) (3d wk). Hotsy \$8,000. Last week, \$10,000.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (15th wk). Trim \$15,500. Last week, \$16,000.

Bryn Mawr (Goldman) (600; \$1.49)—"Law" (Indie) (2d wk). Fair \$2,100. Last week, \$2,800.

Fox (Milgram) (2,200; 95-\$1.80)—"Donovan's Reef" (Par). Smash \$17,000. Last week, "Hud" (Par) (3d wk), \$10,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Mondo Cane" (Times) (2d wk). Hefty \$11,000 or close. Last week, \$16,000.

Lane (SW) (1,000; \$1.49)—"Balcony" (Cont) (2d wk). Strong \$6,000 or near. Last week, \$9,000.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (25th wk). Big \$9,500. Last week, \$10,500.

Randolph (Goldman) (2,200; 95-\$1.80)—"Island of Love" (WB). Sad \$6,000. Last week, "Man from Diner's Club" (Col) (2d wk), \$5,000.

Stanley (SW) (2,100; 95-\$1.80)—"Stripper" (20th) (2d wk). Slick \$8,000 or near. Last week, \$11,700.

Stanton (SW) (1,483; 95-\$2)—"55 Days at Peking" (AA) (3d wk). Hot \$12,000. Last week, \$15,000.

Studio (Goldberg) (400; 95-\$1.80)—"Sins of Youth" (Indie) and "Some Like It Cool" (Indie). Warm \$4,500. Last week, "Girl Gang" (Indie) and "Nature Girls Frolic" (Indie), \$3,500.

Trans-Lux (T-L) (500; 95-\$2)—"Marilyn" (20th) (2d wk). Soft \$1,400. Last week, \$2,800.

World (Rugoff) (499; 95-\$1.80)—"Taste of Honey" (Cont) and "Loneliness of Long Distance Runner" (Cont). Tasty \$3,700. Last week, "Law" (Indie), \$2,800.

Yorktown (SW) (1,000; \$1.49)—"Trial and Error" (Astor) (2d wk). Mild \$2,700. Last week, \$4,000.

'Erik' Big \$27,500 Tops Toronto; 'Balcony' Tall 6G; 'Peking' Fast 21G

Toronto, June 18.

Some okay to sock newcomers plus a long string of big longruns will give biz generally a strong tone this round. "Erik the Conqueror" is rated socko in seven Taylor hardtops while "The Balcony" is big on opener at the Towne.

"Island of Love" shapes okay at the Hollywood. "Hud" still is wow in second week at Imperial. "55 Days at Peking" looks big in third in four spots.

Estimates for This Week

Birchcliff (Capitol, Tivoli, Westwood) (FP) (865; 927; 935; 994; \$1-\$2)—"55 Days at Peking" (AA) (3d wk). Big \$21,000. Last week, \$21,500.

Carlton (Rank) (2,318; \$2-\$3)—"Lawrence of Arabia" (Col) (20th wk). Still staunch at \$12,000. Last week, \$15,000.

Downtown (Glendale, Kingsway, Metro, Prince of Wales, Scarborough, State) (Taylor) (1,059; 995; 697; 696; 1,197; 682; 696; 50-\$1)—"Erik the Conqueror" (Astral). Big \$27,500. Last week, "Black Zoo" (IFD) and "Singing Idol" (IFD), at four Taylor hardtops, \$21,500.

Eglinton (FP) (918; \$2-\$3)—"How West Was Won" (MGM) (12th wk). Great \$7,500. Last week, same.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"Island of Love" (WB). Oke \$7,000. Last week, "Papa's Delicate Condition" (Par), \$6,000.

Hyland (Rank) (1,165; \$1.25-\$1.50). (Continued on page 12)

'CLEO'S' FULL BARGE, \$81,869

L.A. Steady; 'Tammy' Potent \$30,000, 'Stripper' Busty 19G, 'West' Lusty 31G, 17th; 'Peking' Big 15½G, 2d

Los Angeles, June 18. L. A. firstruns remain fairly steady this week with a pair of new entries and several holdovers helping. "Tammy and Doctor" looks lively \$30,000 or over in six theatres. "The Stripper" is rated busty \$19,000 for three houses, also opening week. Pair of oldies, "Man Who Knew Too Much" and "Troubled With Harry," shape slender in two spots.

Among regular holdovers, "How West Was Won" is fine \$31,000 or close at Warner Hollywood in 17th week. "Hud" is hot \$19,000 in fourth Chinese round. "55 Days at Peking" looks big \$15,500 for third Beverly session.

"Lawrence of Arabia" continues near-capacity \$30,000 in 26th Warner Beverly stanza.

Estimates for This Week
Warren's, Baldwin, Iris, Fox Wilshire, Village, Loyola (Metropolitan-State-FWC) (1,757; 1,800; 825; 1,990; 1,535; 1,292; \$1-\$2)—"Tammy and Doctor" (U) and "Escape from Ft. Bravo" (MGM) (reissue). Lively \$30,000 or over. Last week, Warren's, Iris, "Lancelot and Guinevere" (U), "Joseph and His Brethren" (Indie), \$8,100. Baldwin with Orpheum, Hawaii, Wiltern, "Love Is Ball" (UA), "Could Go On Singing" (UA) (1st general release), \$17,700. Fox Wilshire, Loyola with State, Pix, "Island of Love" (WB), "Playgirl After Dark" (Continued on page 12)

Prof. Sockeroo \$17,000, Denver; 'Dav' Great 14G Popscale; 'Tammy' 7G, 2

Denver, June 18. Biz at firstruns is strong this round despite cloudburst last Saturday which sloughed traffic and flooded some parts of city. "Nutty Professor" looks great on opener at Paramount, with boost from Jerry Lewis, star of pic, making personals opening day. "Longest Day," playing on return date popscales, shapes socko in first at the Denver.

"How West Was Won" looms smash in 15th session at the Cooper. "Tammy and Doctor" is stout in second week at Centre. "Lawrence of Arabia" is rated strong in 11th round at the Aladdin.

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$2.75)—"Lawrence of Arabia" (Col) (11th wk). Strong \$7,500. Last week, \$8,500.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Tammy and Doctor" (U) (2d wk). Stout \$7,000 or better. Last week, \$9,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (15th wk). Smash \$21,300. Last week, \$20,200.

Denham (Indie) (800; \$1.25-\$1.45)—"In Cool of Day" (MGM) (2d wk). Mild \$3,000. Last week, \$3,500.

Denver (Fox) (2,432; \$1.45)—"Longest Day" (20th). Sock \$14,000 on popscales run. Last week, "Duel of Titans" (Par) and "Tarzan, Magnificent" (Par), \$8,500. Esquire (Fox) (600; \$1.25)—"Mondo Cane" (Times) and "Silent Witness" (Indie) (m.o.) (2d wk). Fine \$2,500. Last week, \$3,000.

Orpheum (RKO) (2,690; \$1.25)—"List of Adrian Messenger" (U) and "The Traitors" (Indie) (3d wk). Okay \$5,000. Last week, \$6,500.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Nutty Professor" (Par). Great \$17,000 or near. Last week, "Main Attraction" (MGM) and "Ritifi in Tokyo" (MGM), \$9,000.

Towne (Indie) (600; \$1.25-\$1.45)—"Day of Trifids" (AA) and "Payroll" (AA). Slow \$3,500. Last week, "Island of Love" (WB), \$1,500.

Vogue (Art Theatre Guild) (450; \$1.25)—"Wrong Arm of Law" (Cont) (2d wk). Good \$1,600. Last week, \$2,200.

ENLIVENS ALL B'WAY 1ST-RUNS

Long-awaited "Cleopatra" this session not only is heading for a capacity \$81,869 for the first 14 performances but also is proving a cheering note for all Broadway firstrun business. That is the feeling of top Broadway cinema managers after watching the behavior of "Cleo" in the first six days and how it has bolstered trade generally on the Main Stem. Advance for "Cleo" has topped \$600,000.

"Come Blow Your Horn" with stagelash is heading for a smash \$172,000 in second stanza at the Music Hall, and continues on. "Irma La Douce" held in amazing style with a wow \$56,000 in second round, daydating the DeMille and Baronet.

"Dr. No" finished its third session with a nice \$29,000, daydating the Astor and Murray Hill. "Hud" still was smash at \$46,000 in third week daydating the Paramount and Coronet.

"55 Days at Peking" is holding with sock \$40,000, daydating the Palace, RKO, 23d Street and Trans-Lux 85th Street in third round. "List of Adrian Messenger" was fine \$28,000 in third, daydating Warner and Trans-Lux 52d St.

Having gone to two-a-day at start of last week (12th), "How West Was Won" climbed to wham \$45,500 for the 12th session at the Cinerama, covering 16 shows. "Lawrence of Arabia," which went to two-a-day on Wednesday (12), pushed to wow \$42,000 in 26th stanza ended last Sunday (16) at the Criterion. "Mutiny on Bounty" still going on 10-shows-per-week schedule, looks like good \$13,000 for current (31st) frame at the State.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2)—"Stripper" (20th). Opens today (Wed.). Last week, "Dr. No" (UA) (3d wk), was smooth \$17,000 or over after \$20,500 for second. Also at Murray Hill.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"How West Was Won" (MGM) (13th wk). The 12th round finished Sunday (16) was wow \$45,500 for 16 shows after \$39,500 in 11th week (14 performances). Now on two-a-day as its summer schedule, which means three shows on Saturday and also on Sunday, making 16 performances weekly.

Criterion (Moss) (1,520; \$1.80-\$4.80)—"Lawrence of Arabia" (Col) (27th wk). The 26th session ended Sunday (16) kept rolling along to get smash \$42,000 for 12 performances, since two-a-day did not start until last Wednesday. The 25th round landed \$35,000, for normal (10) number of shows.

DeMille (Reade) (1,463; 90-\$2.50)—"Irma La Douce" (UA) (3d wk). First holdover stanza ended yesterday (Tues.) was mighty \$40,000 after \$41,000 for opener. Daydating with Baronet.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Felini's 8½" (Embassy) due on June 25. Now playing subsequent-run dualers and reissues, with changes about every two days.

Forum (Norel) (813; \$1.25-\$1.80)—"Mondo Cane" (Times) (12th wk). The 11th stanza completed yesterday (Tues.) was fancy \$8,000 or near after \$9,000 for 10th week. Daydating Little Carnegie.

Palace (RKO) (1,642; \$1.25-\$2)—"55 Days at Peking" (AA) (4th wk). Third round ended yesterday (Tues.) was great \$24,500 after \$28,000 for second. Daydating with RKO 23d Street, Trans-Lux 85th Street.

Paramount (AB-PT) (3,665; \$1-\$2)—"Hud" (Par) (4th wk). Third week finished Monday (17) was hefty \$29,000 after \$36,000 for second. Daydating with Coronet.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Come Blow Your Horn" (Par) with stage-show (2d wk). This first holdover (Continued on page 12)

Chi Cooler, Biz Better; 'Irma' Wham \$33,000; 'Cane' Bright 14G, 'Bwana' Loud 15G, 'List' 13½G, 'Peking' 13G

Broadway Grosses

Estimated Total Gross
This Week \$776,269
(Based on 34 theatres)
Last Year \$630,400
(Based on 28 theatres)

'Tammy' Tight 9G, Pitt; 'West' 12½G

Pittsburgh, June 18. Pitt firstrun houses are having a moderate round but the wickets whirling spiritedly at Warner again with "How West Was Won" in 13th week. Also boff is "55 Days at Peking" in third at Penn. Amazing is socko showing of "Wrong Arm of Law" on first holdover week at arty Squirrel Hill. Newcomer, "Tammy and Doctor" rates strong at Gateway. Other new entry, "It Happened at World's Fair" is drab at Stanley.

Estimates for This Week
Fulton (Assoc.) (1,900; \$1.50-\$2.75)—"Lawrence of Arabia" (Col) (7th wk). Final round is fair \$5,000. Last week, \$5,500.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Tammy and Doctor" (U). Neat \$9,000. Last week, "Hud" (Par) (2d wk), \$8,000.

Penn (UTAC) (3,472; \$1-\$2)—"55 Days at Peking" (AA) (3d wk). Lofly \$12,500 and running better than last week's \$11,600.

Shadyside (MOTC) (623; \$1.50)—"Freud" (U) (8th wk). Final round okay \$1,800. Last week, same.

Squirrel Hill (SW) (832; \$1.50)—"Wrong Arm of Law" (Cont) (2d wk). Loud \$6,000. Last week, \$7,500.

Stanley (SW) (3,700; \$1-\$1.50)—"Happened at World's Fair" (MGM). Soft \$6,500. Last week, "Stripper" (20th), \$7,500.

Warner (SW) (1,260; \$1.50-\$2.75)—"How West Was Won" (MGM) (13th wk). Powerful \$12,500 and running ahead of last week's \$12,000.

'West' Mighty \$12,000, L'ville; 'Dr. No' 7G, 2d

Louisville, June 18. "How West Was Won" brings Cinerama back to the Rialto screen, and patrons formed lines to push this to a smash opening week. Across street at two-theatres-in-one Penthouse and United Artists, "Lawrence of Arabia" in 10th round at the former, and "Dr. No" in second at United Artists, are both making strong showings. "Courtship of Eddie's Father" at the Mary Anderson is brisk in second. "Main Attraction" at the Kentucky is sad.

Estimates for This Week
Kentucky (Switow) (900; 75-\$1.25)—"Main Attraction" (MGM). Sad \$2,000. Last week, "Lancelot and Guinevere" (U), \$2,500.

Mary Anderson (People's) (1,100; 75-\$1.25)—"Courtship of Eddie's Father" (MGM) (2d wk). Bright \$5,500 after first week's \$6,500.

Ohio (Settos) (900; 75-\$1.25)—"Gun For a Coward" (U) and "All That Heaven Knows" (U). Mild \$4,500. Last week, "Brothers Grimm" (MGM), \$5,500.

Penthouse (Fourth Ave.) (900; \$1.25-\$2.50)—"Lawrence of Arabia" (Col) (10th wk). Fine \$8,000 after ninth week's \$8,500.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM). Had strong opening with smash \$12,000 likely on week. Last week, "Mutiny on Bounty" (MGM) (7th wk-4 days), \$4,000.

United Artists (Fourth Ave.) (1,800; 75-\$1.25)—"Dr. No" (UA) (2d wk). Good \$7,000 after first week's \$10,000.

Chicago, June 18. Cooler weather is cutting into outdoor competition and is slowing the sharp b.o. decline shown by holdovers in the last two weeks. Major newcomer this round is "Irma La Douce," which shapes wow \$33,000 at United Artists. "Man Who Knew Too Much" and "Trouble With Harry" is bowing to a big \$8,000 at Esquire.

"Mondo Cane" is posting a redhot second Loop frame. Second moveover lap of "The Balcony" looks neat at Carnegie. "Call Me Bwana" is copping a fast third Woods session. "List of Adrian Messenger" is brisk in Roosevelt third. "Stripper" looks fine for same Oriental round.

"Hud" is notching a hot fourth Chicago stanza. "Doctor No" is trim in State-Lake fourth week. "David and Lisa" is bright in its Cinema 18th session.

"55 Days at Peking" is nailing a sturdy third hardticket frame at the Todd. "How West Was Won" is still excellent in 16th McVickers stanza while "Lawrence of Arabia" is nabbing a fine 24th Cinestage canto.

Estimates for This Week
Carnegie (Brotman) (495; \$1.25-\$1.80)—"Balcony" (Cont) (m.o.) (2d wk). Solid \$4,500. Last week, \$4,000.

Chicago (B&K) (3,900; 90-\$1.80)—"Hud" (Par) (4th wk). Hep \$18,000. Last week, \$15,000.

Cinema (Stern) (500; \$1.80)—"David and Lisa" (Cont) (18th wk). Bright \$5,000. Last week, \$4,200.

Cinestage (Todd) (1,038; \$2.40—(Continued on page 12)

'Arabia' Smash \$11,000, Balto; 'Hud' Hotsy 6½G, 'West' Great 12G, 10th

Baltimore, June 18. "Lawrence of Arabia" is still big news at Mayfair where it is in its third smash week. Getting better as it goes along is "Hud," fancy in third round at the Charles. "55 Days at Peking" is fair in third at Stanton.

"How West Was Won" is sturdy in 10th round at the Town. "Brothers Grimm" is okay in bow at the New. "Balcony" continues nicely at Little in eighth week. "Wrong Arm of Law" is big in fifth stanza at playhouse. "List of Adrian Messenger" is pleasing in third at the Five West.

Estimates for This Week
Aurora (T-L) (365; 50-\$1.50)—"Lolita" (UA) and "Chapman Report" (WB) (reissues). Oke \$2,400. Last week, "Splendor in Grass" (WB) and "Walk on Wild Side" (Col) (reissues), \$1,600.

Charles (Fruchtmann) (500; 50-\$1.50)—"Hud" (Par) (3d wk). Fine \$6,500. Last week, \$7,000.

Five West (Schwaber) (435; 90-\$1.50)—"List of Adrian Messenger" (U) (3d wk). Steady \$2,700. Last week, \$3,000.

Little (T-L) (300; 50-\$1.50)—"Balcony" (Cont) (8th wk). Nice \$2,300. Last week, same.

New (Fruchtmann) (1,600; 50-\$1.50)—"Brothers Grimm" (MGM). Okay with \$6,500. Last week, "Dr. No" (UA) (3d wk), \$5,000.

Mayfair (Fruchtmann) (700; \$1.50-\$2.50)—"Lawrence of Arabia" (Col) (3d wk). Sock \$11,000. Last week, \$15,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"Wrong Arm of Law" (Cont) (5th wk). Big \$3,000. Last week, \$3,300.

Stanton (Fruchtmann) (2,800; 50-\$1.50)—"55 Days at Peking" (AA) (3d wk). Down to fair \$8,000. Last week, \$9,000.

Town (T-L) (1,125; \$1.50-\$2.50)—"How West Was Won" (MGM) (10th wk). Tall \$12,000. Last week, same.

Rex (Freedman) (500; \$1.50)—"Something Wild" (Indie). Oke \$2,500. Last week, "Too Young, Too Immoral" (Indie) (2d wk), \$1,500.

Additional Picture Grosses On Page 12

Key City Grosses

Estimated Total Gross
This Week \$2,713,219
(Based on 23 cities and 281 theatres.)

Last Year \$2,167,100
(Based on 22 cities and 250 theatres, chiefly first runs including N.Y.)

'West' Wham 18G, Mpls.; 'Tammy' 8G

Minneapolis, June 18. Scarcity of many topdrawer newcomers and usual seasonal tendencies will hurt firstrun biz setup currently. However, "Nutty Professor" is good at Orpheum. "Tammy and Doctor" shapes lively, also in first, at State.

Such holdovers in particular as "How West Was Won" and "Lawrence of Arabia," both on roadshow, continue strongly. Having to give way to "Nutty Professor," "Hud" has moved over to World for third Loop week. Firstruns likely were hurt by the home presence of the Twins baseball club, an American league pennant contender now and an enormous magnet for the public.

Estimates for This Week
Academy (Mann) (1,000; \$1.55-\$2.65)—"Lawrence of Arabia" (Col) (9th wk). Brisk \$7,500. Last week, \$8,000.

Avalon (Frank) (800; \$1)—"Europe in Raw" (Indie) and "Two Way Stretch" (Indie) (reissue) (4th wk). Oke \$1,000. Last week, \$1,200. Century (Par) (1,300; \$1-\$1.25)—"Call Me Bwana" (U) (2d wk). Light \$4,000. Last week, \$8,000. Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (14th wk). Splendid \$18,000. Last week \$16,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Main Attraction" (MGM). Fair \$4,000. Last week, "Tell Tale Heart" (Brig) and "Return of Fly" (20th) (reissue), \$4,000.

Lyric (Par) (1,000; \$1-\$1.25)—"Black Zoo" (AA) and "Play It Cool" (AA). Slow \$3,000. Last week, "Cattle King" (MGM), \$2,600.

Mann (Man) (1,000; \$1.25-\$2)—"55 Days at Peking" (AA) (3d wk). Okay \$6,000. Last week, \$6,500. Orpheum (Mann) (2,800; \$1-\$1.25)—"Nutty Professor" (Par). Good \$8,000. Last week, "Hud" (Par) (2d wk), \$7,000.

Park (Mann) (1,000; \$1.50)—"Wrong Arm of Law" (Cont) (3d wk). Lively \$4,000. Last week, \$3,200.

State (Par) (2,200; \$1-\$1.25)—"Tammy and Doctor" (U). Fat \$8,000. Last week, "List of Adrian Messenger" (U) (2d wk), \$5,000. Suburban World (Mann) (400; \$1.25)—"The Law" (Astor). Good \$2,500. Last week, "Four Days of Naples" (MGM), \$1,800.

World (Mann) (400; \$1.25-\$1.50)—"Hud" (Par) (m.o.) (3d wk). Hot \$5,000. Last week, "Stripper" (20th) (2d wk), \$3,000.

'West' Record \$14,000, Seattle; 'Prof.' 10G

Seattle, June 18. Some fresh product here this round is upping biz. "Nutty Professor" shapes big at Coliseum on opener while "Call Me Bwana" is rated good in first at the Blue Mouse. "How West Was Won" is heading for a record take in ninth stanza at the Martin Cinerama.

Estimates for This Week
Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"Call Me Bwana" (UA). Good \$5,000. Last week, "Mockingbird" (U) (12th wk), \$4,100.

Coliseum (Fox-Evergreen) (1,870; (Continued on page 12)

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New Pix Up K.C.; 'Professor' Wow 12G, 'Bwana' Brisk 10G, 'Flipper' Hep 8G

Kansas City, June 18.

Stout new entries this round include "Call Me Bwana" at Plaza, "Flipper" at the Saxon and "Nuttty Professor" at Paramount. Last-named had Jerry Lewis in person for four shows opening day, for "Professor," his starrer. Giant gross looms. "Bwana" is trim. "Flipper," is rated fancy.

"Hud" is comparatively good in third week, but the real strength is in "How West Was Won" at the Empire in 12th session. Art houses also are in the swing, "Electra" at the Kimo and "Black Fox" at Rockhill both doing nicely. Weather was hot on opening days, but turned moderate for weekend.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1-\$1.25)—"Tammy and Doctor" (U) (3d wk). Okay \$3,000. Last week, \$4,000.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (12th wk) Sturdy \$10,000. Stays on. Last week, \$11,000.

Crest, Riverside (Commonwealth) (1,800 cars), Boulevard (Rosedale) (750 cars)—"Diary of Madman" (UA) and "Amazons of Rome" (UA) plus "Two for Seesaw" (UA) (reissue). Mild \$12,000. Last week, Crest, Riverside, Boulevard and Isis, Fairway, Vista, Granada (FNW-NGC) (1,360, 700, 700, 1,217; \$1)—"Day of Trifids" (AA) and "Frightened City" (AA), \$25,000.

Kimo (Dickinson) (504; \$1.25-\$1.50)—"Electra" (Lope). Nice \$2,500. Last week, "Candide" (Union) and "Girl With Golden Eyes" (Union) (4th wk), \$1,200.

Paramount (Blank-UP) (1,900; \$1-\$1.25)—"Nuttty Professor" (Par). Giant \$12,000; holding. Last week, "Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues), \$4,000.

Plaza (FMW-NGC) (1,630; \$1.25-\$1.50)—"Call Me Bwana" (UA). Trim \$10,000; stays. Last week, "Ugly American" (U) (2d wk), \$6,000.

Rockhill (Little Art Theatres) (750; \$1-\$1.25)—"Black Fox (Capri) and "Great War" (Capri). Average \$2,000. Last week, sub-runs. Roxy (Durwood) (664; 75-\$1.25)—"List of Adrian Messenger" (U) (3d wk). Okay \$3,500. Last week, \$4,500.

Saxon (Durwood) (1,119; 75-\$1.25)—"Flipper" (MGM). Fancy \$8,000; holds. Last week, "Lawrence of Arabia" (Col) (16th wk) closed out with bright \$5,000.

Uptown (FMW-NGC) (2,043; \$1.25-\$1.50)—"Hud" (Par) (3d wk). Okay \$5,000 or near. Last week, \$6,500.

Granada (FMW-NGC) (1,217; \$1-\$1.25)—"Ugly American" (UA) (m.o.). Good \$2,200. Last week, hooked into multiple-run.

LOS ANGELES

(Continued from page 9)

(Fav), \$16,800. Village with Los Angeles, Hollywood, "List of Adrian Messenger" (U), "Paranoiac" (U) (2d wk), \$19,600.

State, Wiltern, Hollywood (Metropolitan-SW-FWC) (2,404 2,344; 856; \$1-\$1.49)—"Stripper" (20th) and "Loves of Salammbo" (20th) Busty \$19,000.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; \$1-\$1.49)—"Girl Hunters" (Color) and "Kings Go Forth" (UA) (reissue). Slim \$7,400.

Los Angeles, Hawaii (Metropolitan-G&S) (2,049; 1,106; \$1-\$1.25)—"Man Who Knew Too Much" (Par) and "Troubled With Harry" (Par) (reissues). Slender \$7,500.

Lido (FWC) (876; \$2)—"The Law" (Emb) (2d wk). Soft \$3,500. Last week, \$4,000.

Beverly (State) (1,150; \$2-\$2.40)—"55 Days at Peking" (AA) (3d wk). Big \$15,500. Last week, \$17,500.

Chinese (FWC) (1,408; \$2-\$2.40)—"Hud" (Par) (4th wk). Hotsy \$19,000. Last week, \$18,800.

El Rey (FWC) (856; \$1-\$1.49)—"List of Adrian Messenger" (U) and "In Cool of Day" (MGM) (m.o.s.). Dull \$2,500. Last week, "To Kill Mockingbird" (U), "Courtship of Eddie's Father" (MGM) (m.o.s.) \$4,000.

Crest (State) (750; \$2)—"To Kill Mockingbird" (U) (m.o.). Good \$2,000.

Four Star (UATC) (868; \$1.50-\$2)—"Four Days of Naples" (MGM)

(7th wk). Nice \$5,000. Last week, \$4,200.

Muscle Hall (Ros) (720; \$2-\$2.40)—"Wrong Arm of Law" (Cont) (8th wk). Slow \$3,600. Last week, \$3,700.

Vogue (FWC) (810; \$1.25-\$1.49)—"Mondo Cane" (Times) (11th wk). Hefty \$6,500. Last week, \$7,000.

Pantages (RKO) (1,512; \$1.25-\$2.75)—"Ugly American" (U) (11th wk). Hep \$6,300 in 3 days. Last week, \$10,500.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"Bye Bye Birdie" (Col) (11th wk). Smart \$10,000. Last week, \$15,500.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (17th wk). Fine \$31,000 or near. Last week, \$30,100.

Fine Arts (FWC) (631; \$2-\$2.40)—"David and Lisa" (Cont) (19th wk). Dandy \$7,400. Last week, \$7,500.

Warner Beverly (SW) (1,361; \$1.65-\$3.50)—"Lawrence of Arabia" (Col) (26th wk). Lush \$30,000. Last week, ditto.

Egyptian (UATC) (1,392; \$1.65-\$3.50)—"Mutiny on Bounty" (MGM) (31st wk). Firm \$12,000. Last week, \$11,700.

Carthay (FWC) (1,138; \$1.80-\$3.50)—"Longest Day" (20th) (36th wk). Sturdy \$7,800. Last week, \$8,000.

'FAIR' MODEST \$5,000, PORT; 'UGLY' FAT 6G

Portland, June 18.

Extreme heat and competition from a variety of Rose Festival activities are handicaps to film biz this round. But some holdovers are faring well. "It Happened at World's Fair" is just fair on opener at Orpheum. "Call Me Bwana" looks slow in first at Paramount. "Ugly American" is rated solid in second at Broadway. Both "How West Was Won," in 10th round at the Hollywood, and "Lawrence of Arabia," also in 10th at Fox, continue solid.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Ugly American" (U) and "Fortress of Freedom" (U) (2d wk). Solid \$6,000. Last week, \$8,100.

Fox (Evergreen) (1,600; \$1.75-\$3.25)—"Lawrence of Arabia" (Col) (10th wk). Tall \$7,000. Last week, \$7,300.

Hollywood (Evergreen) (1,180; \$1.49-\$2)—"How West Was Won" (MGM) (10th wk). Stout \$7,000. Last week, \$8,600.

Laurelhurst (Cruikshank) (675; \$1.25)—"Brothers Grimm" (MGM). On popscale, fair \$3,000 or near. Last week, "Stripper" (20th) and "Man From Diners' Club" (20th) (2d wk), \$2,400.

Music Box (Hamrick) (640; \$1.50-\$3)—"Mutiny on Bounty" (MGM) (19th wk). Fine \$3,500. Last week, \$3,700.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"It Happened at World's Fair" (MGM) and "Cairo" (MGM). Fair \$5,000. Last week, "Hud" (Par) and "East of Kilimanjaro" (Par) (reissue) (2d wk), \$4,800.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"Call Me Bwana" (UA) and "Hero's Island" (UA). Slow \$4,500. Last week, "Poor White Trash" (Indie) and "Cash McCall" (WB) (reissue), \$5,500.

BROADWAY

(Continued from page 9)

session ending today (Wed.) looks like wow \$172,000 or over after \$180,800 for initial week. Stays a third, and probably until middle of July or longer.

Rivoli (UAT) (1,545; \$2.50-\$5.50)—"Cleopatra" (20th). First session ending today (Wed.) looks like capacity \$81,869, playing on two-a-day basis. Opened with charity benefit on Wednesday night (12). Advance topped \$500,000 as of last Sunday, and holding.

State (Loew) (1,850; \$1.50-\$3.50)—"Mutiny on Bounty" (MGM) (31st wk). Current week finishing tomorrow (Thurs.) is heading for good \$13,000 for 10 performances after \$12,500 on 10 shows in 30th week. Goes on two-a-day on June 24.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"El Cid" (AA) (subrun). First time on Broadway at pop prices,

with fair \$8,000 or near likely in opening week ending tomorrow (Thurs.).

Warner (SW) (1,813; 90-\$2)—"List of Adrian Messenger" (U) (4th-final wk). Third round ended yesterday (Tues.) was nice \$15,000 or near after \$18,000 for second week. Pic had been booked in for only four weeks, with "PT 109" (WB) set to open June 26.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)—"Irma La Douce" (UA) (3d wk). Initial holdover session finished yesterday (Tues.) was wham \$17,000 after \$18,500 for opener.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Winter Light" (Janus) (6th wk). Fifth round ended Sunday (16) was fine \$5,500 after \$6,000 for fourth week.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2)—"Black Fox" (Capri) (7th wk). This week ending yesterday (Tues.) was okay \$4,200 after \$4,600 for sixth week. House is using reissues temporarily starting today (Wed.).

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Mouse on Moon" (Lope). Opened Monday. In ahead, "Sparrows Can't Sing" (Janus), wound sixth week with good \$6,500 after \$7,000 for fifth round.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Sparrows Can't Sing" (Janus). Opened moveover run here on Monday (17). In ahead, "Two Daughters" (Janus) (7th wk-6 days), fair \$3,400 after \$4,000 in sixth full week.

Coronet (Reade) (500; \$1.50-\$2)—"Hud" (Par) (4th wk). Third session ended Monday (17) was wham \$17,000 after \$20,000 for second week.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Wrong Arm of Law" (Cont) (10th wk). Ninth session finished Monday (17) was fine \$3,800 after \$4,000 in eighth.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (D-R) (4th wk). Third session completed Monday (17) was sock \$16,700 after \$18,500 for second. Stays indef at this gait.

Guild (Guild) (450; \$1-\$1.75)—"Never Let Go" (Cont). Initial round ending tomorrow (Thurs.) looks to hit fair \$6,000. Holds on. Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Mondo Cane" (Times) (12th wk). The 11th session finished yesterday (Tues.) was big \$7,000 after \$6,800 for 10th week.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Dr. No" (UA) (4th wk). Third stanza ended yesterday (Tues.) was sock \$12,000 or near after \$14,000 for second.

New RKO 23d Street (RKO) (1,000; \$1.50-\$2)—"55 Days at Peking" (AA) (4th wk). Third round completed yesterday (Tues.) was trim \$6,500 or close after \$9,000 for second.

Normandie (T-L) (592; \$1.25-\$2)—"In Cool of Day" (MGM) (4th wk). Third week ended yesterday (Tues.) was dull \$2,500 or less after \$4,000 for second. Won't stay much longer at this rate.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (40th wk). The 39th week completed Sunday (16) was lofty \$8,500 after \$8,900 in 38th week.

Plaza (Lopert) (525; \$1.50-\$2)—"David and Lisa" (Cont) (27th wk). The 26th round ended yesterday (Tues.) was great \$9,000 after \$9,400 for 25th week.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Heavens Above" (Janus) (5th wk). Fourth week ended Sunday (16) was big \$15,500 after \$17,000 in third.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Sanjuro" (Toho) (7th wk). Sixth round finished Monday (17) was big \$6,800 after \$7,500 in fifth week. Getting group parties to hold a steady pace.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Ugly American" (U) (10th wk). This week finishing up today (Wed.) looks like nice \$6,500 after \$7,000 for ninth. Holding.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"List of Adrian Messenger" (U) (4th wk). Third session ended yesterday (Tues.) was slick \$12,000 or less after \$15,000 in second. Daydaring with Warner.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"55 Days at Peking" (AA) (4th wk). Third session completed yesterday (Tues.) was nice \$9,000 after \$10,000 for second. Daydaring with Palace and RKO 23d Street.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (2d wk). This week winding tomorrow (Thurs.) is heading for smash \$15,000 or near after \$18,000, near house record, for opener.

'Professor' Sharp 23G, St. L.; 'Tammy' Fine \$15,000, 'Main' 12G; 'West' 10G

St. Louis, June 18.

Four new pix here this session will help overall biz total. "Nuttty Professor" shapes sockeroo at the Fox on opener while "Tammy and Doctor" is fine on first at the St. Louis. "Main Attraction" looms just good at State on initialer.

"How West Was Won" is heading for neat take in 10th session at the Martin Cinerama. "West Side Story" shapes good for first week at Esquire, on subsequent-run.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$2.75)—"Lawrence of Arabia" (Col) (12th wk). Nice \$7,500. Last week, \$8,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Two Daughters" (Indie). Average \$1,500. Last week, "Zazie" (Indie) and "Candide" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25)—"West Side Story" (UA) (sub-run). Good \$9,000. Last week, "Island of Love" (WB) (2d wk), \$8,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Nuttty Professor" (Par). Sock \$23,000. Last week, "Hud" (Par) (2d wk), \$14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Madame" (Embassy). Fair \$7,500. Last week, "Cattle King" (MGM), \$7,000.

State (Loew) (3,600; 60-90)—"Main Attraction" (MGM) and "Cairo" (MGM). Good \$12,000. Last week, "In Cool of Day" (MGM) and "Riff in Tokyo" (MGM), \$10,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (10th wk). Neat \$10,000. Last week, \$11,000.

Pagant (Arthur) (1,000; 90-\$1.25)—"Long Day's Journey Into Night" (Embassy) (sub-run). Good \$3,500. Last week, "Landru" (Embassy), \$3,000.

St. Louis (Arthur) (3,800; 75-90)—"Tammy and Doctor" (U). Fine \$15,000. Last week, "List of Adrian Messenger" (U) (2d wk), \$10,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Sundays and Cybele" (Davis) (2d wk). Good \$3,500. Last week, \$4,000.

TORONTO

(Continued from page 8)

\$1.50)—"Fast Lady" (20th) (2d wk). Hot \$8,500. Last week, \$10,000.

Imperial (FP) (3,216; \$1-\$1.50)—"Hud" (Par) (2d wk). Still wham at \$17,000. Last week, \$18,500.

Loew's (Loew) (1,641; \$1-\$1.50)—"Ugly American" (U) (3d wk). Fine \$7,500. Last week, \$9,000.

Towne (Taylor) (693; \$1-\$1.50)—"The Balcony" (IFD). Strong \$6,000. Last week, "Four Days of Naples" (MGM) (2d wk), \$3,500.

University (FP) (1,362; \$1-\$1.50)—"Great Caruso" (MGM) (reissue) (2d wk). Good \$6,000. Last week, \$5,000.

Uptown (Loew) (2,250; \$1-\$1.50)—"List of Adrian Messenger" (U) (2d wk). Neat \$7,000. Last week, \$9,500.

'Tammy' Mild \$5,000 In Col.; 'Island' Fair 7½G

Columbus, O., June 18.

Average grosses loom currently. "Island of Love" is fair at Palace. "Tammy and Doctor" shapes mild at the Ohio. Summertime schedule of five matinees weekly for "How West Was Won" will lift take at RKO Grand to solid total in 10th week.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (10th wk). Solid \$11,000. Last week, \$9,500.

New Main (Sugarman) (1,100; 50-\$1.25)—"Madame" (Embassy). Mild \$1,600. Last week, "Long Day's Journey" (Embassy) (2d wk), \$1,600.

Ohio (Loew) (3,079; 50-\$1.50)—"Tammy and Doctor" (U) and "Dime With Halo" (MGM). Mild \$5,000. Last week, "Hud" (Par), \$7,400.

Palace (RKO) (2,845; 50-\$1.50)—"Island of Love" (WB) and "Term of Trial" (WB). Fair \$7,500. Last week, "List of Adrian Messenger" (U) and "Traitors" (U) (2d wk), \$6,500.

SEATTLE

(Continued from page 9)

\$1.25-\$1.50)—"Nuttty Professor" (Par) and "Invasion of Star Creatures" (FF). Big \$10,000 or near. Last week, "Hud" (Par) and "Dangerous Charter" (FF) (2d wk), \$6,400.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Lawrence of Arabia" (Col) (11th wk). Good \$6,000. Last week, \$7,300.

Martin Cinerama (Martin Theatres) (827; \$1.25-\$2.20)—"How West Was Won" (MGM) (9th wk). Record \$14,000. Last week, \$11,800.

Music Box (Hamrick) (738; \$1.25-\$1.50)—"Main Attraction" (MGM). Sad \$2,500. Last week, "Adrian Messenger" (U) and "Show Down" (U), \$2,500 in 5 days.

Orpheum (Hamrick) (2,600; \$1.25-\$1.50)—"Tammy and Doctor" (U) and "Traitors" (U) (2d wk). Slow \$3,000. Last week, \$6,300.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Battle of Worlds" (FF) and "Atom Age Vampire" (FF). Bad \$4,000. Last week, "Dr. No" (UA), \$6,000.

WASHINGTON

(Continued from page 8)

Palace (Loew) (2,360; \$1-\$1.65)—"List of Adrian Messenger" (U) (3d wk). Fine \$9,000. Last week, \$10,500.

Playhouse (TL) (459; \$1.25-\$1.80)—"Balcony" (Cont) (2d wk). Good \$5,500 after initialing at \$8,000.

Plaza (TL) (278; \$1.49-\$1.80)—"Seducers" (Indie) (2d wk). Busy \$6,300 after \$7,500 opener.

Town (King) (800; \$1.25-\$1.80)—"To Kill Mockingbird" (U) (17th wk). Okay \$5,500 for eight days. Last week, \$5,600.

Trans-Lux (TL) (599; \$1.49-\$2)—"Birds" (U) (10th wk). Good \$4,000. Last week, \$4,700.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (14th wk). Great \$14,000. Last week, \$14,500.

Warner (SW) (1,250; \$1.60-\$2.75)—"55 Days at Peking" (AA) (3d wk). Socko \$9,000. Last week, \$11,000.

CHICAGO

(Continued from page 9)

\$3.80)—"Lawrence of Arabia" (Col) (24th wk). Good \$16,000. Last week, \$16,200.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues). Big \$8,000. Last week, "In Cool of Day" (MGM) (2d wk), \$5,000.

Loop (Brotman) (606; 90-\$1.80)—"Mondo Cane" (Times) (2d wk). Sizzling \$14,000. Last week, \$13,500.

McVickers (Beacon) (1,100; \$1.75-\$3.50)—"How West Was Won" (MGM) (16th wk). Excellent \$24,000. Last week, \$23,500.

Monroe (Jovan) (1,000; 65-90)—"Ritual of Love" (Indie) and "Desperate Women" (Indie). Sharp \$6,300. Last week, "Young, Willing and Eager" (Indie) and "Passionate Demons" (Indie), \$6,200.

Oriental (Indie) (3,400; 90-\$1.80)—"Stripper" (20th) (3d wk). Busy \$13,500. Last week, \$15,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"List of Adrian Messenger" (U) (3d wk). Hep \$13,500. Last week, \$13,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Dr. No" (UA) (4th wk). Trim \$11,500. Last week, \$13,000.

DEBATE IN TOTAL IGNORANCE

MGM-20th Cross-Selling 'Cleo' & 'VIP'

Paris, June 11. With Metro and 20th-Fox handling each others' product in several foreign markets, some local film people are wondering what will happen when Metro's "V.I.P." and 20th's "Cleopatra" come up for distribution. Both of course are Elizabeth Taylor-Richard Burton stars.

Metro's "V.I.P." will open first in most offshore spots. Metro handles 20th films in Denmark, and 20th handles in Portugal, Holland, Norway, Finland and Israel.

Feeling is that "V.I.P." is a good picture and will be a solid trailer for the whopper "Cleopatra."

Reissues-to-Theatres Just Before Dumping on TV Bothers TOA

Film distribs have been asked by the Theatre Owners of America to give immediate attention to a situation now facing exhibs, of booking reissues into their theatres which either have been or shortly will be on local tv.

Early replies from distribs show they are aware of the problem, according to TOA prexy John H. Stembler, but they stress they have no control over pix on their programming, once they are sold.

Stembler reported that one possible solution to the matter was offered by Roy Cooper, prez of Northern California Theatres, who said his association had contacted tv stations in San Francisco and arranged for notice of their film booking at least three weeks in advance. Theatres thus would have a chance to book films that won't be televised at embarrassingly close times to their theatre showings.

If exhibs were advised by each distrib of all features he has sold to tv, Stembler pointed out, the follow-up of showings of any specific pic at the local level would be facilitated. Exhibs also would find it easier to decide whether or not to book pix that had already been sold to tv.

MCA's Harry Friedman Joins Ashley-Steiner; HQ Will Be London

Hollywood, June 18. Harry Friedman, veepee in charge European operations for MCA, has resigned to join Ashley-Steiner-Famous Artists in similar capacity. He was with MCA 21 years. At Ashley he will be key coordinator for agency's clients in England and on Continent. He will be in London.

Friedman leaves tomorrow for New York confabs with agency brass, will then go to London to begin his operations for the agency.

MGM DEFENSE DEPT. DEAL FOR 'HOAXERS'

Hollywood, June 18. MGM has landed a Dept. of Defense contract for 40-minute documentary, "The Hoaxers," and has assigned Henry Weinstein, as producer. Weinstein leaves for Washington tomorrow (Wed.) to confer with Defense Dept. officials on project, described as anti-totalitarian in nature.

It will consist of newsreel clips plus footage to be shot at Metro. About one-third of it will be new footage.

OKAY DANNY KAYE

His Health Pronounced Dandy: At 50 By Mayos

Rochester, Minn., June 18. Comedian Danny Kaye was here last week for several days as a Mayo Clinic out-patient and received a routine medical examination which found him in tip-top shape.

The examination's principal purpose was to ascertain if any ill effects had developed since his appendicitis operation here last December. None was found.

Kaye, 50 years old, originally had been admitted to the Mayo Clinic in May, 1962, for a routine checkup after being hospitalized in Reno, Nev., for a reported lung ailment.

FILM BIZ TILTS UNKNOWN 'CODE'

By DALE OLSON

Hollywood, June 18.

Hollywood figures have expressed personal reactions to support of a specific Code of Ethics, indicating the community would—and should—stand behind some kind of statement, whether it be the one that has been proposed by Samuel Goldwyn or a personal Code pledged by individual members of the community themselves.

At this point, three Guilds have voted to support a Code developed from Samuel Goldwyn's suggestion, with three against the project. Writers Guild of America, Screen Producers Guild and the Screen Publicists Guild have offered their support, while the Directors Guild of America, Screen Actors Guild and Artists Managers Guild have vetoed the proposal. Assn. of Motion Picture Producers also has volunteered its support.

Significantly, while lawyers and execs of the Guilds involved are aware of the contents of the specific proposed Code, a check here of individual members reveals few others know just exactly what it is all about. Most expressed considerable interest, but had not read the document and, resultantly, were unable to comment specifically on their feelings of support or non-support.

Many, for that matter, were sensitive to any proposal of a specified Code, stressing they felt they now are "living under our own ethical and moral codes" and honestly angry over being "told we are being bad boys and have been for the past 40 years."

Why The Mystery?

Particularly frank on the subject is Gene Kelly, who reported on discussions with many contemporaries who are "burned at being called thieves in the industry." Kelly recognizes the need for morals and ethics but stressed, "Until we are let in on the details we have to make some basic assumptions." Noting we "already have an operative Production Code, the Goldwyn proposal is, apparently, not a set of restrictive laws or binding regulations but, rather, a credo or statement of industry policy." He feels "This is not out of line."

Kelly, however, feels any industry Code should start with the exhibitors, "who are Hollywood's spokesmen to the filmgoing public." He asks theatremen to pledge "not to book tasteless pictures on the same bill with good pictures" and "not to use misrepresentative advertising." Pointing to the drama page of a local newspaper, he charged ads that dominate "are

(Continued on page 15)

Her Pizza Was Ready

Columbus, O., June 18.

Thief escaped with \$750 in theatre receipts after luring the cashier from the Parsons Follies boxoffice. Manager Morris Schwartz told police a man told his cashier that she was wanted in a nearby pizza shop.

When the cashier, whose identity was not disclosed, left the boxoffice the thief entered and took the money.

Warfield, Frisco, Unloaded; Loew's Opening Embassy In Washington Late July

Loew's this week formally wrapped up the sale of its Warfield Theatre, along with office building, in downtown San Francisco to National General Corp. Loew's meanwhile is expanding in other areas.

Corporation has scheduled for late July the opening of its Loew's Embassy Theatre in Washington, D.C., this being the first new one since the Tower East was opened late in 1962 in mid-Manhattan.

Arthur M. Tolchin, assistant to the president of Loew's Theatres, disclosed that construction will begin shortly of a house in the hub of a shopping centre in the Springfield area of Fairfax, Va., and the directors are presently considering a number of additional sites.

Loews, headed by Lawrence and Preston (Bob) Tisch, has been in an expansion mood for some time and showing preference for modern, relatively small exhibition outlets sans gingerbread.

AA CAN'T FIGURE WHY STOCK SPURTED TO \$4

Allied Artists stock on the American Stock Exchange hit a year's high of \$4 per share last week, up from a low of \$2.12½, on unusually heavy volume of 91,100 shares. It closed last week at \$3.62½, up \$1.25.

This is strong activity for an issue which for many months had been static.

Officers of the corporation professed no knowledge of any deals of the type which would invite investor interest. And they added they knew of no insider buying, such as by key stockholder Claude Giroux.

Couple of brokerage houses endorsed AA, whose product situation appears brightening. Distribution of "55 Days at Peking" is going well and "El Cid" has been readied for the summer trade. Latter played around 3,000 dates, was virtually withdrawn, and AA is now pitching for the big drive-in trade.

Jerry Lewis, Promotionist; 23 Cities in 45 Days

Jerry Lewis is star of "Nutty Professor" and director of same. He's also giving his all in behalf of the "sell."

Comedian is underway with a promotional tour of 23 cities which will take him 45 days.

Amer-Int'l Rents 1st 69 Pix to TV In \$2 Mil-Plus Deal; All at Least 5 Yrs. Old in Keeping With Pledge

You Win 100,000 Stamps!

Albany, June 18.

Columbia Pictures has a tie-up with United Trading Stamps on "Jason and the Argonauts," in which a million stamps will be distributed to 12,681 persons. First prize is 100,000 stamps. Window sheets are posted in United redemption centers and in supermarkets passing out the stamps—a week before the film opens.

It was because of this tieup that Todd Armstrong, costar of "Jason and the Argonauts," was scheduled to appear at one of the participating markets, during personal appearances in Albany and Schenectady (15-16).

Mis-Meeting of Minds; Fusion Less Likely For Britain's Producer Orgs

London, June 18.

Any hopes of a merger between Britain's two organisations representing film producers "greatly receded" after the Federation of British Film Makers submitted a memorandum to the Films Council last February on trading practices in the industry. The British Film Producers Assn., in its annual report, published today (Tues.), says that it found many of the Federation's proposals very much against the interests of the British feature film production industry, and that greatly dimmed prospects for amalgamation.

The report confirms the steps taken a year ago to bring the two organisations together, and, the BFPA report comments, two overlapping and competing trade organisations "are a luxury which a small industry can never afford." After joint discussion between the two associations, the Federation decided to make a recommendation in favor of amalgamation, but this was adopted by so narrow a margin as not to constitute a mandate to proceed. The BFPA, at the time, decided to leave the door open, although declaring it could no longer continue to take the initiative in further discussions.

American International Pictures, which heretofore withheld its pix from tv, has just concluded negotiations with the American Broadcasting Co.'s five owned-and-operated stations for the licensing of 69 AIP pix. Total revenue from the deals is said to be in excess of \$2,000,000.

AIP toppers James H. Nicholson and Samuel Z. Arkoff, who earlier this year pledged exhibits that none of their pix would be made available to tv within five years of the theatrical release, say that although that pledge was not meant to be retroactive, they nevertheless will see to it that none of the 69 pix just leased will be telecast prior to the five-year limit.

Most recent film in the first AIP sale to tv is "Horrors of The Black Museum," which went out in April, 1959. This said Nicholson yesterday (Tues.) will not be telecast until April, 1964. In addition, AIP plans to keep exhibits regularly informed as to individual titles as those pix are made available to tv.

Nicholson also emphasized that all the revenue from these tv deals, covering telecasting rights for seven years, is being plowed back into the company's theatrical production program. Five ABC tv stations taking the pix are located in New York, Chicago, Detroit, Los Angeles and San Francisco.

Gibraltar (Fellerman) To Distrib Kafka 'Trial'; Astor Settles Brasselle

Astor Productions, formed early this year by George Foley and other principals of Astor Pictures, for the acquisition and release of Orson Welles' "The Trial" of Franz Kafka in the U. S., no longer is handling the picture.

The newly formed Gibraltar films, headed by former Astor-ite, Charles Fellerman, has acquired rights to the picture under an arrangement with Stratford Financial Corp., which originally advanced Astor Productions the money with which to acquire the picture.

An earlier legal hassle between Astor Productions and Keefe Brasselle over the ownership of Astor Prods. was resolved when Astor execs made a secret financial settlement with Brasselle.

MARSHALL SCHACKER IN WITH CANNES PIX

Producers rep Marshall Schacker has returned from Cannes with three new deals in his pocket. His Premiere Films has been signed for the exclusive U.S. representation of Compton Cameo Films of London, for both the sale of Compton pix here and acquisition of American films for Compton distribution in England.

In addition, Premiere will rep the Italo-French coproduction, "Imperial Venus," for sales in the U.S. and other territories. Pic stars Gina Lollobrigida. Schacker also has another Lollobrigida starrer, "La Bellezza Di Ippolita," for sales here.

'PT-109's' Boston Debut

Boston, June 18.

A Hollywood contingent of Troy Donahue, Connie Stevens, Ty Hardin and Diane McBain are scheduled for arrival today (Tues.), to be guests at the world preem of "PT 109," (WB) at Loew's Orpheum. It's based on naval career of a Boston boy.

The regular engagement opens tomorrow, Wednesday (19). The preem proceeds will benefit leading charities of all faiths. Richard Cardinal Cushing is serving as chairman of the preem committee.

New York Sound Track

This story just may be apocryphal. One newsman to another, on leaving the Rivoli after last week's "Cleo" preview: "Well, whatever else you think, you gotta admit it's going to make a million..." (Pause) ... What am I saying?"

Who says "Cleopatra" isn't an exceptional film? On Friday (14) evening, two nights after the pic's world preem, the Rivoli Theatre still found it necessary to have some 10 cops on hand to keep order when celebs turned up for the evening screening.

Indie producer Lester Cowan leaves for Moscow July 1, to attend the fest and continue advance preparations on his "Journey to A Far Meridian" coproduction. Mosfilm's Vladimir Surin, who had been visiting here as Cowan's guest, returned to Moscow earlier, going over The Pole from Los Angeles. Herman Weinberg has completed the English titles on five upcoming imports: "Warrior's Rest" and "Adorable Julia" (both French), "Letters of A Novice" (Italian), "The Good Soldier Schweik" (German) and "Madalena" (Greek).

Milton Goldstein, foreign sales manager for Samuel Bronston Productions, arrived in town last week from Madrid, on the first leg of a five-week tour which will take him to the Far East. Johan Jacobsen, director of the Danish "A Stranger Knocks," now the subject of a censorship dispute between Trans-Lux and the N. Y. Film Licensing Division, in New York to meet press, public and censors.

Robert Stroud, the "Birdman of Alcatraz" who has spent 54 years in Federal pens is the subject of the lead article in True Magazine for July. The author, Charles Remsburg, states that he has had exclusive access to government dossiers never seen by Thomas Gaddis whose book was turned into the United Artists film starring Burt Lancaster. Remsburg pictures Stroud, now 73, as a brutal, arrogant, quick-tempered, coldly vindictive man who has killed two men, attacked others and repeatedly been caught smuggling, bootlegging and practicing

(Continued on page 24)

CLEOPATRA

CONQUERS NEW YORK!

BOSLEY CROWTHER
N. Y. TIMES

ONE OF THE GREAT EPIC FILMS...

The biggest thing that has happened in the realm of movies in many a year is the emergence of **CLEOPATRA** as a stunning and entertaining film.

Forget the fantastic sum that "Cleopatra" is reported to have cost. Forget the length of time it took to make it and all the tattle of troubles they had, including the behavior of two of its spotlighted stars. The memorable thing about this picture is that it is a surpassing entertainment, one of the great epic films of our day.

Elizabeth Taylor's Cleopatra is a woman of force and dignity, fired by a fierce ambition to conquer and rule the world.

Caesar is no fustian tyrant. Played stunningly by Rex Harrison, he is a statesman of manifest wisdom, shrewdness and magnanimity.

Richard Burton is exciting as the arrogant Antony.

One of the most spectacular events is the entrance of Cleopatra into Rome.

Unless you are one of those skeptics who are stubbornly predisposed to give "Cleopatra" the needle, I don't see how you can fail to find this a generally brilliant, moving and satisfying film.

ROSE PELSICK
JOURNAL-AMERICAN

MOST DAZZLING SPECTACLE EVER MADE...

Tremendous is the word for "Cleopatra." The most talked about film in motion picture history also proved itself to be the most dazzling screen spectacle ever made.

It is stunningly turned out, with magnificence of settings and dramatic excitement.

Miss Taylor, at her most beautiful, brings alive a Cleopatra of allure and ambition. Burton's Mark Antony is complex, attractive and often bold. Harrison provides an enormously effective portrait of Julius Caesar.

There are battle sequences on land and sea that fill the screen with action and eye-filling scenery: Pharsalia, Philippi, Actium and the Alexandrian War.

To repeat, "Cleopatra" is tremendous.

ED SULLIVAN
DAILY NEWS

Spellbinding entertainment of tremendous scope.

LEO MISHKIN
MORNING TELEGRAPH

Never anything in recent memory to match it! Will make your eye, and your mouth pop open with astonishment!

WANDA HALE
DAILY NEWS

RANKS AMONG FEW FILM CLASSICS!

★★★★★
HIGHEST RATING!

Now that "Cleopatra" is here, let's all settle down, forget the Liz-Richard affair and consider the artistic and historical merits of the 20th Century-Fox production.

You will cheer a magnificent spectacle that gratifies our desire for perfection, enriches our love of beauty and art, fulfills our admiration of brilliant acting.

Miss Taylor's incomparable beauty is enhanced by the stunning gowns she wears; her acting is fine, especially in dramatic scenes.

Rex Harrison, polished and smooth, is silken professionalism in his portrayal of Julius Caesar, the lover who was amused by the Egyptian enchantress.

The supporting players are terrific.

After the first part of the film is finished you think that the perfection cannot possibly be sustained in the second part. But it is.

JACK GAVER
UPI

There has been nothing more spectacular in movie history, nor is there likely to be in the future!

JUSTIN GILBERT
N. Y. MIRROR

ENORMOUS! BEYOND BELIEF!

"Cleopatra" is a spectacular, sensuous spectacle. It is enormous. A single scene, wherein Cleopatra enters Rome, perched atop a ten-story float pulled by hundreds of slaves and witnessed by thousands, might well be considered its hallmark.

Consider the famous naval battle at Actium, the leaps and gyrations of palace dancers, a royal feast in which food fit for a queen keeps coming without pause.

The drama unfolds ruggedly and is excellent. You may say "Wow!"

I know and you know that someday you will say, "...I have to see 'Cleopatra'." That is as it should be, for it is bountiful beyond belief, and you may find yourself asking: "Only \$40,000,000?"

JESSE ZUNSER
CUE

Monumental and overwhelming! Sparks dramatic electricity!

E. A. ROBERTS, Jr.
WALL STREET JOURNAL

This is a movie to see, to admire and to remember for many a season.

ALTON COOK
WORLD-TELEGRAM

INCREDIBLY LUSH... MAGNIFICENT!

After the years of delirious hoopla about "Cleopatra," it is a joy to report that the picture is worth all the fuss.

"Cleopatra" is a joyous, headlong carnival in opulence, sex and spectacle. Settings are incredibly lush in size, color and magnificence.

This is simply a sensual spree for the eye with no interference tolerated.

The cast bristles with noble names and noble acting. To all of them, director Joseph L. Mankiewicz has allowed full steam ahead on loud and lusty acting and they have vindicated his trust.

Miss Taylor gives as good a performance as she ever has. On the male side, the first half is dominated by Rex Harrison as Julius Caesar, the second by Richard Burton's Antony. Both are forceful, imposing performances, sweeping aside everyone in their scenes.

LIFE MAGAZINE

It has class. Never before has a spectacle been more carefully, lavishly and stunningly produced.

20th Century-Fox presents ELIZABETH TAYLOR in Joseph L. Mankiewicz' "CLEOPATRA" starring RICHARD BURTON - MARK ANTONY - REX HARRISON - JULIUS CAESAR - Also starring Pamela Brown - George Cole - Hume Cronyn - Cesare Danova - Kenneth Haigh - Roddy McDowall - Produced by Walter Wanger - Directed by Joseph L. Mankiewicz - Screenplay by Joseph L. Mankiewicz, Ronald MacDougall and Sidney Buchman - Music by Alex North - Color by DeLuxe - In TODD-AO

Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15 3/4	12 1/4	ABC Vending	739	15 3/4	14 1/4	14 1/4	+ 1/4
38 1/4	29 1/2	Am Br-Par Th	314	24 1/2	28	28	-1 1/4
20 1/4	14 1/2	Ampex	1462	20 3/4	19 1/4	20	- 1/4
58 1/2	42 1/2	CBS	230	57 1/2	57	57 1/2	+ 1/2
18 3/4	12 1/4	Chris Craft	112	15 1/2	14 1/2	14 1/2	- 1/4
29 1/2	22 1/4	Col Plx	100	28	27 1/2	27 1/2	+ 1/2
48	45 1/2	Decca	14	45 1/2	45 1/2	45 1/2	+ 1/4
38 1/4	27 1/4	Disney	202	38 1/4	36 1/4	38 1/4	+2 1/4
122 3/4	108 1/2	Eastman Kdk	323	111 3/4	109	109 1/2	-1 1/2
6 3/4	5 1/2	EMI	164	5 3/4	5 1/4	5 1/2	- 1/4
15 3/4	9 3/4	Glen Alden	774	15 3/4	15	15 3/4	- 1/4
23 3/4	17 1/2	Loew's Thea	165	19 3/4	18 3/4	18 3/4	- 1/4
59 3/4	48	MCA Inc.	209	58 3/4	57 1/4	58	+ 3/4
30 1/4	15	Metromedia	213	28 3/4	26 1/2	27 1/2	+ 3/4
34 3/4	28	MGM	304	34 3/4	32 1/2	32 1/2	-2 3/4
12 3/4	7 1/2	Nat. G'l Corp	696	12 1/2	10 1/2	11 1/4	+ 1
23 1/2	21 1/2	Outlet	1410	23 1/2	22 1/2	23	- 1/2
48 1/4	35 1/4	Paramount	85	45	43 3/4	43 3/4	- 1/4
173 1/2	120 1/2	Polaroid	1002	173 1/2	166 1/4	172 1/2	+6 1/2
74 3/4	56	RCA	1732	74 3/4	75 1/2	71	- 1/4
10 1/4	6 3/4	Republic	141	10 1/4	9 3/4	9 3/4	- 3/4
16 1/2	14	Rep. pfd.	18	16 1/2	16 1/2	16 1/2	- 1/4
24 1/2	20 1/2	Stanley War	66	22 1/2	22 1/2	22 3/4	+ 1/4
42 1/2	31	Storer	68	42 1/2	40 1/2	41 3/4	- 1/4
28 1/4	17 1/2	Taft Bdest.	44	26 1/2	25 1/4	25 1/2	- 3/4
37	20	20th-Fox	1606	35	31	31 1/2	-3 1/2
32	27 1/4	United Artists	498	26 1/2	24 1/2	25	-1 1/2
16 1/4	12 1/2	Warner Bros.	290	16 1/4	14 1/4	15 1/4	+ 3/4
68	51	Zenith	1197	68	64	64 1/2	-2

American Stock Exchange

4	2 1/2	Allied Artists	4	3 3/4	3 3/4	3 3/4	+ 3/4
9 3/4	8	All'd Art., pfd.	13	9 3/4	9 1/2	9 1/2	+ 1/2
8 3/4	5	BalM't GAC	6	7 3/4	7	7 3/4	+ 3/4
12 1/4	7 1/2	Cam-Pkway	19	8 3/4	8 1/4	8 1/4	+ 1/4
24 1/2	16 1/2	Cap. Cit. Bdc.	75	23 1/4	22 1/2	22 1/2	- 3/4
17 3/4	13 1/2	Cinerama Inc.	388	15 3/4	14 3/4	14 3/4	- 3/4
8 1/4	6 1/2	Desilu Prods.	36	7 3/4	6 1/2	6 1/2	- 1/4
7 3/4	4 3/4	Filmways	50	7 1/4	7	7	- 1/4
11 3/4	9	Movielab	10	10 3/4	10 3/4	10 3/4	+ 1/4
9 1/4	5 3/4	MPO Vid.	20	8 3/4	7 3/4	8 3/4	+ 1
15 1/2	9 1/2	Nat'l Telefilm	21	9 1/2	9 1/2	9 1/2	- 1
3 1/2	2 1/2	Reeves Bdest.	5	3 3/4	3 1/4	3 1/4	- 1/4
3 1/2	3 1/4	Reeves Snd.	79	3	2 3/4	2 3/4	- 1/4
17 3/4	13 1/4	Rollins Bdest.	14	17 3/4	17 1/4	17 1/4	- 1/2
25 1/2	16 3/4	Screen Gems	22	23 1/2	22 1/2	23 1/2	+ 1/2
13 1/2	8 3/4	Technicolor	976	13 1/2	11 1/2	12 1/2	+1 1/2
6 1/4	4 1/2	Teleprompter	39	6	5 1/4	5 1/4	- 3/4
2 3/4	1 1/2	Tele-Indus	14	1 3/4	1 1/4	1 1/4	- 1/4
13 3/4	12	Trans-Lux	14	11 3/4	11 1/2	11 1/2	- 1/4

* Week Ended Mon. (17).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6 1/2	7 1/2	- 1/4
Four Star Television	9 1/4	10 1/4	- 1/4
Gen. Aniline & Film	32 1/2	35 1/2	- 1/2
General Drive-In	10	11	- 1/4
Magna Pictures	2 1/2	3	- 1/2
Medallion Pictures	9	10	- 1/4
Music Fair Enterprises	6	6 1/4	- 1/4
Pickwick International	4 1/2	5 1/4	+ 1/2
Premier Albums	8 1/4	9	- 1/4
Rust Craft Greeting Cards	15 1/2	16 3/4	- 1/4
Seven Arts Productions	8	8 3/4	- 1/4
Transcontinental Television	18 1/4	19 1/2	- 1/4
U. A. Theatres	9	10	+ 1/2
Universal Pictures	61 1/2	65 1/2	- 1/4
Walter Reade-Sterling Inc.	2 1/2	2 1/2	- 1/4
Wometco Enterprises	23 3/4	25 1/2	- 1/4
Wrather Corp.	5 1/2	6	+ 1/4

(Source: National Assn. of Securities Dealers Inc.)

Eye N. Y.-Made Indie Pix

Continued from page 5

duction coin for "The Light Fantastic," due out later this year.

There are no indications, however, that the U.S. major distributors are getting the message—that is, getting the message to the extent that they are willing to put up the dough to which the indie producers feel they are entitled. That apparently was the story when producer Paul Heller was seeking a distrib outlet for "David and Lisa." He got several offers, but the only "acceptable" one came from the Reade organization, which was prepared to guarantee it top handling.

Respectful

More recently, producer-director Jack O'Connell met the same response when he was seeking a distrib for his indie "The Greenwich Village Story." O'Connell, whose first feature this is, reported last week that he was respectfully received by all the majors, when he came around to screen his pic for them, but only one, Universal, was prepared to acknowledge that he deserved something more than "a slight advance" for having taken all the risk in making the \$126,000 romantic drama.

His deal with U—an outright sale for \$280,000—was cancelled at the last minute when the U-MCA merger negotiations got

underway. A Columbia offer of one-third of the budget, as an advance, was turned down.

As a result, O'Connell finally made a deal for the domestic rights with the newly formed Shawn International, headed by wealthy Long Island real estate man, Abraham P. Levine, and for which vet distrib Jack Ellis is acting as chief distribution exec.

This same Levine, incidentally, also has his finger in the local indie production scene, being partnered with producer-director S. and Y. Howard in the recently formed Homer Productions. Homer's first production, the \$250,000 "Diary of a Bachelor," most of which was filmed at studios in Hempstead, L.I., will shortly be ready for screening for potential distributors. (Unlike most local indie production, "Diary" is described as a "sophisticated comedy," and is aimed at the general market.)

Howard, a former veep of Sol Lesser Productions and whose credits also include radio and tv production, and Levine already have their second pic in the works, even though they haven't yet disposed of their first. The new pic, titled "Heaven or The Black Muslims," is a feature length documentary on the current crises, both at home and abroad.

It's Not Just the Idea of Censorship, But the Bureaucratic Costly Delays

A Blind Debate

Continued from page 13

those indicating sexual and violent angles." He also reflected on a case in which "a torrid nude film was cobbled with a family comedy." He says, "I don't blame the directors and actors being huffed. They don't control production." On the other hand, he feels producers and large companies are the controlling element and "They don't have to release any films they feel are morally reprehensible."

Details Unsupplied

In most instances, individuals queried on the Code, aside from ignorance of its contents, generally responded in support of their Guild decisions. Charlton Heston, reporting he drafted the original SAG reply when the Guild voted non-support, said he had "no further comment." Similar response came from DGA proxy George Sidney, whose Guild had vetoed the Code.

Burt Lancaster most strongly opposed to establishment of a Code, which he called "death to any democratic process." Actor asserted, "This is a problem everyone has to work out himself" and emphasized, "I am opposed to any Code." Doris Day, on the other hand, said "I don't know anything about Mr. Goldwyn's proposal, but I'm all for ethics." Actress indicated she would be willing to "sign a Code in which I believed" and said, "Yes, I think we could use a Code of Ethics."

Shirley MacLaine took the view: "People seem to be taking sides, pro and con, on a Code of Ethics without knowing what it says. I have my own stringently fair Code that I adhere to, however, it might be in direct conflict with the proposed formal Code. Publish the formal one so we will all know what we're talking about. I already know what mine is."

George Seaton, in the three-pronged position of writer-producer-director, also was unfamiliar with the content of the specified Code, but said he believed it valuable "for all elements of the industry to sit down and discuss things which can do us no harm at all." Director Delbert Mann, on the DGA board, followed his Guild's official position, noting "People either are going to behave in an ethical manner or not. I don't think signing a Code will affect our behavior. I think most people do act with ethics and those who do not will not change. It seems strange an industry would be called upon to put themselves in this position," he stressed.

Mervyn Leroy summed up general reactions, stating, "I don't want to sign anything, but all I do want is for the industry to make pictures in good taste."

Raze Ziv Studio

Continued from page 3

the production equipment in the studio to various production companies, producers and rental companies in Hollywood.

UA acquired the studio about six months ago. It had been leased to Ziv TV by FWZ Co., but subsequently UA had absorbed Ziv. A policy change was made so that Ziv exited production, with UA-TV expanding on an indie basis under the UA aegis. UA never was interested in owning studio property, actually had acquired the land because Ziv had a long-term lease with FWZ. It never had any intention of retaining the studio.

The lot was originally occupied by Educational Comedies, which turned out two-reelers. Shirley Temple starred there, before going to 20th-Fox and feature films. Subsequent owners of the studio were Grand National, American National, PRC, Eagle Lion and Ziv, the latter turning it into a telefilmery.

Ziv excelled at low-budget syndicated vidpix for a period of years, but eventually the syndication market waned, and so did Ziv's fortunes. This was followed by UA's acquisition of Ziv and its policy of selling shows to networks, instead of syndication.

COLUMBIA DIVIDENDS

2 1/2% Stock To Common—\$1.05 To Pfd.

Columbia board has declared a 2 1/2% stock dividend on the common shares, payable Aug. 15 to holders of record on June 28.

Also declared was the regular quarterly divvy of \$1.06 1/4 on the \$4.25 cumulative preferred, payable Aug. 15 to holders of record on Aug. 1.

Suburbans With Ozoners in New Detroit First-run

Detroit, June 18.

Paramount and Universal product is included in the list of films set to be given first-run, multiple-theatre exposure in the suburbs here, rather than bowing in downtown Detroit.

Some 26 suburban and drive-in runs have been lined up by Cooperative Theatres of Michigan, thus adhering to a release pattern already established in other key cities. This approach means quicker revenue return and, too, allows for the benefits of an ad campaign accruing immediately to the multiple outlets, not just the one downtown showcase.

Starts this week with U's "List of Adrian Messenger," to be followed by Par's "Nutty Professor," "Hud" and "Donovan's Reef" and U's "Gathering of Eagles," "Tammy and the Doctor" and "Lancelot and Guinevere."

Think 'Hud' Recoups On U.S.-Canada Rentals Alone; Ritt Extols Par Campaign

Hollywood, June 18.

"Hud," Paramount release with Paul Newman, is expected to break even in its U.S. distribution, according to Martin Ritt, who directed and co-produced film with Irving Ravetch. Brought in at a cost of \$2,400,000, pic, out four weeks, has been doing top biz in all openings, he said, adding that if it continues to pile up comparative grosses it would reaffirm the old pattern of a picture recouping its costs domestically and European runs bringing in the gravy.

Ritt attributes success of "Hud" to pre-release selling campaign by Paramount. He said, "They liked the film and got behind it from the start." Pic will use the same title worldwide.

Noting the N.Y. reviews were all good, Ritt asserted, "While New Yorkers have been kicking Hollywood and its product and praising films from Europe, they now are lauding 'Hud' as a Hollywood product. We can make good pictures here if we have the chance."

Ritt and Newman, who are partnered on pic and also on a three-pic pact for Paramount and another calling for same number for Columbia Pictures, have closed with Carl Foreman for "Heaven Has No Favorites," Erich Maria Remarque novel which trio will make for Columbia. Ritt will direct, Foreman produce and Newman star, with lensing skedded abroad. No starting date has been set.

Feed-Speed Jack Kaufman

Albany, June 18.

Albany Variety Club has scheduled a farewell dinner July 1 in Empire Room of Schine-Ten Eyck Hotel for Jack Kaufmann, two-term dough guy and recently promoted by Universal from area sales representative to manager of the Cleveland branch.

Kaufman, will return to the city that weekend for the marriage of his daughter, Linda, a sophomore at State University College in Albany. He was succeeded here by Fred Mayer, former New York salesman.

There is much more in the battle against film censorship than the question of film content.

This is the major point made by execs of the Motion Picture Assn. of America in discussing their successful stand last week in Baltimore against new regulations imposed by the Maryland State Censor Board.

Last month the board had ruled that in addition to raising the licensing fee from \$1 to \$1.25 per 1,000 feet of film, it would henceforth require that all duplicate prints of licensed feature films would have to be submitted to the board office, where the seals would be put on the prints. Also, that all trailers would have to carry seals of the board's approval.

In arguing the film industry's case before the state's attorney general last Wednesday (12), the MPAA reps stated the requirement that all dupe prints be submitted to the board for the attaching of seals would present the distributors with undue hardship.

They pointed out that, for example, when a film such as "The Birds" has its second run Baltimore break in as many as 21 theatres, prints must be brought in from sometimes as far away as New Orleans. Schedules are such that a New Orleans print might be required in Baltimore the day after the end of the N. O. engagement.

If that print had to be submitted to the censors for a seal, it would mean that as much as 48 hours might have to elapse between the two engagements. Problem would be multiplied even further with bigger multiple breaks, such as the 28-theatre Baltimore break on Buena Vista's "Son of Flubber." (Ironically, one of the reasons BV pulled out of the MPAA was ostensibly because they felt the MPAA's main reason for being was the battle against censorship—and BV has no problems in that line.)

Re the new trailer censorship, National Screen Service testified that it could not afford to submit all trailers to the Censor Board since shipping and handling costs would amount to more than the rentals paid by exhibitors.

At the conclusion of the hearings, the Maryland attorney rescinded the regulations pertaining to the physical submission of dupe prints to the censor board, as well as the licensing of trailers.

In recent years, the Maryland board has made few, if any, attempts at censoring content of the major company pix.

DIRECTORS VOTE STRIKE AT WILDING, CHICAGO

Chicago, June 18.

On-again-off-again contract negotiations between the Screen Directors International Guild (Midwest) and Wilding Inc., Chicago, broke down last week and the membership voted to strike the studio beginning today (Tues.). The directors also voted to send telegrams to all Midwest studios who are dragging their feet in organizational negotiations warning them that the membership has authorized the Executive Board to call a strike at any time.

Local accuses Wilding of "repeated delays" in bargaining covering wages and working conditions and says that Wilding has repeatedly cancelled scheduled meetings with the union.

Mac Krim's 1,200-Car Plot; Room for Another Later

Detroit, June 18.

A 1,200-car ozoner, part of Tri-City Drive-In Theatres, will be built by Mac Krim in the suburban city of Utica, per Krim's brother Sol, who will manage the enterprise. Operations will begin next spring.

Enough land has been purchased so that another drive-in can be built back-to-back with the one now under construction. Also underway are plans for a shopping center adjacent to the theatres.

Krims are owners of the building housing the Trans-Lux Krim theatre properties but have been away from exhibition for several years.

"JUNGLE HERO IS A CHANGED APE MAN!"

(See June 14th issue of **LIFE** for three full pages of this Tarzan man)

—**LIFE** MAGAZINE

THIS TIME TARZAN HAS GONE ALL THE WAY TO THAILAND TO FIND NEW THRILLS!

THIS LIFE-OR-DEATH TUG-OF-WAR IS ONLY ONE OF THE CHALLENGES HE FACES!

METRO-GOLDWYN-MAYER
SY WEINTRAUB'S

ALL NEW!

**TARZAN'S
THREE
CHALLENGES**

IN DYALISCOPE AND METRO **COLOR**

STARRING **JOCK MAHONEY** as Tarzan **AND WOODY STRODE** and HUNGRY, The Baby Elephant

SCREEN PLAY BY BERNE GILER and ROBERT DAY. PRODUCED BY SY WEINTRAUB. DIRECTED BY ROBERT DAY

The CHALLENGE on the net of death!

Filmed in **COLOR** in exotic Thailand!

AVAILABLE NOW!

M·G·M IS ON THE MOVE!

No Color Pix at Berlin Fest

Berlin, June 18. In all, 18 nations are showing 23 full-length pix (including three full-length documentaries) at the 13th (June 21-July 2) Berlin Film Festival. Number of shorts entered: 43 from 35 nations. Arresting factor about this year's Berlin Festival is that no one of the 20 features is in color. Critics may like the idea that only two pix have a running time of more than two hours. Universal's "Freud," at 140 minutes, is longest pic of the entire fest.

Here the 18 countries and their 23 full-length entries:

Argentina: "The Terrace" (European preem)
Belgium: "Life and Death in Flanders" (world preem) documentary
Brazil: "Garrincha—Football Hero of Brazil" (European preem) documentary
Finland: "Open Secret"
France: (1) "L'Immortelle" (official entry)
 (2) "Deo Gratias" (invited)
Greece: "Little Aphrodites" (world preem)
Great Britain: "The Caretaker" (world preem)
India: "Man, Woman and Servant" (European preem)
Israel: "The Cellar" (European preem)
Italy: (1) "La Rimpatriata" (official entry)
 (2) "Il Diavolo" (invited)
Japan: "Samurai Saga" (European preem)
Korea: "The Red Gate" (European preem)
Portugal: "The Country Doctor"
Sweden: "Aelskarinnan" (The Mistress)
Spain: "The Innocents"
U.S.A.: (1) "Freud" (European preem)
 (2) "Lilies of the Field" (world preem)
 (3) "River of Ocean" documentary
United Arab Republic: "Chased by the Dogs" (European preem)
Germany: (1) "Verspaetung in Marienborn" (The Train From Berlin) (official entry)
 (2) "Mensch und Bestie" (Man and Beast) (invited)

Here the 35 countries that have sent shorts to Berlin: Argentina, Austria, Brazil, Denmark, Finland, Columbia, France, Great Britain, Holland, India, Indonesia, Iran, Iraq, Jamaica, Korea, Luxembourg, Malaya, Morocco, New Zealand, Nigeria, Pakistan, Portugal, Senegal, Sweden, Switzerland, Spain, South Africa, Syria, Tunisia, Uruguay, U.S., United Arab Republic, Venezuela, Vietnam and West Germany. (The two U.S. shorts are "The Kite" and "On the Sound").

California Tax On 'Cleopatra' Under Probing

Los Angeles, June 18.

Los Angeles County Assessor's Office has not yet determined the assessment value of 20th-Fox production of "Cleopatra." So County Assessor Philip E. Watson said. L.A. County Board Supervisor Kenneth Hahn in answer to an inquiry posed Watson relative to cost of film. Studio last March 1 notified Assessor's Office the cost was \$28,000,000. Hahn asked Watson to advise him on what assessment value would be placed on the feature, since he said the cost varied widely in reports.

Hahn noted he had read that actual cost of pic was \$40,000,000 but had been "disturbed" to hear that for tax assessment purposes reports indicated that film cost only \$28,000,000 to produce. He added that 20th prexy Darryl F. Zanuck reported to stockholders that film cost \$34,000,000 to make.

Assessor's Office, Watson informed Hahn, is "in the process of analyzing the cost (of 'Cleopatra') to the company as well as an extended document of some length which they presented in support of their arguments and also perusing the current Saturday Evening Post article by Walter Wanger relating to the cost of this film." Hahn, he stated, would be advised as to the assessment value "as soon as we make a final determination."

Hahn directed his inquiry to Watson in a letter dated May 23, two weeks after latter had appeared before County Board of Supervisors on his having testified the day previously before the Assembly Revenue & Taxation Committee in Sacramento on effects of a film tax bill if it were passed. (Bill, which would sharply curb present method of film assessment every March subsequently was passed by both Assembly and Senate).

Peabody's Twin Ozoners

Peabody, Mass., June 18.

The first twin, side by side, hard top theatre in this part of the country was opened here recently by General Drive-In Corp. at North Shore Shopping Center. Frank Fontaine was the personality guest for the opening. Richard A. Smith, prexy of General, cut the ribbon. "The Birds" (U) went on at 7:30 and again at 9:50 p.m. in Cinema I, while at Cinema II, "Miracle of White Stallions" (BV) went on at 7 and 9:35.

Filipino Stars Personal With Pic in Hawaii

Honolulu, June 18.

Filipino film players Paquito Toledo and Corazon Rivas planed in from Manila for a series of stage appearances on four islands.

Their in-person tour opened at the downtown Asia theatre here, in connection with their film "Operation Bayang."

Authors League

Continued from page 3

several user groups thought it best remain there.) The proposal allows an author, 20 years after he has transferred his copyright, to go to court and argue for a larger payment. The author would have to prove the profits of the company using his work are disproportionate to the payment he is receiving.

Phillip Wattenberg of the Music Publishers Assn. said if either alternative is included, music publishers will oppose the revision bill when it goes to Congress, likely in January.

Films Oppose

Richard Colby, Chairman of the Motion Picture Assn. of America's Copyright Committee more subtly said "we must take the position that a bill should not pass with either of these alternatives."

Authors League of America rep Irwin Karp countered those threats with his own that his group will "oppose revision without reversion."

Colby, also a member of 20th-Fox's legal department, said the 25 year reversion limit of the first proposal wasn't based on fact or economic analysis. He noted the Copyright Office in an earlier report said 20 years would give film companies enough time to make a fair return on their investment.

He called the second alternative "burdensome and mechanically complicated." Court decisions, under the proposal, would depend on a definition of "disproportionate profits," Colby said. This, in turn, would depend on a definition of "profits" and there are many, he noted.

Julian T. Abeles, counsel for the Music Publishers Protective Assn. picked up Colby's tune saying the 25 year limit of the first proposal would put publishers out of business.

Music publishers live off the old standards, he said, and need more than a 25-year hold on copyrights. Abeles said the second alternative makes authors partners in profits but not in losses.

Horace Manges of the American Book Publishers Council said either measure would be "devastating" to his industry. "If authors are entitled to class legislation, they should make a case for it," he said.

Answering these and other snide remarks, Karp said authors don't support reversion because they are fools. Rather they face an imbalance in bargaining position, he said. He disputed Colby's claims that the proposals would create a new imbroglio of copyright litigation and brushed aside Abeles' contention they create a right to profit sharing.

Also subject to some contention was a proposed definition of works "for hire" which would exclude special order or commissioned work.

"For Hire" has never been defined in statute and several court interpretations have concluded that it doesn't encompass special order or commissioned work.

A few reps questioned whether the proposed definition would result in film and book publishing companies having to put all writers on their payrolls.

In writing the "for hire" provision the Copyright Office accepted the view of the motion picture industry making the employer the "author" and giving him all rights in the copyright "unless the parties have expressly agreed otherwise."

In another departure from past law, the Copyright Office draft for divisibility of copyrights says "any of the exclusive rights in a work may separately transferred and owned." The owner of an exclusive right, under the proposal, "to the extent of that right is entitled to all of the protection and remedies provided in this title."

The next panel meet will be in Chicago on August 15 and 16 after the American Bar Assn. convention there.

The Copyright Office said the location and the timing will give Coast reps who can't make the hops to Washington a chance to air their views.

British Count Their Chickens; Yank Market Still Predictably Unpredictable; TV Crimps 'Empire'

London, June 18.

Congress Agreeable

Washington, June 18.

In a display of political finesse, the Copyright Office got a \$1,781,000 budget through the House with only \$13,000 cut from its original \$1,794,000 request. The latter amount was \$100,000 more than last year's appropriation.

The House Legislative Appropriations subcommittee allowed the Copyright Office five of the six additional positions requested. The subcommittee's action was approved by the House.

The Office wanted two more lawyers to research for the copyright revision program. It got one. The House approved the Office's request for four more employees to handle increased registration.

The Copyright office budget now goes to the Senate.

Although British film exports remain buoyant, restrictions in various parts of the world are hurting earning prospects. A detailed survey of the foreign market, on a territory by territory basis, is a feature of this year's annual report of the British Film Producers Assn., published today (Tues.).

United States, the report claims, has always been a difficult market for British pictures, apart from those which are distributed worldwide by American majors. While conceding that a number of British films have earned large sums in the U. S. market, the report says it is difficult to assess at any particular point of time what audience reaction is likely to be and whether British films will have the opportunity of obtaining wider distribution than the art houses in New York.

British Commonwealth, the report notes, has always been one of the most important markets for British films, although the onset of video has seriously diminished earnings from these areas. Nevertheless, they represent substantial proportion of overseas revenue.

Western Germany continues to be a major market for dubbed British films, and earnings in Italy continue to be considerable, probably coming behind those from West Germany. The Spanish market is important, ranking after that of Italy, and the Latin American continent (other than Argentina) constitutes a growing market. France is considered a difficult territory for British films, but Mexico is the major problem territory, and is completely closed to British films except those with American distribution. It is explained that the British industry has failed to reach a modus vivendi on reciprocity with the Mexicans, although talks of a draft Anglo-Mexican agreement were inaugurated in London last year.

While British pics continue to be sold in Eastern European countries, the terms, says the BFPA, could not be considered satisfactory or fair from any reasonable point of view. Film trade with Russia is virtually at a standstill, because the Russians, too, are insisting on some measures of reciprocity. Under the new Pakistan agreement, allowing 60 licences for British films, 36 are reserved for Pakistan national distributors, and the balance will be used by the local office of the Rank Organization.

COSMO'S DANISH ITEM: SO. AFRICAN SNEAK

Cosmopolitan Pictures, New York, has acquired U.S. rights to the Danish film, "A World of Strangers," based on the Nadine Gordimer novel.

Film was photographed "undercover" in South Africa by former documentary filmmaker, Henning Carlsen. Its subject, race relations, almost caused a break in diplomatic relations between Denmark and S.A. when the film was released. Pic took first prize at the Mannheim fest earlier this year.

DALLAS SEES OWN DRAMA

'Free, White and 21' Based On Local Police Case

Dallas, June 18.

"Free, White and 21," dramatization of a recent criminal assault case in Dallas, has been booked at the Coronet Theatre and Twin East Drive-In.

In the made-in-Dallas drama, which has already played Detroit, Oklahoma City, Fort Worth on the west coast, are local radio man Johnny Hicks as prosecuting attorney, and Annalema Lund, Swedish actress.

The film was produced by Larry Buchanan of Dallas and is being distributed by American International Pictures.

Anzacs Crowd Film Festival

By ERIC GORRICK

Sydney, June 18.

Tenth annual Sydney Film Festival, running through to June 20 and using five theatres at Sydney University, is pulling packed houses morning, noon and night, a feat that has amazed local showmen especially as the festival is not relying upon longhair patronage but is drawing its biz from the masses from teenagers to elderly folk of all social brackets.

Top Lineup

Ian Klava, fest's director, has gotten together an outstanding array of pix, mainly via direct contact with overseas art producers and in association with the various Consulates here. Although most of the product being screened has been around the various overseas fests, much was fresh here.

Questioned as to what was the most successful pic from audience reaction screened at the fest, Klava said the Czech-made 16mm "Out of Reach of the Devil" (Kam cert Nemuze) probably was. American-made "David and Lisa" was another to win high acclaim. This reporter caught the Japanese-made "Yojmbo" and was amazed at the acclaim given the pic by a capacity house.

Odd angle to the fest is that the Australian Broadcasting Commission, producers of shorts for its own non-commercial teevee loop, loaned the fest sponsors a 13 minutes' short titled "Dancing Orpheus," story of a Lyre-bird, but pulled the pic when a program note said the commentary was "apparently designed for junior school-children."

Revised lineup includes "Baron Munchausen" (Czech), "Mr. Mississippi's Marriage" (West Germany), "Leon Morin, Priest" (France), "Innocent Sinner" (Poland), "Birth Certificate" (Poland), "Paris Is Ours" (France), "Aegean Tragedy" (Greece), "Three Times Anna" (Argentina), "Night Tide" (US), "Kindly Shoot the Piano Players" (France), "Strangers in the City" (US), "A Bomb Was Stolen" (Romania), "The Gift" (Finland), "New Story of an Old Soldier" (China), "Gunga Jumna" (India), "The Obsessed" (Hungary), "Silent Planet" (East Germany), "The Beggars" (Brazil), "Sun and Shadows" (Bulgaria), "The Olive Trees of Justice" (Algeria).

Marjory Adams' Fracture

Boston, June 18.

Marjory Adams, film critic of the Boston Globe, is in Emerson Hospital, Concord, Mass., with a broken ankle.

Sustained the injury while visiting her sister. She notified the newspaper's desk: "Available for postcards."

TO: Hall Bartlett
 FROM: Jim Velde
 RE: "THE CARETAKERS"

WE'RE IN TROUBLE - AND IT'S WONDERFUL!

As you know, all of us at UA are tremendously high on your film, and are determined to see that it gets the maximum boxoffice potential.

With this in mind, we planned test engagements. Five cities in five different markets were selected - and two different campaign approaches were prepared - ads, radio, TV spots - one a SHOCK campaign, the other a PROVOCATIVE campaign.

So what happened? BOTH CAMPAIGNS WORKED!

Just look at the results:

ENID - (Esquire) - MORE THAN DOUBLED "Manchurian" and "Birdman" figures! PUEBLO - (Chief) - OUTGROSSED "Manchurian" and "Birdman"! LINCOLN - (Varsity) - BIGGER than "Birdman"! And in PHOENIX (Bethany and Northern Drive-In) and SAVANNAH (Savannah) - GROSSES ARE RIGHT UP THERE with some of UA's biggest money-makers of the past year.

Like I said - we're in trouble -
AND IT'S WONDERFUL!

J. Velde
 J.V.

UA

Changing Playoff Experiences; Perimeter Plan Seen Perking

Patterns in metropolitan markets have been undergoing considerable scrutiny in many parts of the country. The New York exchange has been one of them. One scheme, Universal's perimeter plan has been the one turned to in several cases as the right answer and the reason is evident from the results of pix like "To Kill a Mockingbird" and "The Birds," two high-flying U perimeter items.

In an 11-week perimeter engagement in the greater New York area, "Mockingbird" soared to a total tally of over \$2,000,000, including its initial four weeks at the Radio City Music Hall. "Birds," still making the rounds and not finished with the full plan program, is over the \$1,250,000 mark in its eighth Gotham area week.

The perimeter plan works in waves. In the case of "Mockingbird," after a \$650,000 haul in four weeks at the Music Hall, the pic spread through 30 first run houses over a four-week period, during which time it tallied around \$540,000. In some cases, this perimeter wave saw engagements run past the four weeks, as in Merrick, L.I., where the film played seven weeks.

The next break covered 75 circuit houses in the area for a two-week period, during which time "Mockingbird" picked up an additional \$930,000 or thereabouts. This was followed by yet another break, a kind of mop-up spread which took in some 85 houses for one-week, for a take of about \$130,000 more. This all brought the total to an excess of \$2,000,000 for the New York exchange alone.

This as opposed to a plan such as UA's Premiere Showcase which doesn't take in the circuits and, ultimately covers considerably fewer houses in its overall plotting. Showcase hits about 15 houses in its first break and then swings into around 70 or so in its next wave with some mop-up later.

For "Birds," the plan opened the pic at the Palace Theatre on Broadway, daydating with the eastside Sutton. In its first two preem weeks, it hit over \$300,000 and remained another two. After the first two frames, however, a perimeter began opening up which encompassed 34 theatres over a four-week period, the total take for which exceeded \$600,000. The plan then called for it to go into around 75 circuit houses for two weeks, the second of which wound up yesterday. For the first frame of this engagement, "Birds" soared near the \$500,000 mark, or thereabouts.

Universal started the perimeter procedure with "Spiral Road" last year and has used it for "If a Man Answers," "Phantom at the Opera" and "40 Pounds of Trouble," all effectively. Fox also tried a similar plan with "Sodom and Gomorrah" and "Nine Hours to Rama." Universal will use it again with the current "List of Adrian Messenger" and Paramount has it going for "Hud." It's a super-saturation program and seems to be the plot which brings in the greatest dough the fastest from an area.

WRONG TO INCLUDE PIX UNDER OBSCENE TAG

Columbus, O., June 18.

Proposals in the Ohio Legislature to put motion pictures under the injunction powers under proposed law regulating "obscene" literature were attacked by Harry Wright, attorney for Motion Picture Assn., by Robert N. Shamansky, attorney for Independent Theatre Owners of Ohio, and by Ken Prickett, executive secretary for ITOO. The three appeared before the House Judiciary Committee considering HB 856 and SB 115. House bill was supported at the hearing by co-author Rep. Sam Landes, of London, O., and Victor Goodman, chairman of the Columbus motion picture review board.

SB 115, introduced by Senators Carney and Sargus, expands the law prohibiting the dissemination of "obscene" matters to minors. Wright, Shamansky and Prickett spoke against inclusion of motion pictures in the Senate bill.

Judiciary committee deferred decision on the bills.

PAPER-FOR-A-BUCK DAY FOR VARIETY KIDS

Philadelphia, June 18.

Old Newsboys Day, which annually raises sums ranging from \$70,000 to \$100,000 for Variety Club, Tent 13's camp for handicapped children, will be held Friday (21).

The project enlists volunteers from all walks of life who wear gold newsboy aprons and barker black top hats while selling papers, for folding money. It is jointly sponsored by the Philadelphia Inquirer.

Jack Beresin, president of Berlo Vending Co. and past chief barker of Variety Club International, is general chairman of the drive. Attorney-banker Sylvan M. Cohen heads the advance gifts division and Ralph M. Pries, second assistant chief barker of Variety International, is drive coordinator.

Nude Economics

Continued from page 5

getting hit with a message," he says, "but the customers know they'll never run into one of our theatres."

Most persistent thorn in the side of the "nude" exhib is the attitude of newspaper ad departments. "They have almost no continuing policy," says exhib. "What they do have is determined by what is submitted to them that day."

Essence of bleat is that the majors get away with much that is taboo to them, and that even though "nude" exhibs are principal advertisers in newspaper film pages, they are consistently ill-treated.

"We can't show girls in bikinis," says the anonymous exhib, "though Hope Lange in a bikini is a prime part of UA's campaign for 'Love is a Ball.' What kind of sense does that make? We spend \$300 preparing an ad and they refuse to run it, with no apparent good reason. We complain and they say, 'take it or leave it.' The Herald-Examiner takes things the Times won't, the Times takes stuff the Herald won't and the Citizen News takes anything—though they yell the loudest about so-called 'obscene movies' in their editorial pages. I can't figure it out."

Sgt. Greenleese, head of the Sheriff's vice detail, reports that only three exhib arrests were made last year in field of "nude" pix, with charges not sticking in any instance.

Controversial state law enacted in 1961 which nullified the more stringent L.A. statute; continues to bug lawmen working in this field, asserts Greenleese, though, he admits, that in any case he gets few complaints on films. What arrests that are made stem from surveillance by his detail, rather than beefs from the citizenry, he notes.

Stumbling block in enforcing law is the provision which states that film must be "utterly without redeeming social importance" before pinch can be made. "This is pretty hard to prove or disprove about a film," asserts Greenleese. Sergeant sounded one upbeat note for nude row, however, stating that recently the "nudes" which his department has screened have shown a marked change in emphasis—from straight nudism to comedy. "Who knows," he observes thoughtfully, "maybe if people are made to laugh by them that gives them a 'redeeming social importance.'"

Meanwhile since the L.A. County Board of Supervisors backed "Fact Finding Committee" of 1961 was convened under leadership of AMPP's Y. Frank Freeman for the purpose of devising the means to combat "nude" production and exhibition, Hollywood has remained silent on issue. Maintaining that they have no control over either films producers or exhibitors, and pointing to dearth of concrete results forthcoming from the 1961 confabs, the industry seems to feel that there is not really anything they can do about these "fringe" competitors; that, anyway, it is not their concern.

A Woman Makes It

Honolulu, June 18.

Consolidated Amusement, a 44-year-old circuit, finally has gotten around to hiring its first female theatre manager. She's Kathy Eckels, a former bank receptionist-secretary who had no theatrical experience before joining Consolidated to handle group sales for the Cinerama theatre, to which she's now been assigned as manager.

750-CAR OUTDOORER

Casper, Wyoming, In Operation As Two Circuits Deal

Kansas City, June 18.

Construction of a new drive-in theatre for Casper, Wyo., is to begin immediately, it's disclosed by Russell Schulte, of Rialto Theatres Inc., of Casper, and Richard Orear, of Commonwealth Theatres Inc., which operate the town together.

New ozoner is to be located on the site of the former Skyline Drive-in near the fairgrounds, and will have a capacity of 750 cars. Worthington and Lenhart, Casper, are the consulting engineers for the general design and construction of the theatre.

The screen tower is to be 70 feet high with a screen image 50 feet by 95 feet. The tower is being supplied by National Theatre Supply Company. A super concession building is part of the plan, along with playground for children and latest in equipment and appointments, according to the announcement.

James MacArthur Visits New Mexico Exhibs Meet; 250 Attendance Foreseen

By CHUCK MITTLESTADT

Albuquerque, June 18.

Film actor James MacArthur due in today (18) to add a Hollywood touch to the two-day 17th annual convention of the New Mexico Theatre Assn., and at the same time play "Spencer's Mountain," his new release for Warners.

About 250 persons—including most of the 150 members of the association—are expected for the event, headquartered at the Hilton Hotel here.

Registration was skedded this afternoon, with a cocktail party and buffet set for tonight, with the theatremen getting down to serious industry problems Wednesday (19).

One of major talks of interest to exhibitors will be a spiel on publicity and advertising by L. E. Forrester of Dallas, ad director for Frontier Theatres, which owns about 50 houses in New Mexico.

A scheduled Wednesday luncheon address by New Mexico Governor Jack M. Campbell was cancelled at request of governor's office, which noted he had a conflict in bookings. Albuquerque City Commission Chairman Archie Westfall is slated to speak in his place.

Milas Hurley, Tucumcari exhibitor and first prexy of the New Mexico group, will be toastmaster. (Hurley is selling out to Frontier Circuit.)

Business sessions get underway at 2 p.m. Wednesday, with some discussion expected on NMTA's board decision of last winter to ask repeal of ruling divorcing producers from exhibition end of films. Publicity, advertising, promotion, concessions are also expected to occupy sessions.

Election of officers for coming year is also on the agenda. Elmo Courtney of Clovis is current prexy and is not expected to seek reelection.

Kevin Genther of Dallas, Warners regional field man, is expected to also outline promotion on upcoming release of "Spencer's Mountain" during conclave and show trailers.

Confab will end with closing cocktail party and banquet Wednesday night, and dancing to McCoskey's Dixieland All-Stars.

Lou Avolio, resident manager for Frontier Theatres local subsidiary, Albuquerque Theatres Inc., is helming arrangements for the convention.

New, Re-Done, Re-Lighted Situations Mark Atlanta as Burg-What-Am

By SAM LUCHESE

Atlanta, June 18.

QUITS CELLULOID DEN FOR ICECREAM PARLOR

Washington, June 18.

Jean Imhoff, manager of the Dupont Theatre here for the last 15 years, resigned and opened an old-fashioned ice cream parlor in Washington's chic Georgetown section.

Miss Imhoff opened "The Parlor" with local publicist Minerva Silber. She started her house career under Louise Noonan Miller who in the 1930s introduced to Washington small houses with foreign films.

Consent Deconsented

Continued from page 3

tained in prior decrees, such as the injunctions against block booking, conditioning the sale of one picture upon the sale of one or more others, unfair clearances, preferred customer dealings, etc.

4. After 27 months the burden will be on National to "demonstrably show" that its activity in production and distribution did not restrain competition.

Palmieri was particularly concerned about the availability of National's product for all theatres on a competitive-market basis. He told the lawyers for both sides that all records should be made available to Justice on each National picture licensed to a National theatre or a competitor. Wording to this effect must be incorporated in the proposed decree amendment.

Motivation behind the National bid for the right to produce and distribute was explained by Lasser. "We ask the right to seek more product for an industry which sorely needs it," he said.

Upon Palmieri questioning, Lasser said he had no idea how many pictures were planned by National or how expensive they would be. He added the intention is to produce in the United States but this cannot be binding.

Silverman said the Government regards the National effort as an "experiment" and agrees to it because of the short product supply for all exhibitors. He said he had figures (provided by National) showing that the major producers, which turned out as many as 408 features annually up to 1942, provided only 138 in 1962. Commented Silverman: "Whether National will help solve the problem, I don't know. But let them try."

Before he announced he was reserving decision, Palmieri emphasized that Justice must keep in close touch with "an experiment that will bear watching." With this he told the attorneys to prepare a proposed addendum calling for Justice's keeping scrutiny on each picture produced, distributed and exhibited by National.

Protecting Arts

Continued from page 1

istence at the end of President Kennedy's administration.

As reported earlier in VARIETY, the President was to issue an executive order creating a White House council in early May.

The Council, in the original plans, was to be created under the National Science Foundation. Or so same Presidential authority as the Administration culture buffs thought. Then the "legal wizards," as a White House insider sardonically termed them, discovered that the Science Foundation was brought about under provisions of the Defense Mobilization Act and was not merely a Presidential creation with limited tenure.

This discovery caused some quick shuffling of strategy including the key decision to make the Arts Council an "inter-departmental" agency with a membership including Cabinet officers and agency heads as well as performing arts luminaries.

With the Council now established with some degree of permanency, the White House hopes Congress eventually will give it approval and a stronger financial base.

Lenox Square Theatre, 750-seat de luxe first run situation, will light up tomorrow (Wed.) with a benefit performance of "Come Blow Your Horn," by local Variety Clubs femme auxiliary.

Georgia Theatre Co., John H. Stembler, president (also prez of Theatre Owners of America), owns and operates Lenox, which gets its name from a regional 100-store-and-services complex shopping centre serving a community of 250,000 with 6,000 automobile parking places. Lenox will be flagship of Georgia's 40-theatre circuit, equally divided between four-wallers and drive-ins, all located within state.

Two weeks ago H. B. Meiselman unveiled his new 850-seat Atlantic Theatre, located in shopping area named Atlantic Discount Centre. It was the first hardtop to be built in the Atlanta area since Wilby-Kinney's flagship, the 4,400-seat Fox Theatre, was dedicated on Christmas Day, 1929. Atlantic kicked off as part of a multiple run for Bob Hope's "Call Me Bwana." Currently participating in a similar first-run caper with Ian Fleming's "Dr. No" chain plans a subsequent run policy for the Atlantic.

Meiselman has still another 850-seater, the Cherokee, poised to bow Thursday (27) with Allied Artists release of Samuel Bronston's "55 Days at Peking." Perry Reavis is Meiselman district manager with headquarters in Atlanta. Two Atlanta locations make 19 in Meiselman circuit, others being located in North and South Carolina and Florida.

A fourth new theatre is nearing completion. It is Martin's Rialto, rising in the heart of downtown Atlanta on the corner of Luckie and Forsyth Streets, on the site occupied by historic old Rialto, built shortly after turn of the century. A 1,200-seater it will swing open July 11 with "Bye Bye Birdie" as the feature. New Rialto, a second floor theatre, will dominate a complex of street level offices fronting on both Luckie and Forsyth Streets.

Wilby-Kinney, prior to opening road show of "Longest Day" in its downtown 1,750-seat Roxy, remodeled and refurbished the theatre, knowing that, since it was eventually scheduled to play "Cleopatra," its decor would have to be acceptable. Elizabeth Taylor starrer opens as road show at Roxy June 26.

Loew's Grand, within a block of Roxy, also has undergone a facelift and W-K's Fox is getting similar refurbishing.

Within the last year Columbus-based Martin circuit spent \$600,000 transforming Tower Theatre (nee Erlanger) into an exclusive Cinerama outlet.

John & Ruth Carter put out \$50,000 remodeling and reseating the old Buckhead Theatre and changed name to Capri.

Storey Theatres Inc., spent a pile of dough remodeling Hillan Theatre and Georgia Theatre Co. did the same thing to their two four-wallers, Gordon and Plaza.

It is almost certain that no other city, regardless of size, can boast of debuting four new conventional theatres within a 12-month period in recent years. This fact, coupled with the extensive remodeling of other houses, indicates motion picture theatres are assured of a definite place in the Atlanta business scheme, both downtown and in the outlying districts.

Emerling Summons Press To Loew's Cheerarama

Distribution execs and members of the press have been invited to a meeting of Loew's managers, division managers and homeoffice execs next Tuesday (25) at New York's Americana Hotel. Company will unveil promotion plans for its upcoming bookings.

States Loew's ad-pub v.p. Ernest Emerling: "I can't remember when any schedule of pictures has held so much promise. And, being one of the oldest inhabitants of 1540 Broadway (the Loew's homeoffice), I've got quite a memory."

Postmaster-Gen'l Ponders Feevee's Trial-Run Designees for Britain

London, June 18. Final moves towards selecting the companies which will be accorded a franchise to operate the pay television trials in Britain were taken last week by senior officials of the General Post Office. Acting on behalf of Postmaster General, Reginald Bevins, they interviewed all the companies which had made "serious" applications to participate in the tests.

The meetings, held throughout the whole of the week, will eventually determine the extent and shape of the trials, and, equally important, suggest that the Government is working to a timetable which would enable the tests to get started within a year of agreement.

The industry hopes and believes that the Government will decide on the successful companies and areas of operation within the next six to 10 weeks, and that coin in the slot television will get under way by about September 1964.

That would give the industry a full year to get organized. Technically, the experts are ready to go more or less immediately, utilizing the piped television networks, but time is needed to install the coin in the slot equipment and to plan and stockpile an adequate supply of top-bracket programs.

After the week devoted by his advisers to talks with prospective feevee concessionaires, the PMG will, from this week on, be once again pre-occupied with the Television Bill, which is now set for its Report Stage in the House of Commons. He will be busy steering the legislation through the Commons for the next two to four weeks, and once that is out of the way, should be able to make a fast decision on the toll tv concessions.

According to a GPO official, about 10 companies were being invited to last week's talks (which were held on an individual basis) but it seems as if this total could be whittled down to three of four serious contenders. The three major companies in the field are British Home Entertainment, a consortium which includes Associated British Pictures and British Re-

lay; Choiceview, the company formed by the Rank Organisation and Associated-Rediffusion; and British Telemeter, a subsid of the American parent, in which the participants include Granada and British Lion. There are also a number of relay companies with piped services who are said to be seeking franchises.

All the participants in last week's meetings had returned a questionnaire prepared by the GPO, and the talks were described as having a twofold purpose; enabling the officials to question the applicants on their replies; and to enable the applicants to questions the officials on their questions.

Quota Proposals For British Toll

London, June 18. Government experts are expected to recommend that a television service in Britain should be subjected to a 30% British quota—same as applies to the motion picture industry. This is in striking contrast to the 86% British quota on commercial tv and the average 90% British quota on BBC-TV.

In talks with applicants for pay tv licenses during the past week, potential franchise holders have made it clear to senior officials of the General Post Office that, during the trial period at any rate, pay television would have to acquire a large slice of its programming from overseas, particularly from European sources. The limited market during the trial period would make domestic production on a large scale completely uneconomic, though it was conceded there would be rare cases where programs could be sold to major networks in the United States and elsewhere.

One shock for the applicants came with the disclosure that the Government intended to preclude a news service from pay television. This attitude is being strongly challenged, though it does not necessarily follow that the feevee operators would want to compete with BBC and commercial tv in operating day to day news bulletins.

The GPO execs have also encountered one other serious snag, with considerable political overtones. None of the applicants has expressed any desire to operate elsewhere other than in the London area. For political reasons, however, the Government is insisting that the tests be spread over the major population areas, which would include, at the very least, the Midlands and the North, in addition to the Metropolitan area.

VERSATILE CONSULTANT

Rousseau Does Poetical Narration And Music Track For Short

Lee-Muiron Rousseau, who operates as a consultant in marketing, fundraising and industrial relations, has written a film short, "Legends of Love," which Continental is distributing. It opened over weekend at Guild, Manhattan.

Rousseau provided both the poetical narration and the score. Photographs of famous paintings are utilized for the pictorial content.

Two Grips Win Gold Cards

Columbus, O., June 18. Laurence Buck and Charles Pratt, veteran local stagehands, will be honored at a stag, notch, of Local 12, IATSE, June 30 at Veterans Memorial.

Buck and Pratt will be presented gold cards, emblematic of 50 years of service in the local.

Jet Age Bookings

Continued from page 1

doesn't want to compete with the huge loot paid for stars at the Americana, El San Juan and frequently the Caribe Hilton. He is currently studying the use of an intimate revue in the room. If successful, the same show will later be shifted to other hotels in the Caribe area, and possibly exported to the U.S.

The Otani-Sheraton, Tokyo, opening July of next year, will be the largest hotel outside the U.S. with 1,500 rooms. It's being readied for the 1964 Olympics. At that time, it expects to have an extensive opening business as the result of the hordes arriving for the games. Following the Olympics, Banks will start building up the Otani nitey rooms on the best basis of attracting tourists as well as the native spenders.

Even in a nitery economy which demands names, Banks feels that it is frequently prudent to devise shows with native talent appealing almost exclusively to the permanent residents. Off-seasons, for example, in San Juan during the summer and fall when the city is left virtually alone for the natives, the small units comprising mainly Latin acts often contain more box-office than name imports.

What's more, Banks opines, there are instances when tourists coming to a strange country do not want to see the same acts which are available to them in New York, Chicago, Miami Beach or some other large American city. There are many tourists who would like to participate in the native culture.

Banks also points out that the hotel entertainment will be called upon to persuade guests, mainly businessmen, to stay that extra evening. With the increasing speed of jets, it's possible for a hotel guest to complete his business late afternoon and be at his home in a short time. This has been the reason for the decline in hotel occupancy in many cities. However, if there is a show he would like to see at either the hotel where he is staying or at another inn, or perhaps a legit show, there is a likelihood he'll remain another night.

This problem will be aggravated in a few years when the 1,500 mile-an-hour jets are completed. Pan American has already ordered six of these planes. Thus, in a little more than two hours, a business man in London can be in New York.

Liz & 'Cleo'

Continued from page 1

known during production that Miss Taylor would have to record some of her lines, but apparently this was not done. Also, he feels, some of Antony's (Richard Burton's) best scenes were left on the cutting room floor—those scenes which gave the character "tragic stature and dimension." The producer also was "appalled" with a scene which he says was ordered by 20th prexy Darryl F. Zanuck—that in which Antony is shown dining with his new wife, Octavia, after having left Cleopatra in Alexandria. "It gives absolutely no new information to the audience and stops the picture cold."

With a minimum of re-editing, Wanger feels the film could be "the epic it was intended to be" but the picture which was unveiled last week was really "a preview" print. Wanger would obviously like to sit in on the recutting which director Joe Mankiewicz and Zanuck are doing, but doesn't have much hope they'll ask him. Producer leaves today (Wed.) for a biz trip to Europe on a couple of new projects.

A 'Whispering' Wire From Kim

Chicago, June 18.

Three Chicago gossip columnists got "stung" with the same personal item on Kim Novak recently, thinking he had the actress' ear exclusively. Chief beneficiary of this journalistic embarrassment, apart from the star, was Columbia's "Of Human Bondage," now being shot in Ireland.

Irv Kupcinet of the Sun-Times, Herb Lyon of the Tribune and Tony Weitzel of the Daily News all on the same day reported receipt of a personal note from Miss Novak telling of her relief that the "long, tedious pull" of shooting will soon be over. To compound their chagrin each of the columnists blurted a line of regret that she failed to comment on her publicized romance with British newsmen Roderick Mann.

It was a nice publicity coup, if a minor one, but the gimmick of "a letter from Kim" will probably never work again.

Inside Stuff—Pictures

Glen Alden Corp., holding company among the subsides of which is RKO Theatres, last week purchased 349,222 shares of stock of the American Hardware Corp. for approximately \$13,000,000. Glen Alden now owns in excess of 350,000 shares of American Hardware, according to Albert A. List, prez of the holding corp. American Hardware is a maker of hardware and locks and recently acquired majority control of Plymouth Cordage Co., manufacturers of rope, Twine and other products. It also controls Savage Arms Corp. which makes fire arms and lawn mowers and the Hill Corp. which manufactures commercial food refrigeration equipment.

Way, a monthly published by the Franciscan Fathers in San Francisco, has led the U.S. Catholic press in criticism of the refusal of Catholic University of Washington to allow four priest-scholars to speak there because their views were distasteful to the Rector. The four banned theologians are Fathers Hans Kueng, Godfrey Dickmann, Gustave Weigel and John Courtney Murray, the latter known in the film industry for his liberal writings on censorship. What makes this controversy arresting to showmen is the strong light it reveals upon emerging new concepts of adaption by Catholic leadership to ideals of "open discussion" within the Church. Interestingly Way quotes Pope John XXIII saying, "Every human being has the right . . . to freedom in searching for truth and in expressing and communicating these opinions."

John E. Fitzgerald, film critic for Our Sunday Visitor, Catholic parish newspaper, has come up with a "Gas Meter" which rates films from "Poor" (20%) to "Excellent" (100%) with cross bars extended to the degree of his accolade.

Each film listed carries in parenthesis the Legion of Decency rating, too, but not the releasing company. June 23 chart gave 95% to only two films "Lawrence of Arabia" and "David and Lisa." Low rating of 10% went to "Diamond Head" and low-totem was "Replicus."

American International Pictures has licensed 15 "or more" of its '63 releases to Commonwealth Theatres of Puerto Rico—latter's largest single bundle for showing in its cinema chain. Commonwealth has them exclusively for four years in P.R., Dominican Republic and Virgin Islands, with World Films as distrib. Features include "The Raven," "Beach Party," "Young Racers" and "X."

A new \$600,000 administration building to be constructed at Bates College at Lewiston, Maine, will be named Lane Hall in memory of the late George W. Lane Jr., who once headed a Maine-New Hampshire film theatre chain and was a director of some 50 corporations and organizations. He left \$200,000 to Bates College, of which he was trustee, secretary and treasurer, with the request that it be used toward construction of the new administration building.

San Anton's Deseg

Continued from page 2

pools. This was considered the crucial integration move and it went off almost without incident. Negroes showed up at the nine pools, went swimming and that was that.

Police arrested four persons, three whites and one Negro, during the comparatively peaceful integration of the city's 12 pools (three of them all-Negro, in which some whites went swimming).

One white was arrested for disorderly conduct disturbance and another was taken into custody and charged with interfering with an officer when he protested the arrest of the first.

A fist fight between a white boy and a Negro resulted in the arrest of both. Officers said it was a minor incident.

This has been the history of integration of services and facilities in Atlanta.

Negroes are attending white schools, they sit where they please on the buses and trains and airplanes, they play golf on formerly all-white golf courses, go to the erstwhile all-white motion picture theatres and eat in desegregated restaurants in department stores and Five & Dime lunch counters.

Two hurdles remain. Most of Atlanta's hotels still are segregated and some restaurants continue to refuse to serve Negroes. The hotel situation is being negotiated at the moment.

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Film Reviews

Continued from page 7

Heavens Above!

the State and Church and the embarrassment is only ended when Sellers is appointed Bishop of Outer Space and finds himself rocketing to the moon.

Within this framework there are some very amusing verbal and visual jokes, and both are largely aided by some deft acting. Sellers adds yet another gem to his showcase. He does not miss a trick when it comes to a laugh or a wry smile. But he is no mere figure of fun. Here, the audience will believe, is a man with a message and one in whom the light of true Christianity really glows. It is a guileful portrayal of genuine simplicity.

Bernard Miles, as an acquisitive butler; Eric Sykes, Irene Handl, Miriam Karlin and Roy Kinnear (leader of the gypsies), and Isabel Jeans, a regal Lady Despard, all contribute deftly. Cecil Parker bumbles effectively as an arch-deacon and George Woodbridge looks as if he had been born in Bishop's gaiters.

Kenneth Griffith is the fiercest of Welsh parsons, Miles Malleon, a grotesque psychiatrist who is clearly heading for the couch himself, and William Hartnell, Ian Carmichael, Joan Hickson, Eric Barker, Thorley Walters and others give a lift to the proceedings.

John Boulting has directed with a clear idea of what he and his brother are getting at. They've surrounded themselves with a good technical gang, including the camera of Max Greene, the sharp editing of Teddy Darvas and a neat, witty score by Richard Rodney Bennett.

Those who expect to see church steeples crumble under a blistering attack will be unlucky. But there is enough amusement to satisfy even those who want to duck the film's unmistakable and uncomfortable conclusion: "That in this material world anyone who tries to lead a truly Christian life is weighing himself down with socko odds." Rich.

Cattle King (COLOR)

Routine sagebrush.

Hollywood, May 29.

Metro release of Nat Holt production. Stars Robert Taylor; features Joan Caulfield, Robert Loggia, Robert Middleton, Larry Gates. Directed by Tay Garnett. Screenplay, Thomas Thompson; camera, (Eastman), William Snyder; editor, George White; music, Paul Sawtell, Bert Sheffer; asst. director, Henry E. Brill. Reviewed at the studio, May 29, '63. Running time, 88 MINS.

Sam Brassfield Robert Taylor
Shirleen Joan Caulfield
Johnny Quatro Robert Loggia
Clay Matthews Robert Middleton
President Chester A. Arthur Larry Gates
Cleveland Malcolm Atterbury
Harry Travers William Windom
Ruth Winters Virginia Christine
Ed Winters Ray Teal
Vince Bodine Richard Devon
Webb Carter Robert Ivers
June Carter Maggie Pierce
Stafford Woody Palfrey
Hoble Richard Trotter
Tex John Mitchum

Even the most ardent buffs of the western idiom will find little in "Cattle King" to enthuse over. The names of Robert Taylor and, to some degree, Joan Caulfield do lend the Metro release a kind of remembrance-of-things-past quasi-glamour, but it's asking a lot of them—perhaps too much—to override the story inadequacies of the Nat Holt production and give it "A" picture stature. Except in isolated situations where westerns are accepted indiscriminately, "Cattle King" will probably have to settle for the lower half of a program.

Thomas Thompson's scenario is laid in the Wyoming Territory of 1883 and has to do with a wealthy rancher (Taylor) who fights for fenced-in, controlled grazing against the open range advocates who turn out to be singularly bad types. The story is hackneyed and the characters are trite and poorly defined. Moreover, Thompson's screenplay contains several long, talky passages in which the progress of the plot is delayed for a lot of poorly-placed exposition about characters the audience has not yet been introduced to visually and therefore has no interest in. The dialog is as old as them that hills. Sample: "There's sump'n in the wind—I heard it in the coyote's howl last night."

Taylor gives a straight delineation of the heroic pivotal figure.

It's not much of a part for Miss Caulfield, who gets shot dead two-thirds of the way through the film. Prior to her abrupt and unexpected demise, she supplies romantic interest opposite Taylor. Robert Loggia is colorful as a loyal, but fun-loving Mexican. Robert Middleton and Richard Devon generate venom as the heavies and Larry Gates dispatches the most unusual characterization in the film, that of President Chester A. Arthur, who turns out to be a lovable old codger. Others of some import are Malcolm Atterbury as a not-so-sheepish sheepman and Robert Ivers, Maggie Pierce, Virginia Christine and Ray Teal as folks who live on Taylor's ranch.

William Snyder has captured some pretty autumn landscapes in his Eastman colored lens. Otherwise, production values are strictly of a conventional nature—all the way down the line. Tube.

Hamartef (The Cellar) (ISRAELI)

Tel Aviv, June 4.

A Shay Film (Nachum Slonin) production. Stars Shimon Yisraeli. Directed by Nathan Gross. Story and screenplay, Shimon Yisraeli; music, Yisraeli, adapted by Eddie Halpern; camera, Yasha Yossilovitch; editor, Danny Schick. At Ben Yehuda Theatre, Tel Aviv. Running time, 65 MINS.

This is a one-man tour de force and probably the best Israeli film made to date.

Hitler is kaput and a young German Jew returns from Dachau to his former home. The house is occupied by Hans, his former schoolmate, an ex-Nazi responsible for the death of the Jewish boy's father. Hans lives in the house with Lotte, who was the Jewish boy's sweetheart.

The Jew slips into the house and descends to the cellar, where objects, like a doll, a snapshot and a watch, raise, one by one childhood memories in flashbacks. At the end, he recalls the place where Lotte's love-letters are hidden. He finds, instead, the secret treasury of Hans, a swastika, a Nazi badge, a knife and a revolver. With the revolver he kills Hans, and leaves behind Lotte and Germany forever. The memories haunt him when he goes to Israel.

Shimon Yisraeli, a young Israeli actor, has written the story and the music of the film. Also he plays the hero, as a boy, a young man and an adult. He also portrays in flashbacks, his own father and an old schoolteacher. No other actor is seen on the screen. Hans is only a silhouette and Lotte a beautiful, faceless body with long, blond hair.

The self-imposed imprisonment in the cellar is boring rather than haunting. Somebody else might transform such a cellar into a microcosm of things past. Yisraeli's failure to accomplish this reduces the film to a static melodrama. But it has latent power and something to say.

Interestingly enough, "The Cellar" is not basically anti-German. Hans was a Nazi, but Lotte was a good girl and the old teacher represented the last vestiges of humanism in a crazy era.

Camework is sometimes good. Lapid.

Boothmen File Against Durwood: 'False Arrest'

Kansas City, June 18.

Two suits seeking \$101,000 each in damages were filed in Jackson County (Mo.) Circuit Court June 12 against Stanley H. Durwood, president of the Durwood Theatre circuit which headquarters here.

Plaintiffs, Martin Stensaas and Billy Smith, allege Durwood caused them to be falsely arrested in an incident which took place in front of the Empire Theatre, Durwood first-run, recently. Charges arising out of the arrests April 4, 1962, later were dismissed in Municipal Court.

Attorney for the plaintiffs said a stranger in a motor car had shouted an insult at a Durwood employee, who apparently thought either Smith or Stensaas, who were standing outside the Empire, had shouted it. The employee called police and had the two arrested, charged with disturbing the peace, after consulting Durwood.

TOA INSURANCE PLAN DIVVY AROUND 21%

Fourth consecutive annual divvy of the Theatre Owners of America Group Insurance Plan has been declared by its trustees, amounting to 21% of all premiums paid during the policy year ending Feb. 28, 1963.

Only TOA members and their employees are eligible for the plan which carries policies up to \$20,000, with double indemnity in the event of accidental death. During the past policy year, three claims totaling \$35,000 were paid. The surplus resulting from TOA administrative economies and the divvy received from John Hancock Mutual Life Insurance Co. are being refunded in full to all member participants. Total claims paid since the TOA insurance plan went into effect March 1, 1959, amount to \$182,500.

Anney Fest

Continued from page 5

not be held but there would be one in Karlovy Vary, Czechoslovakia instead in conjunction with the regular feature film fest there. Then it would return to Anney in 1965 and alternate with Karlovy Vary henceforth.

John Hubley and Chuck Jones were among the Yank contingent. They saw the U. S. take two of the 10 awards with one via Hubley's Oscar-winning "The Hole," a witty look at two workers that also carries a strong parallel to world conditions and successfully mixes creative line drawing, character sketching and social and human comment. It got great mitting. It received a jury homage prize with a special nod to Hubley for his contribution to the art of animation.

Grand prix went to Czechoslovakia for "Gallina Vogelbirde," of Jiri Brdecka, and it showed as a plea for individual outlooks in a tale of a little boy whose free drawing of a bird comes alive while other conventional ones do not. Its wit, inventiveness and spirit had most agreeing it deserved the lead award.

Another jury homage prize went to Yugoslavia's "The Game," of Dusan Vukotic, for its fine blending of real and animated aspects. A look at two children's paralling of grown up suspicions and headstrongness that could lead to war, this was a fine piece of workmanship and had already copped the main prize at the Oberhausen Short Film Fest in West Germany last February.

Special jury nods went to Yoji Kuri's "The Human Garden," of Japan, an offbeat blending of sound and images to display man and woman relationships in a stringent if indulgent way, the French "Concert of Mr. and Mrs. Kabal," of Walerian Borowczyk, made by a Pole in France, a gritty macabre but funny satire of a concert that also makes a comment on sex warring, and Carmen D'Avino's "Stone Sonata," U.S.A., a stop motion look at a rock ballet that has imagination and freshness.

Best children's pic went to Russia for "Who Said Meow," of Vladimir Degteriev, an ingenious but pleasant look at animals, while best publicity pic was Harry Hess's selling of "Baci Perugina" for Italy.

Helen Grayson Prize, named after the late American specialist in short films, went to the most promising first film via France's "L'Oeuf A La Coque" (Soft Boiled Egg), of Marc Andreux and Bernard Brevent, an ingenious stop motion look at an egg opening and giving out its contents.

International Critic's Award went to Poland for Jan Lenica's hallucinating study of an over-mechanized, dehumanized society via a fantastic tale of a last man, a sort of Icarus who can fly, finally destroyed by machine-like people in a strange city. Most felt it deserved the top award and showed how deep and far animation could go in making a comment on humanity.

In all 28 countries sent over 90 films and there were a score of others worth mention, but too many to be gone over in this article. Jury had Chuck Jones from the U.S.A., Paul Grimault of France, George Dunning a Canadian working in Great Britain, Emanuele Luzzati of Italy, Ion Popesco-Gopo of Rumania and Boris Kolar of Yugoslavia. All are leading animators.

Danish Director in Mahattan To Help Fight N.Y. State Censor

'Empire' Completed

"Fall of the Roman Empire" production unit completed its Rome shooting on schedule (at the Cinecitta Studios) and has returned to Spain for final scenes. Sophia Loren, lead in the Samuel Bronston production, completed her assignment with the lensing in the Italian capital.

Camera work started in Spain Jan. 14 and is skedded to be finished in early July.

March Negative Tax Relief Due

Hollywood, June 18.

A California Senate bill which would provide substantial tax relief to the motion picture and television industry has been passed by both the Senate and State Assembly and now awaits Gov. Pat Brown's signature. If he signs, the two industries which last year paid in excess of \$2,500,000 on the annual first Monday of March assessment would benefit materially.

Bill which finally passed, after having been amended by its author, State Senator Thomas Rees (D., Los Angeles), calls for tax assessment every year to be based on cost values which would be apportioned fairly between tangible property (subject to taxation) and intangible property (which should be exempt from taxation). In addition, amendment provided that cash value of negative be reduced in ratio to number of prints shipped for domestic release that bears to total estimated prints to be made.

In its original form, and passed by Senate by vote of 37-0, bill sharply curbed the annual March taxation of negative by limiting tax to cost of raw stock instead of its intrinsic worth of all film on hand at time of assessment.

REPUBLIC, 26 WEEKS, UPS EARNINGS 17.68%

Hollywood, June 18.

Republic Corp. increased its earnings 17.68% for 26 weeks ended April 27, 1963, up to \$1,146,585 from last year's \$974,328 for the corresponding period, prexy-chairman Victor M. Carter reported.

The 1963 figure, after payment of \$200,000 in preferred stock dividends, was equal to 39c per share on 2,443,448 shares of common stock outstanding at end of period, as against 32c per share last year after preferred dividends and based on same number of outstanding common shares.

Carter also reported that net sales for first half of fiscal 1963 rose to \$23,010,579 from '62's \$21,899,523 for same two quarters.

Company topper declared that this year's first half results reflect continued gains throughout Rep's diversified operations, particularly its Gaffers & Statler subsidiary. He noted that new equipment developed to speed film handling is being integrated into plant operations at Consolidated Film Industries division.

Carter also stated that effect of Rep's studio facilities being leased to CBS Television Network on a four-wall basis for five years, beginning May 1, would be to produce for the first time in many years a continuing profit from operations of this Rep division.

Katzman's 'Hootenanny' For Metro Schedule

Hollywood, June 18.

Sam Katzman, once the King of the B's at Columbia Pictures, where he turned out a program of musicals, will produce a folk and country musical for Metro tagged "Hootenanny." Pic is first on a slate at Metro, with producer in for options on other pix. Gene Nelson will direct, filming to start July 10.

Katzman recently wound a 15-year association with Columbia, during which he sandwiched in a brief tenure with 20th-Fox.

Danish producer-director Johan Jacobsen, whose pic, "A Stranger Knocks," has been denied an exhibition license by the state of New York, arrived in New York Sunday (16) to help his distrib, Trans-Lux, in its battle to get the picture cleared without cuts.

The N.Y. Licensing Division turned the picture down on the basis that two scenes, detailing sexual intercourse, are obscene. Trans-Lux has already appealed the decision to the Board of Regents which is expected to meet on the matter June 27.

Jacobsen, who denies that the scenes, or the pic, are obscene, said in New York Monday (17) that the Danish Minister of Justice (the final censor authority in Denmark) has passed the pic for adult audiences (16 and over) after eliminating only 17 seconds of footage (which already are out of the U.S. print). That Jacobsen does not deny the pic is "adult" is seen by the fact that he expects to allow his daughter, a student at the U. of California, to see the picture for the first time now that she is 18.

To come to the States, Jacobsen took time off from production of his newest film, "Sextet," which he is producing and his wife directing. Film is being shot in both English and Danish-speaking versions with Swedish actress Ingrid Thulin as star. Trans-Lux is interested in making a deal for U.S. rights, but no contracts have been signed.

Canada's Cross-Country Celebrations of Films; 60 Years in Business

Toronto, June 18.

Canada is staging a series of cross-country meetings for the "diamond jubilee of the silver screen." Some 300 members and friends of the Canadian Picture Pioneers gathered at the Park Plaza Hotel here. They commemorated 60 years of motion pictures in Canada and U.S. Shown here, as before in Montreal, was "Anniversary," made by the National Film Board of Canada.

As pointed out by Hye Bossin, official historian of the Canadian Picture Pioneers, and trade-paperman, "The Schubergs and Dewees of Vancouver, Ounmet and Ganetakos of Montreal, Spencer of St. John, the Allens of Calgary and the Bennetts of London, Ont., were among the first Canadians to realize the possibilities of the motion picture as general entertainment. "In the fall of 1902, John Schuberg opened the Edison Electric Theatre in Vancouver as the first successful cinema, carrying the same name, as had been opened in Los Angeles that spring by Thomas Talley."

"Anniversary" will be distributed by Columbia Pictures of Canada Ltd.—who handle the output of the National Film Board of Canada via theatres—with proceeds to be donated by Columbia and earmarked for the trust fund of the Canadian Picture Pioneers.

"Anniversary" clips include "The Kiss," with May Irwin of Whitby, Ont., made in 1896; "The New York Hat," made in 1912 by Toronto-born Mary Pickford; "Tillie's Punctured Romance," made in 1914, with Marie Dressler of Cobourg, Ont., and Charlie Chaplin; and excerpts of "Rebecca of Sunnybrook Farm," a Mary Pickford feature made in 1917.

"Anniversary" also includes Keystone Kop chases made by Mack Sennett of Danville, Que.; and Larry Semon of Halifax; clips from "Brass," made in 1923 by Marie Prevost of Sarnia, Ont. Also included were scenes of Norma Shearer, Montreal, in "A Free Soul," Fay Wray of Alberta in "King Kong," Ruby Keeler of Halifax in typical Hollywood musicals of the period; "One Hundred Men and a Girl," which brought fame to Deanna Durbin of Winnipeg; Walter Pidgeon in "How Green Was My Valley" and Walter Huston of Toronto in "Treasure of the Sierra Madre."

Tribute was paid Louis B. Mayer, originally of St. John, New Brunswick, and such producers as Mack Sennett and Al Christie as Canadians.

Cristaldi Threatens to Quit ANICA In Row Over Germa-Flagging Pact

Rome, June 18.

A hassle which at various times involved U.S.-Italy relations as well as the individual programs and feelings of Vides Productions topper Franco Cristaldi and Dear Films prexy Robert Haggiag made lively headlines here this week. It has now simmered down, and is considered by some here to have been blown up out of proportion in the first place.

Situation is confused, but appears to boil down to this: Haggiag recently announced the signing of a pact linking his Dear Films with director Pietro Germi for an upcoming picture, to follow one Germi starts, soon for Cristaldi. Apparently, the wording of the announcement, in which someone stated the Germa-Haggiag agreement set a new production pattern "bypassing the producer," irked Cristaldi.

Last-named in a published interview launched into a rebuttal in which among other things he criticized ANICA, the Italian industry association, for supporting the U.S. film industry while at the same time defending Italian pix interests.

"The position is so contrasting and irreconcilable that unless I find a solution," Cristaldi said, "I feel I shall have to resign from ANICA."

ANICA Replies In Full
ANICA, in an official statement, replied that "10 years of experience in the application of the ANICA agreement the U.S. film industry have confirmed its undeniable advantages to our cinema industry." ANICA added that it was made up of five different categories, including distribution and production, and that each operated in full autonomy. The Italian organization also pointed out a series of recent important films which, though typically Italian, had drawn great advantage in the form of finance and worldwide distribution from American companies.

Haggiag's Dear Films, via a recent agreement, now handles both UA and 20th-Fox product on an exclusive basis in Italy. From his point of view, Germi noted that his relations with Cristaldi were and would remain excellent, and that he was soon starting "Seduced and Abandoned" for Vides, after which—if both sides okay script—he would make his next for Dear. As for the details of the Germa-Haggiag deal, Germi pointed out that such package deals linking talent with distrib were perhaps not as usual in Italy, but had been adopted in many other production areas.

Dutch Cinema League's Chairman Shuttters His Cinema Over 20% Tax

Amsterdam, June 11.

Chairman of the Dutch Cinema League, J. Miedema, closed down his Amicitia Cinema in Sneek, after the city board refused to abolish or diminish the local entertainment tax of 20%. Miedema requested the city fathers to bring the tax back to 10%, because he did not see any chance of staying in the black otherwise. The Dutch Cinema League for years has fought against the high entertainment tax and in many cases has won. In about 140 situations, however, the entertainment tax is about 30% and cinema owners see only one way out: That is to strike and close their theatres.

Miedema not only blames the still-growing tele but also the high film rentals and guarantees, asked by distributors. When a neighborhood cinema here wanted to play the Italian pic, "Divorce, Italian Style" (which on first run had played 10 weeks), he found out the rental for second run was still 40%.

Because the Dutch Cinema League wants to put all the energy possible in its fight for the abolishment of the entertainment tax, it put off its Film Week, a bi-annual affair, organized in Arnhem, that gives a boost to good films.

Col Execs to Far East Re 'Lord Jim' Locations

London, June 18.

Mike J. Frankovich, Columbia's first veepee, took off last Thursday (13) on a seven-day quickie to the Far East to meet top government leaders in various countries and arrange official co-operation for the extensive location shooting of Richard Brooks' forthcoming production of "Lord Jim." He was accompanied by Max Setton, head of Columbia's Paris production office and Raymond Anzarut, the "Lord Jim" production supervisor. The trio will head immediately for Cambodia, and will go on to Hong Kong and Tokyo before returning.

Peter O'Toole will play the title role in the film, which Brooks will produce and direct from his own screenplay, based on the Joseph Conrad classic. It will be filmed in 70M Panavision and color and lensed by Fred A. Young, who colared an Oscar for his camera work on "Lawrence of Arabia."

Winter Show Biz Booms in Aussie

Sydney, June 11.

Cold weather span at the cinema is holding well (June-July-August are the winter months here), and biz looks to continue buoyant through to spring on present indications. Good pix are beating down whatever outside opposition is offering. Check up of cinemas definitely shows that femmes are attending film theatres in greater number than previously. Also that U.S. product covers most of the local houses.

"West Side Story" (UA) is swinging past its 53d week; "Guns of Navarone" (Col) is going into its 25th week; "How West Was Won" (MGM) is nearing its 24th session, and continues on; "Longest Day" (20th) also has passed its 23d week; and "Bounty" (MGM) is winding up a 20-week run. Recent openers were "Taras Bulba" (UA), "Town Without Pity" (UA), "Man From The Diners Club" (Col) and "Family Diary" (MGM).

"Diamond Head" (Col) has just concluded six weeks here, with "To Kill Mockingbird" (U) a strong follow up. Best of the European screen fare is "Mondo Cane" (Blake).

The product lineup in New Zealand includes "Longest Day" (20th), "Bounty" (MGM), "Girls, Girls" (Par), "How West Was Won" (MGM), "Summer Holiday" (WB), "Courtship Eddie's Father" (MGM) and "West Side Story" (UA).

Vet Actress Rutherford Signs Pact With Metro

London, June 18.

Veteran actress Margaret Rutherford has signed a two-pix-a-year contract with Metro. Deal was set by Lawrence P. Bachmann, in charge of Metro's British production.

Miss Rutherford, who has been in show biz for 38 years, has just finished a star role in "The V.I.P.s" ("Hotel International" outside of Europe). Now showing in the West End is "Murder at the Gallop," the second film in which she has played Agatha Christie's amateur sleuth, Miss Marple.

Stravinsky Fails To Fill Dublin Concert

Dublin, June 18.

Opening concert of Dublin Music Festival, featuring Igor Stravinsky conducting Radio Eireann Symphony in a concert of his own works, failed to fill. Adelphi Cinema, 2,300-seat house owned by ABC, was only about three-fourths booked.

Festival, sponsored by Radio Eireann (Irish radio-tv setup), suffered another setback with the cancellation of second symphony concert at the same venue. Violinist Nathan Milstein bowed out due to an arm inflammation.

Viewfinder Films Exec Seeks Prod. Locations

London, June 11.

John Davis, who is partnered with Michael Truman in Viewfinder Films, has gone to N.Y., the first leg of a trip which will take him to South America in search of locations for a new production, the story of which has yet to be written.

After a stopover in Manhattan, Davis will be going to Brazil and Venezuela and will meet with his scriptwriter, Derry Quinn, in Rio. They will make extensive location surveys before deciding on the final story line for their new subject.

Viewfinder, which is part of the Bryanston group, is just completing its first feature pic, "The Nose On My Face," starring Ian Hendry and Ronald Fraser. The John Davis referred to is not the same person who helms the Rank Organization.

Italy's First-run Biz Soars in May

Rome, June 18.

May key city boxoffices showed a marked improvement over 1962 totals and a new high of \$2,985,600. This increase is said largely due to higher admission tabs as well as the addition of new houses to first-run circuits.

With the aid of such big-hitting items as "The Leopard" (Titanus), "Queen Bee" (Sancro), and others, the local product ran off with 50% of the market (54% if French co-productions are figured in) as against only 31% for Yank-mades.

Showing special strength were all-French items (those not coproduced), with British and German pix showing a like rise.

In the distrib race, Metro has now moved ahead of Titanus and Dear on gross totals, though INCEI leads in average-per-picture tabulation, over DeLaurentiis and Titanus. "The Leopard" is still No. 1 nationally, well ahead of "Longest Day" (20th) and "Bounty" (MGM). All three are still running, as is Fellini's "8½," currently No. 7, and moving up.

Martin, Brodziak Head For N.Y., London, Paris On Talent, Show Prowl

Sydney, June 11.

Lloyd Martin, co-director of Tivoli Theatres, and Ken Brodziak, chief of Aztec Services, indie production organization headquartered in Melbourne, will go on to London and Paris after lookseeing New York in search of shows and talent for the Aussie-New Zealand territory.

The Tivoli has quit the straight vaude-revue policy pursued for a lengthy span and is now using major stageshows of the calibre of "Orpheus in the Underworld" and "The King and I," in association with Garnet Carroll, plus a "Show Boat" revival and other toppers.

Tivoli has broken all records with the British "Black and White Minstrels," in association with Brodziak. It was Brodziak, who brought Marcel Marceau here and played the Frenchman to capacity biz in Sydney and Melbourne.

Understood the two will line up some top Broadway shows and talent for Down Under and then look-see the Drury Lane, London, scene prior to seeking additional talent in Paris. Noel Coward, here briefly for the preem of his "Sail Away" in Melbourne under the J. C. Williamson banner, told newspapermen he was amazed at the buoyancy of Aussie legit.

Kim Stanley Signed For British 'Seance'

London, June 18.

Kim Stanley has been signed for a British picture. She will star opposite Richard Attenborough in "Seance on a Wet Afternoon," which starts rolling at Pinewood studios this week.

"Seance" is a Beaver Films production for release through Rank. Attenborough also will produce. It will be directed by Bryan Forbes, who wrote the screenplay.

International Sound Track

London

Arthur Hornblow's "The War Lover," with Steve McQueen, Robert Wagner and Shirley Anne Field, has its British preem at the Plaza tomorrow (Thurs.) and will go on general release on July 4. . . . Pathe News devoted an entire Technicolor edition to the 10 years of the reign of Queen Elizabeth. It runs for 1,000 feet and includes highlights of overseas tours and some shots of the Coronation. . . . Michael Medwin has been signed by Metro for a role in "Night Must Fall," currently in production at the Elstree studios, with Albert Finney starred. Karel Reisz, who is producing with Finney, is also directing. . . . Also signed by Metro is Alfred Burke for a leading role in the sci-fi thriller, "Children of the Damned," currently in production with Lawrence P. Bachmann as exec producer. It is based on an original script by John Briley and describes how world peace and international stability are threatened by the chilling mystery surrounding six small children. . . . Norman Wisdom is making his 10th Pinewood comedy, "A Stitch in Time," in which he portrays a butcher's assistant. It will be the eighth Wisdom comedy to be produced by Hugh Stewart, the sixth to be written by Jack Davies, the fourth to be directed by Robert Asher and it is the third time that lighting cameraman Jack Asher joins his brother Robert on a Wisdom comedy. Jeannette Sterke is his costar.

Paris

Recent Cannes Fest jury prexy Armand Salacrou, a playwright, feels that the film crisis is due to the downbeat, cynical content of a great majority of films today as evidenced at the fest. He feels there is a place for good escapist fare, which is not visible today. . . . Top grossing Yank pix of the '62/'63 season so far, and which are still in their first run, are "The Longest Day" (20th), way over the 700,000 admissions mark in Paris alone, "West Side Story" (UA), over 400,000 in its second year at one house, "How the West Was Won" (MG-Cine-rama) over 320,000 at one house, and "Lawrence of Arabia" (Col) over 300,000 at three houses and still going strongly in one. These are all Paris figures. . . . More on modernizing of old themes with Pierre Grimblat prepping a pic version of "The Knights of the Round Table" in this manner. They may turn out to be gangsters. . . . Agnes Varda, one of the few femme pic directors, to Greece for her second pic "The Landing At Cythere" showing the effect of Greece on a couple of French tourists. French are becoming pic journeymen with many turning out pix in Africa or co-productions with Eastern Bloc countries as well as Cuba and other Latino countries. . . . The First International Film Festival of Aeronautical Films will take place in France next September. . . . Prix Gerard Philippe going to young actor Roger Coggio for his one man legit show based on Gogol's "Diary of a Madman." Coggio will direct-produce and star in a film version of it.

Fred Zinneman to the South of France with Gregory Peck, Anthony Quinn and Omar Sharif to begin "Behold the Pale Horse." . . . "Ben-Hur" (MG) being nixed in Algeria as too favorable to the ancient Hebrews. . . . Word from Russia has it that a big-scale film on the life of Karl Marx is now in progress. It is based on the novel "Prometheus" by Galina Sevebriakova with Grigori Roshal directing. Dimitri Shostakovich will do the music and it will be big screen, color and with stereophonic sound. . . . Word from Sestri Levante, Italy, where the Latin American Film Fest just took place, has it that pix were mainly lacklustre and showed troubles in quality as well as business and foreign chances. . . . Director H. G. Clouzot has a project for a film next April '64 with Romy Schneider to star and Columbia Films to back and distribute. No title yet, but it will give Miss Schneider a double role as an obsessive figment of a man's mind and a real woman. . . . Meanwhile Clouzot's brother Jean has scripted a pic for local actress Dany Saval "That Darn Veronique" which Marc Allegret will make in France and Italy. It is a comedy. . . . Maria Schell working on her first French pic in five years, Pierre Chenal's "A Cozy Home and Murder." The Swiss-German actress has three other projects to be made in several European spots with the last a U.S. pic opposite Richard Burton to be made here. It is "Without Arms in Paradise" with Miss Schell as a Soviet girl who falls for an American novelist in Paris. . . . New distrib outfit, Exploit Films, well named via first release "The Cabaret of Lost Girls." . . . The oldie 20th-Fox pic "The Desert Fox," on the German Field Marshall of the last war, Rommel, now finally getting a first-run release in four houses. Previously not played due to fear of demonstrations, German-French closeness is now making it feasible. . . . Anna Magnani making her first French pic in 11 years in Claude Autant-Lara's "Josefa's Loot" opposite Bourvil. Her last French pic was Jean Renoir's "The Golden Coach" and it was made almost entirely in Italy.

Rome

Stefania Sandrelli, the girl who eventually marries Marcello Mastroianni after his "Divorce, Italian Style" in pic by same name, is set for the lead in director Germa's new film, "Seduced and Abandoned" which Franco Cristaldi produces for Vides-Lux-Interfilm-Ultra; Ultra handles foreign sales on item rolling this summer; others cast are Aldo Puglisi, Aldo Buzzanca, Umberto Spadaro, and Leopoldo Trieste; both Buzzanca and Trieste were in "Divorce."

Aimed at Venice Film Festival, P. F. Campaule and Massimo Franciosa's joint first pic effort, "Un Tentative Sentimentale" (Cineriz-Franca) is coming in on sked; five weeks at \$100,000; cast is headed by Francoise Prevost, Gabriele Ferzetti, Jean Marc Bory, and Barbara Steele. . . . Rome's "Il Messaggero" hints that Federico Fellini's next pic will be about magic and superstitions. . . . Capelli of Bologna has brought out two more books in its valuable pic-making series. First is on filming "The Leopard" and is penned by scripter Suso Cecchi D'Amico; second is on Cesare Zavattini's "Misteri di Roma" (Roman Mysteries); pic which has so far been held up by Italy censor. Both books have copious notes, comments, shooting script, and selection of stills and are elegantly cloth-bound. . . . Latest sked for "The Bible" (DeLaurentiis): Orson Welles kicks off with Abraham and destruction of Sodom episodes; Robert Bresson follows with "Creation," "Adam and Eve" and "Tower of Babel"; in fall, Luchino Visconti does "Jacob," "Rebecca," and "Joseph and His Brethren" segments. Latest studio release doesn't mention Federico Fellini, previously advertised as the fourth director for "The Bible." Report says Christopher Fry has just delivered shooting script for first pic.

Anthony Mann, currently winding "The Fall of the Roman Empire" (Bronston) in Rome and Madrid, producer-directs "The Unknown Battle" next spring for Rank-Allied Artists release; pic's about the WWII battle over the heavy water plant in Norway. Mann expects to shoot on North European locations. "Fall" is aimed at an April '64 release, with scoring, etc., to be done in London this fall.

Sir Laurence Olivier to be guest of honor at 9th Messina Festival, July 20-27, in which Italo distrib preview their '63-'64 seasonal fare. . . . Alberto Sordi hits three fests in brief span of time: first San Sebastian, in Spain, where his "Mafioso" is screening as Italy's rep; then Berlin, where "The Devil" is an invitational entry for this country; then Moscow, where a relatively "old" Sordi pic, "Una Vita Difficile" is being screened out of the running.

3d Moscow Film Fest to Place Big Stress on Commercial Section

Paris, June 18. The third Moscow Film Fest, July 7-21, will put a big emphasis on a commercial section and public non-competing area of the festival which will take place at two theatres, a 2,500 seater (Rossia) and the Sports Palace with 9,000 seats. The competing pix will unspool just once at the 5,200-seat Congress Palace.

Vladimir Pozner, head of the Moscow show, here recently, pointed out that the competing and non-competing nations will be able to show films in this section as well as their official ones. He stated that this was not a Film Market since all foreign films were bought through one buying center composed of a governmentally controlled committee.

But this exposure to regular audiences could influence the methods and types of films bought. This looms one of the more important aspects of this fest which could conceivably open the big Russian and Eastern Bloc marts Unspooling every two years, via alternating the Karlovy Vary Fest in Czechoslovakia, the Moscow event has had solid Western adhesion but will probably have its biggest this year. Firmer diplomatic relations, greater interest in festivals, besides the publicity and commercial values, seems to have made the Moscow affair one of the biggies.

Pozner noted that there was a great taste for film-going in Russia and especially Moscow where 6,000,000 Moscovites and the usual over 300,000 summer visitors would probably mean SRO for all the shows at these big seating houses.

In fact he said most places were already rented among the block open to the public. Practically all filmmaking countries were invited, either for official films or for the special section, and the jury would be truly international with 15 members from 14 countries. Already announced are Stanley Kramer, for the U.S., Sergio Amidei for Italy, director Anselmo Duarte for Brazil, French film star Jean Marais and Russo director Grigori Choukrai ("Ballad of a Soldier").

It was noted at the recent Cannes Fest that a French block of six votes was able to push through a non-popular acting prize for a French thesp who was dubbed in an Italo pic. The Italo member also joined with them to nose out the favorite, Bette Davis, for "What Ever Happened to Baby Jane" (WB).

The last two Moscow festivals (1959 and 1961) were noted for the good intentions and hospitality but the still not quite coordinated facilities for ducats, etc. This one is expected to be better organized. Prizes were also cut down. It remains to be seen if there will be any diplomatic logrolling to try to appease countries or keep levelled-down awards for the best from all over the world.

'Mink' Most Played Pic In W. Germany First 9 Months; 'Day' Strong

Berlin, June 11. Statistics compiled here reveal that Universal's "Touch of Mink" has been most screened pic in West Germany's key cities within the first nine months of the current (1962-'63) season which ends in August.

Second most screened film is the German documentary, "Dream Road of World" (part II), which Constantin releases.

Swedish surprise comedy hit, "Angels, Are There Any?" currently holds third spot. The next seven best on playdates are "Longest Day" (20th), "El Cid" (Rank), "West Side Story" (U), the Italian-French "Boccaccio 70" (Europa), the Italian documentary, "Mondo Cane," released by same company, "Mutiny On Bounty" (MGM) and the German Bavaria release, "Flying Clipper."

Over in East (Soviet) Berlin, the West German pictures, "Stage Free For Marika," "Daybook of a Woman's Doctor" and "Pride of the Family" are the current top grossers. They are followed by the Italian "Rocco and Brothers," France's "A Private Life" and another German pic, "On the Sixth Floor."

'Longest Day' & Chaplin Reissue Big in Copenhagen

Copenhagen, June 18. While the present heat wave has sent cold economic shudders through most theatreowners here, the big (1521) Imperial Bio has attracted capacity crowds with 20th-Fox's "The Longest Day." For three weeks United Artists' "The Gold Rush" has been SRO at the Nygade Teatret in the fourth Danish revival of the Chaplin classic.

One-third of the "Gold Rush" customers have been non-Danish tourists. Posters, distributed to the city's hotels by UA, had informed them that the ever-popular film was showing here and now.

1-Day Strike Of All Hardtops In Europe Mulled

Paris, June 18. A possible one-day exhibitor strike, which would shutter all the European hardtops sometime next fall, looms in the offing. This decision was recently taken by the International Bureau of Film Exhibitors, headed by Eitel Monaco of Italy. It would be done to pinpoint governmental and public attention on the still excessive tax loads borne by most European exhibs and especially the French with over 30% of the gross going for taxes.

The Federation of International Film Producer Assns. has asked the IBFE if it could discuss this plan and resolution at the next FIFPA meeting at the coming Berlin Film Fest, June 27-28. Then IBFE will keep its members posted on any FIFPA suggestions and make its final decision, about striking or not, at a meeting at the Venice Film Fest, Sept. 4-5.

Rome Exhibs 1-Day Closing.

Rome, June 18. All film houses in the city of Rome and surrounding areas will shut down for one day, June 25, in a renewed exhibitor protest move against high admission taxes and "unfair" competition by the Italian television network.

Unless the government takes action to relieve this pressure, shutdown will be repeated every week until at least September. If by that time there have still been no changes, exhibs even may shutter all cinemas for two weeks or longer.

A top Rome exhib, Giovanni Amati, is quoted as feeling the situation is "very serious." Theatreowners point to 12 firstruns shuttered in Rome during the past year, and imply inevitable repercussions on production and distrib sectors may result.

Regarding the other exhibitor beef, Amati said that the recently signed agreement (last April) under which RAI-TV, the Italian telenet, promised to cut down the (Continued on page 24)

FEWER PATRONS BUT GROSSES UP IN FRANCE

Paris, June 11. First quarter of the 1963 fiscal film year's outlook was still downbeat, according to governmental Centre Du Cinema figures. In comparison to last year, it was 9.2% less in admissions but 3.69% up in grosses because of admission fee hikes.

Decline was due to a severe winter as well as tele competition and the affluent spending of money for household appliances and autos. The big film problem is still getting them past the wickets.

There were 72,950,000 patrons during this time. Some hope is felt in the emerging new hits of late at Paris firstruns as well as the fact that southern France attendance was off less than elsewhere, hinting that the weather hurt biz the most.

Living Screen Process Set for First Subject

London, June 11. Before returning to N.Y. last weekend, Ralph Alswang revealed plans for a London production of his living Screen process, which combines the use of film and live performers. The plans to open in the West End during the pantomime season.

The subject will be "Is There Intelligent Life on Earth?" Alswang has made a deal with Halas and Batchelor to produce an hour-long film which will be part animation and part live action. The film will be intricated with the live action on stage and virtually replaces conventional decor. It will be in color and 35m. Though projected from a single booth it can cover a conventional size screen, plus ceiling, floor and the sides of the stage. Alswang claims there is no fear of shadow when the film is projected while the actors are on stage. The process has been patented in the United Kingdom as well as in America.

The subject is based on a book by New Yorker artists Alan Dunn. The story features three Martian senators, seen on film (and one eventually on the stage) who visit the earth to determine the answer to the question "Is There Intelligent Life on Earth?"

According to Alswang, the entire production, including film and life action, will cost about \$250,000 to mount. It could break even in London with a weekly gross of around \$14,000. He is now negotiating with a West End management for a theatre.

Siritzky's Record \$3 'Leopard' Top

Paris, June 18. The Siritzky Bros., Jo and Sammy, who book a flock of firstruns, have now turned the 500-seat Champs-Elysees house, the Avenue, into a showcase for the Cannes Fest grand prize winner, "The Leopard" which preems this week. The \$3 top is the highest yet since others, like "The Longest Day" (20th), "Lawrence of Arabia" (Col), have run from \$2 to \$2.50.

Siritzkys put in a new screen for the Panavision process and inaugurated a continuous run policy of three shows a day for the three hour pic. This Italo film of Luchino Visconti, is being released by Pathe here while 20th-Fox has it worldwide except for Italy and France.

Siritzkys also used the same method of launching "West Side Story" (UA) in one small re-equipped house and it is now in its second year.

U.S.-Spain Joint Film Theme: Sex Liberty In Rigid Church-Ruled Burg

Mexico City, June 11. Writer-director Luis Alcoriza has signed with Chiaroscuro International and Producciones Cinematograficas to make a feature picture in his native Spain. Chiaroscuro, a U.S. firm, is headed by Richard W. Fisher, who closed deals with Alcoriza and his staff. Spanish company is headed by Espartaco Santoni.

Alcoriza will be returning to Spain, after 27 years. He left Spain with his father's theatrical troupe just before the outbreak of the Civil War there.

The chosen property "Juan, The End of His Childhood" deals with conflict between adolescents who seek sexual freedom against the rigid religious and social taboos of small town life in old Spain.

Alcoriza and his staff will start work in Spain during the last week of June, with actual filming to begin in July, on eight week shooting schedule.

"Our schedule seems tight," Fisher observed "but I know from observing Alcoriza's work on his current film "Safa 63" starring Maria Felix, and gaining one whole week on a six week shooting schedule, that he is the man to adapt this script originally written for a Mexican locale, and to direct it in the most efficient yet artistic manner."

French Films in '62: Attendance Off, Admissions Hiked, Foreign Take Improved, Production Dropped

Cocinor-Marceau Sales Chief to N.Y. for Talks

Paris, June 18. Albert Salthiel, head of foreign sales for the local production-distribution company, Cocinor-Marceau, off for N.Y. for sales talks on Cocinor product. He will spend a week in Gotham.

Salthiel has the hit comic pic here, "The Suitor," first feature of Pierre Etaix who took over the Oscar this year for a short, "Happy Anniversary" plus "Germinal," based on the Emile Zola story, and others. He will meet with the U.S. foreign film distributors and also look-see the new arty houses in N.Y.

Belgian Tax Cut Could Kick Back At U.S. Distribs

Paris, June 18. There are very strong reports here that big legislative problems are brewing in Belgium and that these woes could effect the future of U.S. major companies in that market. Additionally, this same new set of laws, if passed, could also effect Belgium's Common Market partners.

The pending proposal sounds reasonable enough, as all it wants to do is eliminate the present 20% tax on grosses. This is about equal to what foreign producers take out of the Belgium market, but the proposal also contains a provision that would give the reduction to Belgian exhibitors and not to the foreign producers. Since Belgium has one of the highest hardtop densities in Europe, the major concern is that this proposal could set a precedent for other Common Market countries. It could also lead to strong countermeasures, such as a boycott, if the proposal becomes law.

The American majors are very much concerned, and the French too are keeping a careful eye on Brussels. Any trouble in the Belgian market, one of France's best, could impair the shaky financial structure of the French industry and possibly even threaten its own new 14% aid law.

Current thinking has it that any common aid fund for ECM countries derived from an admission levy could hit U.S. distrib very hard. Any quota limitations would also directly effect the almost quota-less status of the U.S. majors in most Common Market countries. These same majors feel that they must have a producer's share of any Belgian tax cut or a great deal of their income will be severely threatened, not only in Belgium but elsewhere. With 50% of the Belgian playdates coming from abroad, this is a grave matter.

NICHOLAS RAY CYCLE OF FILMS IN MADRID

Madrid, June 11. National Film School is unspooling a cycle of Nicholas Ray pix and the Yank director is attending all sessions to discuss and analyze them with Spain's future cine artists.

Sponsored by government film authorities and the official film faculty, the cycle will include screening for the first time in Spain of Ray's "Rebel Without a Cause." Official opening last week was preceded by a special tele ceremony presided over by the director general for the Cinema Garcia Escudero. On the program, Ray introduced the film cycle and also a young Spanish film director Jorge Grau whose first film, "Summer Nights," won honorable mention at the Mar del Plata and Valladolid Film Fests.

In addition to "Rebel Without a Cause," the cycle will include "True Story of Jesse James," "Run for Cover," "Party Girl" and "Savage Innocents."

Paris, June 18. The governmental Centre Du Cinema has its complete film statistics for '62 and it reveals the usual fall in attendance, bolstered by a hike in grosses due to increased prices, and a slight improvement in the foreign market, but with a big drop in production. Overall, it is still bleak news for films here.

Only 43 completely French films were made, compared to 69 in '61, with 37 majority French coproductions compared to the 39 the year before. Even the number of shorts fell from 377 to 369. There were thus about 25% less films made last year, due to the overproduction of "New Wave" pix previously and a general holding off attitude to await the rise in film aid, and a generally precarious fiscal look.

Approximately \$8,200,000 was the total cost of the 43 French pix with \$23,600,000 for the 37 majority French coproductions and the 45 minority productions. The split was 21% for foreign producers on majority coproductions with French distrib getting 19%, French producers 18%.

Of the 125 all-French coproductions, 35 were in color as against 54 in '61 and 36 were in some large screen process compared with 60 in '61.

Active production ranks have swelled from 330 some years ago to more than 600 last year. This tends to split interior coproductions and also causes a lot of inactivity since several biggies make up to seven pix each.

Censorship eased a bit from the rugged days of Algerian turmoil when 10 films were completely forbidden while only one, a pic on North Korea "Moranbong," is still nixed today. The anti-military French-Yugoslav pic "Thou Shalt Not Kill" opened in Paris this week. There were fewer pix forbidden to those under 13 and 18 than heretofore.

The number of hardtops is 5,742 with 2,745,053 seats, and in '62, 55 new houses opened or went from 16m to 35m. Attendance fell 5% from '61 with 309,400,000 spectators for a gross of \$138,000,000. Hardest hit, in this respect, were the Lille and Strasbourg regions and, to a lesser extent, the Paris area. But the latter makes up about one quarter of the gross receipts. The French market still had about half of the total gross going to French pix, the U.S. holding with its usual third, and the rest sharing 20% with Italy gaining steadily. This has remained fairly level for the last few years.

The breakdown on grosses is (Continued on page 24)

Zanuck, Geraldine Page, Gregory Peck Win Rome Film Club '62 Awards

Rome, June 18. Darryl F. Zanuck, Geraldine Page and Gregory Peck made it a clean sweep for the United States of foreign awards in the annual race for the exhib-sponsored "Donatello David" awards for film achievements of the past season. Zanuck (a previous winner in 1960 for "Diary of Anne Frank") won for "Longest Day." Miss Page was honored for Metro's "Sweet Bird of Youth" and Peck for "To Kill a Mockingbird" (U).

Prizes, each consisting of a reputedly solid gold "David" statuette, are awarded each year by Rome's International Film Club. Kudos must be picked up in person at official presentation ceremonies held in Taormina, Sicily, late in July or else the prize remains "symbolic."

Italo winners this year were Goffredo Lombardo for "The Leopard" (Titanus); Ultra-Gaumont-Trianon Productions for "Le Glaive et la Balance," directed by Andre Cayatte; and Vittorio DeSica for "Condemned of Altona" (20th-Pont). Best acting prize went to Gina Lollobrigida for "Imperial Venus"; Silvana Mangano, for "Verona Trial" and Vittorio Gassman for "Il Sorpasso."

New Narrative Films 'Show-Offs'; Add Little to Pix Biz Sez Wyler

Paris, June 11.

William Wyler, who quietly ogled many films at the recent Cannes Film Fest, had something to say about the so-called new film styles and narrative methods. Here, on his way back to U. S. Mainly he felt it was more "showing off" than adding a new notch to films as a means of expression or mass entertainment.

Wyler confessed that many of the pix entries actually confused him. Others just bored him in their sacrificing of story and actors to stylistic exercises that only rarely came off. The vet American filmmaker admitted it was understandable among newcomers who wanted to make an impression or create controversy, but it was somewhat inexcusable when a proven producer went for it.

Latter statement referred to Federico Fellini's "8½," which closed the Cannes Fest in a non-competing slot. Wyler told of his admiration for Fellini's other films and how he was bowled over by "La Dolce Vita" at Cannes in 1960.

But he felt there was no reason for Fellini to indulge himself in "8½." Wyler affirmed there was definitely a place for unusual and even extremely offbeat pix for growing specialized art circuits. But he thought it premature to drag them, as yet, into the big money outlays and commercial strata where this kind of pic would be limited at best.

To Wyler, a screen story should be told via its actors and not have them sacrificed to stylistic mannerisms. He felt that most successful new film methods eventually were absorbed into the more commercial ones. But many filmmakers today, and critics in cahoots with them, are attempting to ram obtuse films down public throats at any cost, according to Wyler.

He stated this was not helping films, especially with the crises facing motion pictures in most nations today. A picture should be geared for its market and the attempt to palm off personalized, specialized film on the general public via big stars, production values and ballyhoo would help neither in the long run.

Wyler pointed to the French pic, "Last Year in Marienbad," which has brought on a flock of disastrous imitations from many producing countries.

He confirmed he was not a reactionary but that a filmmaker's first duty was to be clear and concise since he was offering a story and outlook to the public. He claimed he had never made films playing down to the public but neither had he ever tried to mystify them by unclear progression or technique for its own sake.

Wyler just thought that a balance had to be restored since art and business still had to exist side by side in the film industry today. Intellectual audiences were choosing films more severely and perhaps coming back to filmgoing via certain off-beaten-path pix.

Exhib Strike?

Continued from page 23

number of feature pix screened every week, "not only had not been respected but completely ignored." He added that as many as six feature films had been screened weekly in recent times.

Exhibs stress that their protest is not against the showing of feature pix on tele, but rather the fact these—thanks to the extremely low taxes paid by RAI-TV—unfairly compete with highly taxed cinema screenings.

After the series of Greta Garbo films shown by RAI-TV which recently spotlighted the situation and drew away potential cinema audiences, the Italo net now has followed up with two series which already are copping plenty of press and public attention. One is dedicated to famous Oscar winners of the past, with "It Happened One Night" the leadoff item, and the other, an Alfred Hitchcock festival, opening item being "Rebecca."

Members of AGIS, the Italian exhibitors group, plan to meet this week with ANICA brass, covering fields of production and distribution, to work out a common formula of protest action.

Paul Rotha's 'Raid'

To Moscow Film Fest

Amsterdam, June 11.

Paul Rotha's "The Raid," a Rudi Meyer production, will be Dutch entry to the Moscow Film Fest, it has been decided in the Hague. Film that has a wartime subject, the escape from prison of resistance workers, could not have been sent to the Berlin festival. It was thought unwise to antagonize Germans by presenting their war experiences in occupied Holland.

Two documentaries will be sent to the Berlin Film Fest, Charles Huguenot van der Linden's "Bouw-spelement" and Theo van Haren Noman's "t Was Een Vreemdeling Zeker" (It Must Have Been A Stranger).

Get Russian Circlorama Rights for U.S. & Canada

London, June 18.

Leonard Urry and Leon Hepner, who are operating the Russian Circlorama theatre in Piccadilly Circus, have acquired exclusive rights to the process for America, Canada, and a string of other countries, including Commonwealth territories, Italy, France, Germany and Mexico.

The theatre opened over a month ago with a policy of a show every 30 minutes, and a flat rate admission charge of 50 cents. The second program, "Moscow in Orbit," will have its world preem on the 360-degree screen at the end of July. The film will show old and new Moscow, using a technique which, it is claimed, has never been employed on the screen. It includes a dancing sequence, a fashion parade with Russian mannequins, and the Soviet football cup final at the Lenin stadium.

La Gina's Brit. Pic

London, June 18.

Gina Lollobrigida has been signed for her first British picture. She will costar with Sir Ralph Richardson and Sean Connery in "Woman of Straw," which is to be directed by Basil Dearden and produced by Michael Relph, for world release through United Artists.

The production, budgeted at \$1,700,000, is scheduled to roll at Pinewood studios July 22. The 12-week filming schedule includes two weeks of locations in Majorca. It will be made in color.

Soviet Film Week in Rome

Rome, June 18.

Soviet Film Week, postponed recently because of the Pope's death, gets under way here this week at the Capranica Theatre. Seven features will be screened.

Pic week is part of Italo-Russian cultural exchange. An Italian Film week was recently held in Moscow.

Canada Yens Brit. Coproduction

London, June 18.

Canada is seeking a coproduction treaty with Britain. This is revealed in the 21st annual report of the British Film Producers Assn., published today (Tues.), and is something which will have to be considered shortly.

The report confirms that final steps are now being taken on Governmental level to conclude coproduction treaties with the Italian and French Governments.

The advent of coproduction, as well as the "really big productions" could make extensive demands on the British Film Production Fund (the statutory Eady levy) and as a result, the BPPA has decided to reconsider its attitude on the question of limiting the amount that films can draw from the pool.

French Films

Continued from page 23

43.95% for the exhib, 30.95% for the producers and distributors, 1.22% for film authors, 13.67% government tax, 8.5% local tax, 1.75% to newsreels. The only plus factor was a rise in export grosses with a 21% growth in repatriated funds over '61. Top clients were West Germany, Belgium, Latin America, U. S. (went up 107% in '62 over '61), Switzerland, Italy, Spain and Japan and Great Britain falling off drastically.

A final summing up by the CDC statisticians predicts 25,000,000 more patrons by 1981. Films mean about 68.5% of the entertainment income, but provide 73.6% of the taxes on all of show biz.

This is the rather rugged, but not hopeless, fiscal status of the French film industry today. The industry is trying to cope with growing tv competition and is getting into vidfilm production for added income, have taxes cut and try to balance things before their new higher aid handouts are cut in accordance with common market proposals.

Inside Stuff—International

Musical worlds of East and West collided in Zagreb, second largest town of the Socialist Republic of Yugoslavia, on a unique festival, the Second Biennale. Although the authorities did not like it, Biennale emphasized modern musical idiom of the capitalistic West and scored an entertainment and financial success.

Moscow Philharmonic, Hamburge Opera, French brass quartet, Igor Stravinsky, Lutosawski, Shaeffer, Schuller participated. There were 35 performances. Some 96 journalists registered.

After 10 days it was felt by many that the "socialist realism" was in a solitary position. "Modern" brand of Western music clearly prevailed. Ironically it was best represented by Yugoslav composers Malec, Kelemen, Petric, Polish Lutosawski, Penderecki and Serecki who stole the show.

First prize went to a violin-concert composition by Polish composer Penderecki who managed to make a ruthless mixture of modern tones and old classical tunes of Mendelssohn and Sibelius. Another remarkable composition was a work of his compatriot Serecki, "Segment."

Cole Porter's 70th birthday drew notice in Austria. Marcel Prawy wrote and narrated on the Austrian radio system a reprise of the famous U.S. composer. Prawy's type of telling stories of famous people, mostly American artists, has won him popularity among the fans of light and serious music.

Maria Callas has agreed to replace Renata Tebaldi at a Theatre des Champs Elysees concert in Paris. Theatre was in a tough spot when Tebaldi cancelled out last week, house being virtually sold out in advance. They couldn't figure a name to replace the singer—unless it were Callas. Without much hope, they nevertheless made the try. And, somewhat to their amazement, Callas immediately agreed. Of course, between now and June 21, when concert is scheduled, a lot of things can happen, so management is holding onto its many fingers.

To keep track of all filmmaking activity sponsored by individual ministries, the Spanish government has set up an interministerial committee to work with the director general for cinema in cataloging, publicizing and distributing government films. The coordinating move is effective immediately and the first step will be the publication of a catalog listing all government films available for distribution.

Jan Peerce, the Met tenor, has just returned from Russia where he gave concerts and sang with the opera. He insisted (in spite of advice to the contrary) on identifying himself as a Jew and singing at least one Yiddish or Hebrew song in every program.

Holland Festival in Amsterdam

(June 15-July 15)

June 15: Frank Martin's "Monsieur de Pourceaugnac" (Netherlands Opera).

June 16: Mimes by the Nazabradli Theatre from Prague.

June 17: Aeschylus' "The Persians" (Theatre group "Nieuwe Comedie").

June 18: Repeat "Monsieur de Pourceaugnac."

June 19: Ballets by John Taras, Balanchine, Pearl Lang, performed by the Netherlands National Ballet.

June 20: Netherlands Kamerorkest conducted by Paul Sacher.

June 21: Concert gebouw Orchestre conducted by Bernard Haitink.

June 22: Dvorak's "Rusalka" (Netherlands Opera).

June 23: Moliere's "George Dandin" performed by Compagnie Roger Planchon.

June 24: "George Dandin."

June 25: Verdi's "Falstaff" (Netherlands Opera).

June 26: Herman Heyermans' "Uitkomst" (Solution).

June 27: Berlin Philharmonic Orchestra, conducted by Herbert von Karajan.

June 28: Wagner's "The Flying Dutchman" (Netherlands Opera).

June 29: Concertgebouw Orchestre, Conducted by Pierre Monteux (Wagner) (Program with soprano Birgit Nilsson).

June 30: Wood section of Concertgebouw Orchestre, under C. M. Giulini.

July 1: Haydn's "L'Infedelta Delusa" (Netherlands Opera).

July 2: Verdi's "Falstaff" (Netherlands Opera).

July 3: Yugoslav Folkloric Ballet "Kolo."

July 4: Wiener Burg Theater with Goethe's "Stella."

July 6: Bath Festival Orchestra under Yehudi Menuhin.

July 8: Matislav Schierbeek's play "A Great Dead Animal" (Theatre-Group Studio).

July 9: Bert Schierbeek's play "A Great Dead Animal" (Theatre-Group Studio).

July 11: New York Pro Musica, under Noah Greenberg.

July 12: Goldoni's "Two Venetian Twins" (Theatro Stabile from Genova).

July 13: Concertgebouw Orchestre, under Rafael Kubelik (Mahler's 8th).

July 14: Repeat of Mahler's 8th Symphonie under Kubelik.

July 15: Haydn's "L'Infedelta Delusa" (Netherlands Opera).

New York Soundtrack

Continued from page 13

pederasty. Article bears the title "The Phony Fairy Tale of the Birdman of Alcatraz" and dismisses as sentimentality the efforts of Stroud's defenders to secure him parole. Article further affirms that Stroud could have been paroled on earlier occasions but refused the conditions.

20th-Fox bought "Venus Rising" from Fred Kohlmar Productions and reassigned property to him for production under his own banner, Peter Glenville to direct... Henry Weinstein will develop "See No Evil" from his original story idea for Metro... Cliff Robertson and George Chakiris is Mirisch's "633 Squadron" for UA release... Edd Byrnes secured release from his Warner Bros. contract... Bette Davis pulled out of guest spot in WB's "Four for Texas" because of schedule problems on studio's "Dead Ringer," in which she'll star... Curtis Harrington to write and direct original western, "Gunfight at Hopt Station," for producer Gene Corman... Brian Keith with Brandon de Wilde in Walt Disney's "Wild Goose Stop"... Lawrence Welton inked Alec Coppel to script "Signpost to Murder" at Metro.

Charlton Heston, touring Holland and Belgium promotionalizing for Samuel Bronston's "55 Days at Peking," to be formally received by Princess Beatrix of the Netherlands at the Royal Palace.

Stories in the Albany Knickerbocker News on the premiere of "How the West Was Won" at the Hellman, June 26—for which the entire proceeds will be given to five Albany hospital auxiliaries—identified the cosponsor as the Hellman Family Foundation (owners of the Hellman Theatre and the adjacent Thruway Motor Inn).

"Film directors are like prima donnas. I'd never hear the end of it if I praised one of their films above another" ... Sir Alec Guinness, in an interview with Conrad Wilson in The Scotsman, Edinburgh.

Bernie Krantz, Cinerama v.p., back from a Caribbean cruise... Franklin Schaffner, prominent television director and technical tv advisor to President Kennedy, signed by Stuart Millar and Larry Turman to direct their production of "The Best Man" ... Joshua Logan picked up the rights to "Careful, He Might Hear You," Sumner Locke Elliott novel to be published in October by Harper & Row.

Bob Mamby, Showcorporation's prez, named IFIDA's official rep to the upcoming Berlin film fest... The Metro-Seven Arts "Sunday in New York" got a healthy plu via a production featurette shown over ABC-TV's "Sunday Night at the Movies" Sunday (16)... Margaret Ruthford, sometimes known as the Grand Duchess Gioranna, hosted a Cape Canaveral preem of her "Mouse on the Moon" Friday (14).

Current issue of the Saturday Evening Post quotes Sandra Dee as follows: "I can't exactly be a girl scout forever. From now on, people are going to see me with cigarette in hand, and maybe even holding a martini glass. I've worked nine years, been married three, have a sixteen-month-old son, and now at last I'm old enough to vote, to order a glass of wine in a restaurant and to show my navel." (Better wait until somebody asks you to.)

Six additional members of IFIDA have been named to the sponsoring committee of the upcoming (September) film fest at Lincoln Center: Jean Goldwurm, Times Film; David Emanuel, Governor Films; Dan Frankel, Zenith International; Cy Harvey, Janus; Munio Podhorzer, Casino Films, and Tom Brandon, Brandon Films.

Producer Leon Fromkess here to discuss release plans of Samuel Fuller's "Shock Corridor" with Allied Artists h.o. execs... Helen Scott back in New York from Paris and Cannes... Franklin Schaffner, who is President Kennedy's tv technical advisor and stages all his tv appearances, signed by Stuart Millar and Larry Turman to direct the film adaptation of Gore Vidal's political drama, "The Best Man," for UA release.

A press release from Samuel Bronston Productions, which has signed Will Durant to write a prolog and epilog for the currently filming "Fall of The Roman Empire," quotes the philosopher-author ("Story of Civilization," etc.) as follows: "I confess that I like a love story too, and I don't at all mind looking into Sophia Loren's hypnotizing eyes now and then amid the fall of an empire; it is good to feel that whatever crumbles about us, woman remains, and that is enough!"

General Drive-In Corp. will lease a new 1,000-seat theatre to be built in a shopping center near Plainfield, N. J. ... Laurence Harvey in New York after winding "Of Human Bondage" in Dublin... Fred Herkowitz, national ad-pub director for RKO Theatres, in L. A. for tonight's (Wed.) opening of "Cleopatra" at the Pantages... Egon C. Nielsen, associate producer of the upcoming "The Defiant Danes," has left for Denmark to talk to government officials about the possible use of army personnel and ships in the shooting of the pic, which starts in October.

St Fabian's three-year-old grandson, Richard, died last Wednesday (12) of leukemia. He was the son of Norma (nee Fabian) and Paul Jacobson, of Rye, N.Y.

LATEST STYLES IN SHOW DEALS

FTC Watchdog on Ratings

Washington, June 18.

The Federal Trade Commission renewed its investigation of ratings with orders to its staff to find out if broadcasters and agencies and advertisers are violating Federal law in their use of ratings.

The probe is being coordinated with FCC which will be advised if any broadcasters are running afoul of the law. FTC will base its investigation on disclosures of the Harris subcommittee.

Commission Chairman Paul Rand Dixon said FTC will take "vigorous action" to prohibit false claims of broadcasters on their listening audiences. FTC, in December, issued consent orders against Nielsen, Pulse and ARB for misrepresenting the accuracy of their measurements, data or reports.

Since then, Rep. Oren Harris (D-Ark.) has let it be known that he wasn't too pleased with the FTC ratings investigation. He said his subcommittee investigators turned up more information on the raters than did FTC.

FTC said it now plans to "correct any misrepresentation or other practice" violating the Federal Trade Commission Act.

Susskind's 'Son of Play of the Week', 1-Hr. Series of Modern Legit Classics

By HERM SCHOENFELD

The top playwrights of the contemporary American and European theatre will be showcased on television in a project launched last week by David Susskind. Titled "Command Performance," the one-hour series is being produced by Susskind's Talent Associates-Paramount Ltd. in partnership with Videotape Center, in New York. Under this setup, Videotape Center is supplying the studios and technical facilities while Susskind will be footing the above-the-line costs for literary rights and talent.

Susskind, who envisions the series as an anthology of short modern classics, has already wrapped up the first show, Edward Albee's "American Dream," with a cast comprising Ruth Gordon, Celeste Holm, Ernest Truex, George Maharis and Suddie Bond, with David Pressman directing. Other projected works in the series will be by Berthold Brecht, Eugene Ionesco, Harold Pinter, Arnold Wesker, Thornton Wilder, Arthur Miller, Tennessee Williams and Arthur Miller, among others.

Susskind, who regards "Command Performance" as the lineal descendant of his "Play of the Week" concept, is planning to sell the series of hour plays to a national advertiser who would place the shows on local stations. Chances for a network ride for such cultural venture are dim, but Susskind was confident that some major corporation, of the type of Jersey Standard, U.S. Steel, Bell & Howell, Du Pont, etc., would be ready to invest in a show that would be of value to the corporation image as well as appealing to a selective audience with a high economic rating.

Susskind is bringing in each hour at the cost of about \$55,000, or less than half of what a hour of (Continued on page 44)

Desilu Pilots To Sub for 'Lucy'

Collection of pilots, assembled by Desilu, will be the summer replacement for Monday night's "Lucy Show" on CBS-TV. Five of the pilots bear the Desilu trademark; others were secured outside the studio.

Overall title of the half-hour replacement series is "Vacation Playhouse." One of the pilots, starring Glynis Johns, didn't make it this season out, but CBS-TV has a projected Glynis Johns series with Desilu for '64-'65.

Title and stars of the unsold summer pilots follow: "Hide and Seek," Glynis Johns, Keith Andes; "Maggie Brown," Ethel Merman; "Three Wishes," Diane Jergens; an untitled show starring Ginger Rogers; "Daddy-O," Don DeFore; "Swingin' Together," James Dunn; Bobby Rydell; "All About Barbara," Barbara Nichols; "Hooray for Love," Darryl Hickman; "Come A-Running," Ruth Hussey; and "Mickey and the Contessa," Mickey Shaughnessy, Eva Gabor.

Cooper Gets Feet Wet On CBS-History Show

Jackie Cooper, of "Hennessey," takes to the sea as a fighting Naval officer in the first episode of CBS-TV's "Great Adventure" series slated to begin in the fall. Episode deals with the engagement of the first submarine to sink a battleship during the Civil War.

Cooper, in an unrelated move, made a deal with United Artists Television for the coproduction of several tv properties. The films will be produced under the personal supervision of Cooper, who will also star in one of the joint ventures.

NAB Code Board Asks Comm'l Cut In Non-Primetime

Washington, June 18.

NAB's Television Code Review Board recommended less commercial time during non-primetime hours. The Board also advocated changing commercial time computation from minutes per half hour to percentage averages over the broadcast day.

The proposed amendments to the tv Code retain the present prime time commercial limits but reduce average time for other hours by 13 1/2%.

The proposals are subject to approval by NAB's tv board.

The Code Board said the proposed amendments would give broadcasters more flexibility in scheduling commercials in non-prime hours.

Under the proposal the daytime average for advertising can't exceed 20%. A maximum 30% of non program material would be permitted in some hours as long as the daily average 20% is maintained.

The Code Board's amendment criticizing FCC's proposed move to put Code commercial time limits into law.

Costello Exits 'Nurses' In Brodtkin Friction

Bob Costello, who joined Herb Brodtkin's company as producer of "The Nurses" next season, has exited after a brief stay. Differences between exec producer Brodtkin and Costello were blamed for the short tenure.

Costello, who had been producer of "Armstrong Circle Theatre" in that series long run, is expected to work in conjunction with Ted Granik. Granik has a coproduction deal with CBS-TV on a projected series based on the files of the McClellan anti-racketeering Senate committee probe.

NETS DIFFER ON STUDIO LABELS

By MURRAY HOROWITZ

As network project after project for '64-'65 falls into place—including the dramatic pioneering NBC-MCA pix deal—the programming approaches of the three webs take on many hues.

There are a variety of styles in the multi-million dollar programming gambles assumed by ABC's Tom Moore, NBC's Robert Kintner and CBS' James Aubrey. Sometimes the styles are mutual among the three webs; and at times—in crucial aspects—different.

It's no accident that in the last two years CBS-TV has not bought a single show from MCA's Revue, TV's kingpin program supplier. Aubrey's dictum, carried out by Mike Dann's programming division, is that "we don't buy studio labels. We will acquire shows only when the producer and the creative elements have been set."

This approach stands out in contrast to the bold, potential multi-million dollar plunge of NBC's Kintner in his deal for MCA pix-making subsid Universal to produce features for weekly two hour exposure in '64-'65 season. It was a handshake deal made prior to the creative elements and the overall production exec being set. It may wind up as the biggest hit ever, Revue and Universal having a proven track record, savvy, money and the potential of delivery, but big.

The pieces in the programming rivalry are now being set and the future will tell which approach pays off.

It's not a black-and-white affair by any means. NBC-TV, which in years past, has done some "blind buying" on the basis of a studio label, has shied away from this approach in next season's schedule. The two new Revue shows coming in next season, the Bob Hope anthology series, and "Kraft Theatre" were brought in by sponsors, Chrysler in the case of Hope.

NBC Wanted Pilots

It's understood that NBC-TV, when it was offered "Arrest and Trial" as a back-to-back 45-minute concept turned it down, not because NBC didn't like the idea, but that it wanted pilots and MCA took the concept over to ABC-TV which bought the concept sans pilot.

In years past ABC-TV had a working relationship with Warner Bros. which didn't require pilots, and when the now dissolved marriage was at its successful height WB programming about one third of the nighttime network schedule.

Aubrey's dictum rules out any such tie as maintained between ABC-TV and WB. CBS-TV is jealous of retaining creative control over all its programming and feels that buying a studio label, concept, past performance, etc., isn't the exercise of such control. It can only be exercised, according to CBS, by buying the particular producer, and other creative elements in the particular series. Same CBS-TV dictum would hold true for shows brought in by sponsors.

Other than the pix MCA-NBC deal and the sponsor brought in programs, NBC's approach has evolved closer to the Aubrey approach. ABC-TV's approach is more mixed.

Whether the lesser mix of NBC-TV or the greater mix of ABC-TV, as opposed to CBS-TV's no-studio-label-alone approach proves out, will be answered next season and even more in '64-'65, when the historic NBC-TV pix deal unwinds.

US-USSR Meet on ABC

Chesbrough-Pond, Goodyear Tire and Whitehall Labs are back-rolling ABC-TV's coverage of the U.S.-Russian track meet taking place in Moscow July 21-22 at the Lenin Stadium.

ABC will telecast highlights on July 23 from 9:30 to 11 p.m. It's the third year that ABC has covered the event.

Rating Stew Hot Again, Agencies Apply Pressure for Role in Audit; Politz Launches Radio-TV Service

Ohio State Awards

Five network and a raft of local awards were given last week in Columbus, O., by the Institute for Education by Radio-Television of Ohio State U. NBC won three, CBS two, ABC one.

The five network awards were: "Exploring," the "About Time" seg on the Bell Science series, and a personal kudos for Reuven Frank for doing "The Tunnel," all three being on NBC; "So That Men Are Free" seg on "20th Century," the two-part drama called "The Cape" on "Lamp Unto My Feet," both CBS. Howard K. Smith won it on ABC.

NBC-MCA Budget 2-Hr. Pic 'Pilot' For TV at 500G

The NBC-MCA feature film production deal reportedly begins with only one film. If it works, there is no doubt that it will go to 26 features, perhaps 30 or 32.

Though NBC brass are resolutely mum about discussing the particulars—indeed even the existence—of the revolutionary arrangement whereby a tv network will share the expense and risk of making a feature, to be used first on tv, there is nonetheless a deal. But it is an experiment, it is felt.

The network will undoubtedly underwrite at least half the cost of a film made by Universal (MCA). The film is expected to be budgeted at between \$450,000 and \$550,000. Paying half means only that NBC is paying what it would normally pay for two-hours of tv programming.

Beyond this, to earn a profit, NBC would undoubtedly share in the subsequent theatrical release of the feature.

Extension of the NBC-MCA pie deal, however, doesn't seem to hinge on whether a profit can be made but only whether a good picture can be made. A picture, that is, which is at least good enough to attract an audience of at least the size of the average recent "first run" (after theatre) release.

Maharis Finding It Tough to Make a Buck With Lawyers in His Hair

Hollywood, June 18.

Herbert B. Leonard, exec producer-owner of Lancer Productions, which produces "Route 66" for Screen Gems, is instructing his attorneys to take action to see to it his on-suspension star, George Maharis, does not guestar on "Talent Scouts" on CBS-TV July 2, Leonard said here.

CBS-TV had announced Maharis was one of several guests to appear when "Scouts" preems next month. "I doubt very much that he will be on the show," commented the exec. Lancer's attorneys previously had stepped in to prevent a Maharis guesting on the Ed Sullivan show on CBS-TV, scheduled for Sunday, by serving a brief requesting an injunction to enjoin Maharis from working for anyone but Lancer.

CBS subsequently postponed Maharis' appearance on the Sullivan show until the courts have decided on the injunction.

Leonard said Maharis is in violation of his contract for his refusal to continue working in "66," that legal action is being taken (Continued on page 48)

Reaction to the Oren Harris investigations of the broadcast rating services has been a slow-to-boil industry brew. But the time for euphemistic support of the numbers game seems to be passing. Things are beginning to bubble, and last week the most important ingredient to date was tossed into the cauldron when a couple of major ad agencies applied pressure to get the Advertising Research Foundation in on the proposed audit of the rating services.

Footo, Cone & Belding veepees and media director Frank Gromer Jr. sent identical letters to Arthur Nielsen Jr. and James Seiler (prexy of ARB), urging the services to bring ARF in on the audit. And Barton Cummings, president of Compton Advertising, made public a letter he sent to National Assn. of Broadcasters president LeRoy Collins, urging that ARF be included among organizations NAB plans to bring in on its audit of the ratings.

While the Compton prexy would like to see ARF in on the auditing, which NAB has been working to corner since before the rating scandals were even concluded, Gromer would like to see the Foundation, a nonprofit industry organization composed of major advertisers, agencies and media, handle the whole business of "auditing or some other form of 'accreditation' of the ratings services," as he put it in his letter to the ratings chieftains.

The FCC&B media director told VARIETY that, taking the NAB audit proposal "at face value" was like "a business man accused of fraud telling you, 'Okay, I'll audit my own books.'" Gromer feels—and he believes with the seconding of most of the major broadcast agencies—that ARF is a firmly-established tripartite group—advertiser, agency, media—that has the staff and facilities to do the job. All that's needed is a mandate, since ARF some time ago said it was ready and willing to take on the auditing task. Available to ARF, of course, are the top research execs of all member firms for consultation, and the Foundation already has a board of member execs who pass on media promotion research upon request.

Politz Into Picture

Among other developments last week was the announcement by the Alfred Politz research outfit that it would launch a radio-tv rating service with seven reports a year covering two-week periods. Politz also announced a national survey service for magazines and newspapers, but with the broadcast survey, Politz Media Audit (PTA) the company no doubt hopes to cash in on disgruntled users of (Continued on page 46)

Jim Duffy Heads ABC-TV Sales

Jim Duffy, ABC Radio exec v.p. in charge of sales for the past three years, has been moved up to the head of sales for the ABC-TV network. Duffy fills the vacancy created by the naming of former sales boss Ed Scherick to the post of programming chief for the tv web. Ed Bleier, v.p. and national sales manager, will continue in the No. 2 sales post for the tv division.

Duffy's appointment stems from the solid gains made by ABC Radio during the past three years under the administration of prexy Bob Pauley. The radio web has built a solid affiliate lineup to the point where its card rate was boosted by about 50% a couple of months ago. Duffy joined the company as a publicity writer in 1949 and climbed up through the midwest division to the ABC Radio Sales spot in 1960.

Brit. Commercial TV Operators In Territorial War for Survival

By HAROLD MYERS

London, June 18.

Now that it is resigned to accepting the \$50,000,000 annual tax on advertising revenue which is to be slapped on to commercial television next year, the industry is currently diverting its attention to a territorial struggle, fighting for the areas which will give the maximum opportunity for commercial success and national prestige.

Behind-the-scenes maneuvers are already taking place, but the real battle for power cannot begin until after the Independent Television Authority advertises for program contractors in August. Less than a month ago it was being confidently predicted that the ITA would be ready to announce concessionaires by the end of September or early October at the latest. Now it is believed that a decision may be withheld until the end of the year to give the rival factions a fair chance of arguing their claims.

Focal point of the territorial war is undoubtedly the London area which, as a single outlet, offers the biggest possible audience and, ipso facto, the highest advertising income. Under the present mosaic, London is shared by Associated-Rediffusion (weekdays) and Associated Television (weekends). Latter outfit also has the weekend concession in the midlands.

It has been an open secret that ATV has been hankering to become a London company for some time. Had commercial tv been granted its second channel immediately, there is little doubt that ATV would have staked a claim for a full week franchise in London; but as the second channel is no more than a possibility for some time in the future, it seems to be turning its attention to grabbing a bigger slice of the London cake than it already has.

Poses Problem

But that poses a difficult mathematical problem for the ITA. How can a seven-day a week operation be equitably split down the middle? One suggestion that has been tossed into the arena is that the London territory should be shared by A-R and ATV on the basis of one day on, one day off, but A-R is not expected to go along with that. The alternative would be to have four days for one and three days for the other, but that would hardly be acceptable to either.

Another territory that looks a possible for being split down the middle is the north of England, currently operated by Granada (weekdays) and ABC at weekends. There are two transmitters serving the north, one on Lancashire, the other in Yorkshire, and it is being suggested they might be divided to become two separate seven-day services.

It has been no secret that ABC has long since been dissatisfied with its weekend-only concessions in the midlands and the north, and it's taken for granted that the

(Continued on page 48)

Johannes Steele In \$3,000,000 Jam

Former radio and newspaper political commentator (Herbert) Johannes Steele has been indicted on charges of collecting \$3,000,000 from sale of unregistered stock in Alaska International Corp., a firm he once controlled whose main business was acquisition of mineral, oil and gas rights for resale, exploitation and rental.

Steele, 54, now lives in New York was arraigned before Federal Judge Sidney Sugarman and released on \$15,000 bail. Charges state that Steele bought Alaska International in 1956 and through the use of nominees and fictitious persons engineered a clandestine distribution of stock to himself of more than 2,600,000. He later distributed stock to the public, allegedly withholding information about the firm's operations and financial shape.

A German immigrant in the '30s, Steele was a wartime political commentator for New York and Washington newspapers and radio stations.

CBS Radio Swinging

Resurgence of CBS Radio has hit the point where only about 20% of its commercial available network schedule is unsold at this time.

Since Jan. 1, web is about 30% ahead in sales over the comparable period last year. Third quarter biz is 51% ahead of last year.

German Tele-West Prod. Firm Folds; Drops \$200,000

Duesseldorf, June 18.

A major German television company (with some American capital as well) has gone kaput.

With a loss of nearly \$200,000 the 11 German publishers who had sunk their capital into the Tele-West Television Production Co. have bailed out.

The powerful Bertelsmann Group of publishers had about \$110,000 capital in the business, the publisher Dr. Manfred Droste of the Duesseldorf "Mittag" paper had \$25,000; a Westphalian minister of justice Dr. Arthur Straeter had \$12,000 in the venture (he also publishes a Westphalian newspaper); and publisher Dr. Anton Betz of the Rheinischen Post paper also had \$12,000 in.

The organization had high hopes of being the major television production company for the upcoming Third Television Network, or at least for the second and non-commercial program which some of the nine stations that participate in the First German Television Network are planning eventually to establish.

However, the chief of West German Television, Klaus von Bismarck, refused to give them the exclusive production rights for an additional local Cologne regional station, and likewise the new Second Television Network at Mainz refused them an exclusive.

Hopes for an eventual fourth regional program, which would be financed by commercials and which thus could afford the productions, have not materialized. And the firm has quietly gone out of business.

Sharpe Asks Arbitration On 500G Claim Vs. GAC

Don W. Sharpe, who had been president of General Artists Corp. television sector, has demanded arbitration proceedings against GAC for what he termed "wrongful termination" of his five-year employment contract. Sharpe is seeking \$500,000 damages as well as other relief. Fee is based on his salary of more than \$1,000 weekly plus certain stock option benefits.

Sharpe was succeeded as GAC-TV president by Herman Rush, who had been senior tele veepee under Sharpe. Sharpe's GAC contract had more than three years to go when he was supplanted by Rush.

In addition to monetary damages, Sharpe is seeking to have the arbitrators exclude from GAC any interest or right to productions suggested or developed by Lester Gottlieb, now in the GAC tele dept., and Nick Vanoff, who is a tele producer handled by GAC. Sharpe had hired Gottlieb and put him on his personal payroll as a program idea developer. Vanoff claimed to have been brought into the GAC fold by Sharpe.

Arbitration was demanded by Sharpe after negotiations had been in progress for several weeks between GAC and Sharpe's attorney, Norman R. Tyre of Hollywood. Dickens were broken off last Friday (14). He's represented in New York by Thomas Farrell of Paul, Weiss, Rifkind, Wharton & Garrison.

Vince Edwards Denies That He'll Appear On NBC Thanksgiving Spec

Hollywood, June 18.

Vincent Edwards, tv's "Ben Casey" star, yesterday flatly denied reports from N.Y. that he was going to star in a Thanksgiving day spec on NBC-TV for Mohawk Carpets, and indicated he does not think now there will be such a deal.

A press release from Henry O. Dormann in N.Y. had stated that producer Roger Gimbel had been signed to produce the Edwards-starring spec, which would be supervised by Television Productions of America.

Edwards, apprised of this, acknowledged there have been negotiations but emphatically said the report he was set was "not true." "I haven't accepted it, and I doubt very much that there will be a deal. I have not committed myself. I don't think we can get together," he added.

At the same time, the star asserted "I resent people saying they have deals when they don't. They take advantage of the artists. 'You can't talk to people. No sooner do you talk with them than they call their press agents, and say you have signed. I don't care for this kind of promotion. I resent it.'"

Told NBC-TV has him on its spec for such a spec, he said this was premature because there is not a deal. A pitch was made to him, and the idea was discussed but that was the extent of it, Edwards said.

Van Volkenburg, 1st CBS-TV Prez, Dies at 59 in Minn.

Industry leaders mourned the death of John L. (Jack) Van Volkenburg, first prez of CBS-TV, and broadcast exec for over 30 years, who died in his sleep in his home in Merrifield, Minn., Thursday (11) night. He was 59 years old.

Funeral services were held Friday (14) in Brainerd, Minn.

Van Volkenburg, who joined CBS in 1932 as sales manager of KMOX, CBS owned radio station in St. Louis, was prez of CBS Television Network from 1951 to 1956, at which time he retired. He was later called out of retirement to become proxy of M-E Productions, a subsidiary of McCann-Erickson, Inc., advertising agency.

Van Volkenburg came to KMOX from the Chicago office of BBDO, where he was in charge of the radio department. Subsequently, he became director of operations for KMOX and in 1933, at the age of 30, he was appointed proxy and general manager of KMOX, thus becoming one of the youngest major execs of a radio station in the U.S.

In 1936, Van Volkenburg was appointed assistant to the late H. Leslie Atlass, then the CBS v.p. in charge of the network's central division in Chicago. In November, '45 Van Volkenburg came to N.Y. as general sales manager of CBS Radio Spot Sales and after holding a number of other posts, he was promoted to the position of proxy of CBS-TV.

Van Volkenburg also was a participant in a number of extra-curricular broadcasting activities including service on the board of directors of the Advertising Council.

He was born in Sioux City, Ia., Dec. 6, 1903. He attended the U. of Minnesota. He is survived by his wife, the former Kathryn Hurst, a son, J. L. Van Volkenburg, Jr., a daughter, Mrs. John Nicely, and his mother.

TED DOUGLAS HEADS SALES FOR ABC RADIO

Theodore M. Douglas Jr., eastern sales manager for ABC Radio, has been moved up to v.p. and sales chief, filling the vacancy created by Jim Duffy's shift to ABC-TV as sales topper.

Herbert Granath, eastern sales staffer, has been upped to Douglas' former slot. Ed Bishoff, manager of the central division, was also given his v.p. stripes in the ABC Radio setup.

Did Faulk Trial Kill Blacklisting?

After attorney Louis Nizer licked Aware Inc. for his client John Henry Faulk, some observers felt that the general practice of blacklisting would fall, that the employment rosters would again be opened by radio and tv companies and ad agencies, particularly the latter to performers and writers and directors who were marked unemployable by a muddle of political charges.

It is now months later. While Faulk is again employed, the fortunes of other blacklisted artists doesn't seem to have changed measurably. Perhaps not everybody who still isn't working is as clearly innocent as Faulk was proved, it has been observed, but then again many of the unemployed don't seem provably guilty of anything.

The Faulk victory was taken as an encouraging note nonetheless, because it did make it easier, theoretically and practically, for employers to take on former blacklistees. Some observers took the AFTRA-Employer anti-discrimination pact of last week as another encouraging note.

The American Federation of TV & Radio Artists and a list of "employers, producers, networks, stations, advertising agencies, independent packagers, transcription companies, phonograph recording companies, agents, managers, impresarios and others" agreed to bar any employment discrimination in radio and tv that stemmed from a performer's color, creed, race or national origin.

Perhaps because it is harder to legislate, or for any number of other reasons, the pact does not include performers now barred because of the blacklist.

NBC-TV 'Sunday' to Meet Competition With Hopeful Mind-Over-Matter Sked

By ART WOODSTONE

Teach-Vee Till Open

Washington, June 18.

The teach-vee till is open. Health, Education & Welfare Secretary Anthony Celebrezze disclosed.

Under the five-year educational tv plan enacted last year by Congress, \$32,000,000 will eventually be available. The total five-year grant for one state can't exceed \$1,000,000.

In readying the Federal divvy, Celebrezze said the "great promise of educational tv is now a reality."

Eligible to apply for funds are state and local agencies or officers for public education, state etv agencies, publicly supported colleges and universities, non-profit licensed foundations and etv corporations or associations.

ABC-TV Corrals \$6,500,000 More For '63-'64 Sked

Paced by the return of H. J. Heinz Foods to nighttime television after an absence of over five years, ABC-TV continued to plug up its availabilities on the fourth quarter with over \$6,500,000 in new business. Heinz, which switched over from NBC-TV daytime, bought into the "Jerry Lewis Show," "Wagon Train" and "Channing."

Another important buy was made by Bayer Aspirin which picked up on-third of the "Patty Duke Show." Also buying various primetime participations were Mentholatum, Anahist, U.S. Rubber, Metrecal, Corning Ware and Dodge.

An unusual sale was wrapped up with Duncan Coffee, for its Butternut brand, which bought \$1,000,000 of minutes in "Jaimie McPheeters," "McHale's Navy" and "Wagon Train" on a regional basis. The remaining stations, comprising about two-thirds of the network, was picked up by Nationwide Insurance. It's the first venture of Duncan Coffee into nighttime network television.

Friendly Sticks With School Prayer Story

Policy of Fred Friendly's "CBS Reports" unit to remain with an unfolding story pays off again in the case of the most recent U. S. Supreme Court decision outlawing Bible reading and the recitation of the Lord's Prayer in public education. Documentary on the decision and the events leading up to the ruling will be explored tonight (Wed.) on "CBS Reports: Storm Over the Supreme Court, Part III." First "CBS Reports" Supreme Court documentary was telecast Feb. 21. Part 2, dealing with the Regents' Prayer case, was telecast March 13.

The tendency of "Sunday," the weekly program scheduled for that day all next season on NBC-TV, will be to go egghead, probably with a vengeance.

And why not? The network's news department took a look at the three-network Sunday afternoon schedule, saw that the competition was professional football and decided to go in for palpably obvious counter-programming.

In one way or the other professional football seems to be playing a part in the life of "Sunday." It premieres on NBC-TV at 4 p.m. Sunday, Oct. 20, but it will premiere without its producer and guiding force, Shad Northshield. He will be in Yankee Stadium shooting footage of the N. Y. Giants game for a special NBC News program on professional football.

If NBC News is "unafraid" of professional football, evidently so are some sponsors. Three of them signed last week to sponsor part of the egghead-orama, leaving three more to come. Considering that the "Sunday" program has only been up for sale a month, and considering the competition, that, somebody said, ain't bad. The sponsors so far, each with a minute weekly, are Aetna, Revere Copper and Wolverine Shoe.

Eclectic Northshield, who is doing an art special along side his football special, explained last week that his weekly effort, "Sunday," will have the following: Aline

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NBC-TV Sked Has 'Sunday' Jigsaw

"Sunday" will have three different time periods before it finishes its 26-run on the network next season. The NBC-TV sked that afternoon looks like a jigsaw puzzle.

The heady weekend news program, an hour in length, starts Oct. 20 and runs to Dec. 29 as the 4 to 5 p.m. entry. But on Jan. 5, 1964, the hour moves to a 3 to 4 anchorage, where it settles for several weeks and then goes to a 4:30 to 5:30 slot to finish out its season.

This is due to the tight NBC-TV Sabbath afternoon scheduling, much of it done after a decision was made to go with "Sunday." After "Sunday" was conceived, NBC grabbed the much desired "G-E College Bowl" and a renewal was made on the "Shell Wonderful World of Golf."

In the jigsaw, "Bowl" takes the 5:30-6 slot permanently. "Golf" goes into 4 to 5 however for only 11 weeks, between Jan. 19 and March 29 of 1964.

Filling in, until "Sunday" arrives at its second home, between 3 and 4, will be repeats of NBC News' actualities. They start Oct. 20 and run until Dec. 22.

In there too is the renewed "Wild Kingdom," a color half-hour filmed up last week for a 5 p.m. berth. NBC'll fit it in there somewhere on the calendar.

FRINGE WITH MONEY ON TOP

Judy, Danny Kaye SRO

CBS-TV, which rolled the dice for \$20,000,000 in program and time charges when it signed the hourlong "Danny Kaye" and "Judy Garland" series for next season, has hit seven with the inking of Procter & Gamble to fill out the last remaining quarter on the "Garland" Sunday night stanza.

First roll found Armstrong Cork, American Motors and Ralston Inking as sponsors within the first week of the announced "Kaye" 60-minute Wednesday night outing. "Garland" attracted General Mills, Menley & James and American Tobacco, with a relative long hiatus before P&G came in to flag an SRO on the show.

P&G also bought the remaining quarter of "Route 66" on the web, joining Chevrolet and Phillip Morris.

FCC's Hyde Tans Fellow Commrs. For Devious Pressure on B'casters

Washington, June 18.

FCC Commissioner Rosel Hyde lashed out at his Commission brethren for applying "authoritarian procedures" in making program judgments.

Hyde listed 12 Commission devices "which may or may not be found in published agency rules," to tighten the regulatory vice. Among them were news releases, the "lifted eyebrow" speeches from official sources, letters of inquiry, withholding action on applications, unnecessary hearings and exacting application forms, requiring projections of future programming in minute detail with notice that any change must be reported and justified.

He said one especially effective combination was deferring renewal applications and issuing requests for information.

Hyde attacked the pro-pub affairs bent of FCC, saying such programs "would probably be the outstanding feature of Cuban and Iron Curtain broadcast programs."

He also assailed the Commission's push for local live, prime-time programming asking why a local garden club lecture should be more interesting than a foreign travel film. "Whatever administrative expertise there may be to explain this has escaped me," Hyde said.

"Is requiring conformance to official tests a sound objective," he asked.

In a speech to the Georgia Assn. of Broadcasters in Callaway Gardens, Hyde charged that requiring compliance to preconceived ideas will destroy flexibility and competition and stifle new ideas.

Como May Shift Show to Coast

Hollywood, June 18.

Perry Como may originate his seven NBC-TV specials next season from the coast, and there is the possibility they may be filmed. It was revealed here by Robert A. Davis, general advertising manager of Kraft Foods. Davis said Como has been in confabs with Revue execs and MCA prexy Lew Wasserman about the possibility of doing his shows here, and will make a decision soon.

Como's shows are linked with the "Kraft Suspense Theater," anthology series which Revue is producing for next season, on NBC-TV. Series is on at 10 p.m. Thursdays, and Como's spec will be on once each month in that slot.

Production on the Kraft vidpix begins June 20 at Revue. First seg is "The Case Against Sergeant Tryker," original two-parter by Selig Lester. Other upcoming scripts: "Yes, Virginia, There Is a Tomorrow," by Luther Davis; three novels, "Killer on the Turnpike," by William P. McGivern, "Only One Day Left," by John Philip Cohane, and "The Profane Comedy," by James Patrick. Original scripts include "The Fox Hunt," by John D. F. Black; "See No Evil," Andy Lewis; "The Imperfect Crime," Dean Hargrove; "The Ordeal of Edward Smalley," David Moessinger; "Someday the War Will Be Over," Gordon Russell.

TALL TV COIN IN SAT. MORNING

There is an estimated \$6,500,000 fixed into the combined fourth quarter, Saturday morning line-ups of the three tv networks. This is considered whopping weekend biz, particularly when it is firmed up a full two months before the first of the shows begins.

CBS-TV, NBC-TV and ABC-TV are running, roughly, between 75% and 80% of sellout. For NBC-TV this means slightly more money since 10 half-hours blocked in between 9:30 and 2:30 p.m.

NBC is believed running at just about \$2,300,000; CBS near that, and ABC at maybe \$2,000,000 (due to lower time charges).

On NBC, "Ruff & Ready," "Dennis the Menace" and "Bullwinkle" are SRO. Other seven half-hours ("Exploring" accounting for two of the half-hours) are running, on the average, of 75% of SRO.

Notably, of NBC's \$2,300,000 now, some \$800,000 or more comes from the toy manufacturers, who are buying harder for the Xmas '63 than ever before on a Saturday sked. Mattel and Ideal are, however, still concentrating in the fourth quarter for the Xmas biz while Marx now seems to be spreading its buck throughout the year.

It's possible that CBS, when the finals are counted, will run highest in toy biz of the three webs. It has eight half-hours going for it next fall in kidtime on Saturdays, and one of the programs (although it has been little noted publicly) is "Tennessee Tuxedo" at 9:30. "Tuxedo" is an expansion of "King Leonardo," which its bankroller, General Mills, used to sponsor on NBC.

One other piece of Saturday morning network biz: Shari Lewis, who was on NBC-TV last season and was moved out for a film series, is a strong contender for ABC-TV's 10 a.m. slot come fall.

Crosby Prod. Prepares 2-Part Teledramas For 'Casey,' 'Breaking Point'

Hollywood, June 18.

Bing Crosby Productions and ABC-TV are preparing a two-part teledrama which will appear next fall on two different series, "Ben Casey" and BCP's new entry, "Breaking Point." This is the second such venture planned for next season, MGM-TV having previously disclosed it plans a two-parter which will be shown one week in its "Dr. Kildare," the second week will conclude on the studio's "The Eleventh Hour." Both MGM-TV series are on NBC-TV, both BCP shows on ABC-TV.

"Casey"-"Point" venture has been in the planning stages for some time, as an exploitation gimmick to give the new "Point" series a good start.

Plan is to have the last of the "Casey" summer reruns actually a first-run, giving the first part of the drama "Casey" is now on at 10 p.m. Mondays, but moves to Wednesdays at 9 p.m. next season, "Point" replaces it in the Monday slot. Second-part of the drama will be shown the following week, in the identical time slot, but as the first "Point" of the season, "Casey" having by that time ended its Monday tenure on ABC-TV, and moving to Wednesdays.

Vincent Edwards, star of "Casey," will appear briefly on the second part of the drama, on "Point," and Paul Richards and Eduard Franz, stars of "Point," will appear in the preceding week's "Casey."

The ABC-BCP two-parter has one advantage over Metro's, in that by the happenstance of schedule changes, both parts will be seen in the same time slot on successive weeks.

Spot TV Stride Hits Peak; '62 Biz Increase of \$103,812,000 Equals Gains for 7 Other Major Media

Nielsens in Orbit

Gordon Cooper hit the Nielsen top 10. The NBC-TV coverage between 6:55 and 8:40 on the Thursday (May 16) of his flight garnered a national Nielsen rating of 25, ranking the special news block right after "Candid Camera."

This is only the second news program of the season to hit the top 10, other being part of the NBC coverage of the Cuba crisis. The second Nielsen report for May lists the top 10 as follows:

1. Bev Hillbillies (CBS) 35.9
2. Bonanza (NBC) 30.7
3. Emmy Awards (NBC) 29.8
4. Andy Griffith (CBS) 28.1
5. Dick Van Dyke (CBS) 27.2
6. Gunsmoke (CBS) 26.6
7. Red Skelton (CBS) 26.6
8. Candid Cam (CBS) 25.8
9. M-A 9 Special (NBC) 25.0
10. Ben Casey (ABC) 24.9

Par's Brodtkin Deal Gives It 4 1-Hour TV Shows

Paramount Pictures, now that all of its major Hollywood competitors are firmly in the tv business, has bought out Herb Brodtkin's Plautus Productions. This immediately gives Par three more hour-long programs on the air in '63-'64.

Add the Plautus three ("Defenders," "The Nurses" and "Espionage") to "East Side-West Side," the Talent Associates-Paramount hourlong contribution, and Par suddenly becomes one of the big dealers in network tv.

Paramount bought out all of Plautus, including Brodtkin's production services for five years. Understanding is that Brodtkin also will get a block of Paramount stock for divesting himself of Plautus. Final price will depend on how much Par common is averaging on the Exchange board. Right now it's around \$41-\$42.

It's contemplated that Brodtkin ultimately will supply features for Paramount, but right now the concentration continues on the three hourlong shows. Par automatically acquires Plautus residual rights to two years of the successful "Defenders," one year of "The Nurses" and all future residuals (as well as network payoff, presumably) to the upcoming "Espionage."

Joel Katz, Brodtkin's exec veep, is also staying on for five years, according to their deal with Par. Owning 50% of David Susskind's company, Talent Associates, the major has no choice at the moment to keep the two separate tv companies. It is fairly clear, with regards to TA, that Par was not getting the flow of tv product it sought; "East Side" profits are evidently being cut up several ways.

When Par bought half of Susskind's company, Susskind was also rewarded with Par stock.

Par veepee Paul Raibourn will continue as the company's tv liaison. He reportedly was instrumental in closing the Brodtkin deal. Brodtkin, like Susskind, is a veteran tv producer and, like Susskind ironically, is supposedly one of the few "N.Y. oriented" producers.

TV AR Ups McGredy

Robert M. McGredy, exec v.p. of Television Advertising Representatives, has been named managing director of the Westinghouse station rep firm.

McGredy succeeds Larry H. Israel, who was recently named exec v.p. over station operations for Group W.

Spot television scored the largest dollar volume increase in its history in 1962, capping 15 years of continual growth and very nearly equalling the combined dollar volume increase for the other seven measured national media.

Revealed in a promotion report from the Edward Petry & Co. rep, "Spot Spectacular," is a \$103,812,000 boost in spot tv expenditures during 1962. The figure comes close to the overall \$108,700,000 increase reported for the seven other major media. Spot's '62 volume growth, in fact, was nearly double that of the second largest gainer, network tv, which gained \$53,800,000.

Among the four leading media, spot expenditures were up 17%; network tv, 7%; magazines, 5%; and newspapers were down 2% from '61.

Breaking down expenditures in the market-by-market tv medium, the biggest gain in spending was in the cosmetics, confections, drug products, automotive, paper products and laundry products categories. Cosmetics investment was up more than \$14,000,000 for an increase of 35%. Confections were also up 25% with a gain of \$9,700,000. Drug products advanced 19%; paper products 50%; laundry products 20%; automotive 37%; and gasoline was up 20%.

Report also lists the major advertisers who switched to spot last year within the leading product groups. Schlitz beer upped its expenditures by more than \$2,500,000. Menley James and Johnson & Johnson, in the drug categories, tripled their spot investment. Pet Milk was up in spot by 192%, and General Mills was up 126% for the largest gains in the food field. In cosmetics and toiletries, Shul-

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CBS-TV Mops Up Flock of Sales

Dodge Division of the Chrysler Corp. bought participations, starting next fall, in "Perry Mason," "Rawhide," and "The Great Adventure."

Other biz racked up by CBS-TV includes: R. T. French bought 21 minutes in the morning minute plan, starting in September. Procter & Gamble in a saturation plan bought participations in eight nighttime series, starting in July and continuing into September. Programs involved in buy are "Vacation Playhouse," "Keefe Bras-selle Show," "Dobie Gillis," "Fair Exchange," "Twilight Zone," "Nurses," "Alfred Hitchcock Hour," and "Have Gun, Will Travel."

Pro-phy-lac-tic Brush Co. inked into morning minute plan starting in July on short-term basis. American Chic Co. bought four weeks sponsorship of "Roy Rogers Show" starting July 20. Gold Seal Co. bought 18 minutes in morning minute plan.

Permacel division of Johnson & Johnson inked for seven minutes in the morning minute plan. Minute Maid Co., (division of Coca-Cola) bought alternate week quarter hours in Monday and Thursday "Captain Kangaroo" program in summer deal starting in July.

ABC Radio's New Affils

WAAB Radio, Worcester, Mass., is joining ABC Radio as an affiliate starting July 1. The 5,000-watt, operated by the Waterman Broadcasting Corp., is presently an affil of both the NBC and Yankee networks.

ABC Radio also signed up KRGI, Grand Island, Neb.; WROZ, Evansville, Ind.; WHOA, San Juan, Puerto Rico; and CKSL, London, Ontario.

'Close-Up' for Gleason

Jackie Gleason will be guest of honor at the 6th annual "Close-Up" dinner given by the N.Y. Chapter of the Academy of Television Arts & Sciences Nov. 22 at the N.Y. Hilton.

Last up for the annual "roast" were Mark Goodson and Bill Todman, their bash being held at the Americana.

NBC, CBS Block ABC Bid to Solo With Satellite

NBC News and CBS News are resisting ABC News' announced plans to do Ron Cochran's nightly news program from Europe via communications satellite. The resistance has led to a stalemate and has also put the kibosh for the time being on ABC-TV's hopes of unilaterally carrying the Irish Sweepstakes to the U.S.

In order to make sure Cochran gets home to American viewers, ABC has asked for a third of each pertinent orbit, on both Telstar and Project Relay. Telstar is controlled by AT&T, and Relay, though made by RCA, is controlled by NASA.

But NBC and CBS news execs refuse to relinquish a third of the time on the key passes, particularly on June 29. For one thing, the webs figure the Papal Coronation could easily happen on June 29 and that is the date that President Kennedy is scheduled to arrive in London.

Arguing their case under a three-network agreement written last July, CBS and NBC say that the orbital passes coming at the time of important "national or international events" must be reserved mutually for all broadcasters. Of course, under this agreement they could also pick up Cochran, and ABC couldn't stop 'em, but obviously it's something neither rival would care to do.

AT&T and NASA as usual have said that the networks have to argue it out among themselves. No decision has been reached, but tempers are reportedly high over the latest communications satellite squabble.

Guess is that rather than get nothing themselves—if ABC holds out for all or nothing—they will concede to ABC News' chief Jim Hagerly's demands.

NBC Affiliate Board Meets Network Brass

The NBC Affiliates Advisory Board meets with the network's tv brass today (Wed.) at the home in Armonk, N.Y. of NBC board chairman Robert W. Sarnoff.

The powwow has become annual, with the web appraising affils of their program plans, sales activity, etc., and the affils letting the brass know how things stand vis-a-vis the stations. Louis Read, head of WSDU, New Orleans, is head of the Advisory Board.



Household Miracle

Once upon a time, Aladdin rubbed a magic lamp and found himself in the hands of a genie. Once upon a time, George Baxter hired a maid and found himself in the hands of Hazel.

About the only major difference is that Hazel didn't leave the premises after three wishes—and that's just dandy with the Baxters, who know a

household miracle when they've got it.

Since NBC-TV is as happy with her as audiences are, "Hazel" will most definitely be back for a third season in the Fall as a major attraction on our widely-varied 1963-'64 agenda.

The maid-to-order Hazel is, of course, Shirley Booth—who tidily swept up an Emmy in each of her two seasons on the job. (Collecting prizes is an old habit, really. She already had an Oscar, a



Cannes Film Festival Award and three of Broadway's Tony Awards.)

Naturally, "Hazel's" talents range far beyond the domestic. Before the awed eyes of her TV family—Don DeFore, Whitney Blake and Bobby Buntrock—she has gotten rid of a free-loading relative via some *very* special recipes; won the city's biggest bowling competition, and helped legal expert George land some of his choicest contracts.

Actually, about the only list we know that's *more* varied than the roster of "Hazel's" talents is the program schedule NBC-TV has whipped up for the coming season. It ranges from some of the medium's most promising newcomers—like "Espionage" and "Harry's Girls" to such attractive returnees as "The Jack Paar Show" and "The Virginian." To borrow "Hazel's" favorite description: it's a doozie.



Look to NBC for the best combination of news, information and entertainment.

So How Come If You're So Smart You're Not Rich in Video Culture?

Chicago, Sept. 18.

Since it's usually the eggheads who protest loudest about television's lowbrow fare, station operators here have been reading with some amusement the latest ARB special audience composition study for Chicago which is based on the Feb.-March rating report.

According to this study, only 18% of the audience watching NBC-TV's "Today" is from a so-called "college home" (one in which the head of the family has had college education) while 46% of the audience for the competing "Bugs Bunny" show on WGN-TV are kids whose fathers have college credentials. Similarly, only 12% of the audience for Walter Cronkite's early evening newscast, and 23% of the Huntley-Brinkley viewers, represent college homes, while the WGN kidshows that are stripped opposite ("Yogi Bear," "Quick Draw McGraw," "Huckleberry Hound" and that ilk) have college family representation of 44%. WBBM-TV's cultural "Repertoire Workshop" on Saturdays has zero college audience for the first quarter hour, while the bowling show that competes gets 55%.

(The percentage figures pertain, of course, only to the composition of audience for each show and do not reflect on the relative rating status.)

There are numerous other examples to embarrass the college man. "The Untouchables" on ABC and "Adventures in Paradise" in syndication both get a higher ratio of college homes than do Jack Benny, Garry Moore and the "Dick Powell Theatre" opposite. "Danger Man" has almost twice as many college homes per capita as do such serious local shows as "Senators Report" and "Press Internationale," which compete. "Three Stooges," one of the favorite targets of egghead parents, has a college home saturation of 42% on Saturday mornings, while "Reading Room" on CBS gets only 26% the same morning and NBC's "Exploring" no measurable percentage for the first half hour. They're not directly competitive, but "Bullwinkle" has a 50% collegiate viewership and "Meet the Press" only 25% in this market.

These, however, are neither the exception nor the rule, since there are also a good number of quality shows that get their proper share of college homes. Instances are "CBS Reports," "Capt. Kangaroo," "Adlai Stevenson," "20th Century," "Great Music," "At Random," "It's Academic," "Rebuttal" and most of the pubaffairs programs in the weekend ghettos.

Blues for Trumpet & Koto' As U.S.-Tokyo Coproduct Venture

Tokyo, June 18.

Merging the music of two cultures, a Yank tv show was filmed here last week under the title, "Blues for Trumpet and Koto."

A coproduction joining Geoffrey Selden Associates of N. Y. and the Tokyo Broadcasting System, the hourlong show was lensed on a breakneck schedule with Anthony George, Quincy Jones, Charlie Mariano, Susan Barrett and the Sharps and Flats band in key roles.

Eight-and-a-half minutes featuring rollicking trumpet player Al Hirt had been filmed in N. Y.'s Basin Street East nitery for use in the musical drama.

The show will be part of a package of six to be sold in U. S. syndication and overseas markets later this year. Others in the group are "The Best of Borge," "The James Dean Story," "Genius at Work," "The Life of Jim Moran" and a spoof on credit cards called, "Money Isn't Everything."

Although having a dramatic story line, "Blues" devotes about 60% of its footage to musical numbers. In addition to Hirt's segment, there are two songs by the Sharps and Flats—generally regarded as Japan's best big band, Anthony George singing for the first time, Miss Barrett vocalizing and the title song, an original by exec producer Selden and Marvin Hamlisch, which was recorded with a

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Shirley Temple P'kge In 90% of U.S. Market

With sales just made to four more stations of its Shirley Temple feature package, National Telefilm Associates reports that the package now is being telecast in about 90% of all tv markets in the U.S.

NTA further reports that some outlets now are in their 10th run of the Shirley Temple features. New station sales of the Temple features include WTAP, Harrisburg; WKRC, Cincinnati; KROD, El Paso; and KULR, Billings, Mont.

Trans-Lux TV's Slapstick Series

A live-action, slapstick comedy series for kids is in the works at Trans-Lux Television. Titled "Mack & Myer for Hire," the series will star comedians Joey Faye and Mickey Deams, currently in the Broadway show "Little Me."

Series of 11½-minute stanzas will be produced by Sandy Howard Productions. Two pilots are now available with full-scale production slated to begin next month at the Hempstead Studios on Long Island.

Trans-Lux TV prexy Richard Brandt, who conceived the show, says he believes the comedies—"in the Mack Sennet slapstick tradition"—will revive classical slapstick comedy and put it in the topical framework of the 20th Century.

Blueprint, aimed at the '64-'65 season, calls for 200 stanzas.

CANADA'S PINAFORE IN NEW ZEALAND SALE

Ottawa, June 18.

First sale to New Zealand of Canadian Broadcasting Corp. television material has been made. CBC's video version of "HMS Pinafore," recreation of the Stratford, Ont., Festival production, and the 26-segment "GM Presents" drama skits made by CBC for General Motors were in the deal. "Pinafore" was bankrolled on CBC by Trans-Canada Telephone System, and subsequently sold to BBC, NBC and the Australian Broadcasting Commission. The GM series was aired on CBC during the 1959-61 seasons, "Pinafore" on Oct. 10, 1960. CBC has also sold a Stratford Festival production of another G&S show, "The Gondoliers," to BBC.

FCC Orders Announcer To Divest Cross-Interest

Smithfield, N.C., June 18.

FCC has notified two North Carolina radio stations it considers a stockholder and announcer, Carl E. Lamm, has a "cross-interest" prohibited by FCC policy. The commission requested the station owners to correct the situation.

Lamm, a one-third stockholder and director in radio station WMPM, Smithfield, also is employed as a salesman and part-time announcer for station WCKB Dunn. The FCC noted that Lamm and the two other stockholders of WMPM have been unable to agree on a sale price whereby either could acquire the other's stock in the radio station.

Cancel Peoria CP

Washington, June 18.

FCC unanimously voted to cancel the construction permit of WIRL-TV, Peoria, Ill., delete its call letters and open Channel 25 there to all comers.

Commission charged the station licensee WIRL Television Co. with failure to file technical information necessary for FCC to grant a construction permit. Instead, FCC said, the station urged maintenance of the status quo. Commissioner Lee Loevinger didn't participate.

'BEAVER' PACES MCA'S SYNDICATION SALES

Sales of MCA TV's half-hour and hour-long off-network programs in syndication continue at a brisk pace.

Leading the sales activity last week was the company's half-hour family-comedy program, "Leave It to Beaver," which has added WGAL, Lancaster; KMSP, Minneapolis; WOW, Omaha; WTVR, Richmond; WCAU, Philadelphia; WHBF, Rock Island; KVOO, Tulsa; WRBL, Columbus, Ga.; KEZI, Eugene; WLK, Green Bay; WTTV, Indianapolis-Bloomington; WFBC, Greenville, S.C.; WBIR, Knoxville; KMOX, St. Louis; WRC, Washington; and WBBM, Chicago.

New sales on "Bachelor Father" include WDAF, Kansas City; WHIO, Dayton; WEAU, Eau Claire; WFBC, Greenville, S.C.; WBIR, Knoxville; and KNDQ, Yakima.

Other recent half-hour sales include "Love That Bob" to KOB, Albuquerque; WCAU, Philadelphia; WDAU, Scranton; WSOC, Charlotte; WTVJ, Miami; and WEWS, Cleveland.

Among the hourlong series, "Thriller" has added WTOG, Savannah; WJW, Cleveland; WMAZ, Macon; KSL, Salt Lake City; KWTX, Waco; KREX, Grand Junction; WUSN, Charleston; and WSVJ, South Bend-Elkhart. "Checkmate" has been bought by KGNQ, Amarillo; WTOG, Savannah; WSBA, York, Pa.; WHYN, Springfield, Mass.; and KFDM, Beaumont-Port Arthur. Other deals were made on "Overland Trail," "Frontier Circus," "Suspicion" and "Riverboat."

WGN-TV's Built-In Stay-Ups in Chi

Chicago, June 18.

A telephone recall study conducted by a Chicago market research firm, the Research Guild, has proved to WGN-TV that there really are viewers out there in the midnight to dawn hours of the weekend. The Chicago indie embarked on 24-hour programming Fridays and Saturdays (i.e., Saturday and Sunday mornings) a few months ago.

Survey, which used a random sample of metro area households, indicates that WGN-TV gets an estimated 71,864 homes from 1-3 a.m. Saturdays, or 51.9% of the audience. After 3 a.m., when all the competition has signed off, the average audience per hour until 6 a.m. is 19,394 homes.

On Sundays, proceeding from the Saturday night lead-in, WGN-TV receives a 35.4% share or 81,765 homes from 1-3 a.m. against "Kup's Show," "At Random" and WNBQ's wrestling, according to the Research Guild survey. (The March/April local ARB would seem to dispute this, at least for the first hour, which is as far as it measures. From 1-2 a.m., "Kup's Show" averages about 40% of the audience, while WGN-TV's features receive a 20% share.)

In the three-hour period following, when WGN-TV has the market all to itself, the per hour average is reported to be 35,429 homes in the independent survey. Two local sponsors underwrite the station's entire 1-6 a.m. weekend schedule.

WIRTZ BUYS CONTROL OF WEMP RADIO, MILW.

Milwaukee, June 18.

Arthur M. Wirtz of Chicago, co-owner of the now defunct "Hollywood Ice Revue," has bought 44.5% of the stock in Milwaukee radio station WEMP, local outlet for Milwaukee Braves baseball broadcasts. The purchase makes him largest single stock owner.

Wirtz is part owner of the Chicago Stadium and former president and treasurer of Madison Square Garden.

According to papers on file with the FCC, another Chicagoan, James E. Coston, has replaced Hugh K. Boice as first vice-president of the Milwaukee Broadcasting Co., owner of WEMP. Boice said (June 13) that an option to "purchase all my stock has been given, and this option has been exercised."

For Educ'l TV's Sake

San Francisco, June 18.

The undulating umbilicus of Siva, a bellydancer from a North Beach, brought \$91 into KQED's hungry coffers for 15 minutes of her dancing—and paralyzed the male volunteers manning the switchboard for its annual auction.

Gov. Pat Brown's wife baked a cake for the occasion. Turk Murphy offered himself and his Dixieland band for a party. Ernie's Restaurant donated dinner for 12 in its Bacchus Room. A ranch in Pescadero, south of Frisco, offered quarter-horse stud service.

These and other items were collected, collated and organized by crews of socialite and shopgirl volunteers, and telephone bids taken by more of the same as items were offered and, in many cases, demonstrated, as Channel 9, the Bay Area's non-commercial subscription tv station, swung into its ninth annual marathon auction, which bid fair to outdo last year's \$106,000 profit—about one-fifth of the yearly budget.

Celebrity auctioneers doing the auction bit included socialite Mrs. Charles Black (Shirley Temple), 49er quarterback John Brodie, columnist Herb Caen, comedienne Phyllis Diller (in town for a one-woman show), Episcopal Bishop James A. Pike—you name him, he or she was there.

The show began Tuesday, June 4, and ran into the early hours of Sunday morning, June 9—without a halt. Final figures, however, remained to be added up when all pledges are redeemed with hard money.

Chi's WIND on Show Biz Spree In Summer DeeJay Promotion

Chicago, June 18.

Syndicate Bill Veeck On Sports for Radio

Chicago, June 18.

Mars Broadcasting Co. (Stamford, Conn.) has entered into partnership with a Chicago production firm to syndicate a radio series with Bill Veeck, the showmanly baseball entrepreneur. Plan calls for 10 one-minute-and-20-second episodes per day to be scattered over the program schedule, with Veeck discoursing on matters of sports and current events. It's being pitched initially to national and regional sponsors.

Principals of the producing firm are Harriet (Sis) Atlass, Aaron Cushman and Veeck himself. Among the shows Mars already has in syndication, in addition to promotional formats, are "Fun Test," "Star Test" and the Dick Clark radio show.

Aussie Rights On Lucy & Van Dyke

Sydney, June 18.

Key commercial TCN, Sydney, has gotten the Aussie rights of "The Lucy Show" and the "Dick Van Dyke Show." ATN, top commercial and opposition to TCN, has "Tribunal," "Biography," "Dennis the Menace," "Gallant Men" and "International Showtime." Still in the key time here is "Ben Casey."

Screen Gems remains the top supplier of pix to all Aussie tv stations, commercial and non-commercial. Local production remains halted because of excessive terms set by Aussie Actors' Equity for talent.

Understood a French camera team will plane in here next month to lens a series covering the Aussie scene for sale abroad.

Shows still in favor here include "Rifleman," "Robert Taylor's Detectives," "77 Sunset Strip," "Sing Along With Mitch," "Naked City," "Lawman," "Perry Mason," "The Nelsons," "Gunsmoke," "Combat," "Jack Benny Program," "Dr. Kildare."

Looks pretty positive that the government will nix any financial aid to homebrew tv producers.

Victor Borge may tape a show for the commercials during his second stopover here.

SG's 'Mr. Met'

Screen Gems' merchandising division has stepped out of the television arena to wrap up a representational deal with the New York Mets baseball team for "Mr. Met," the club's official symbol. Ed Justin, SG's merchandising director, is currently working on some angles, including the distribution of "Temporarily In Last Place" hats for the die-hard Met rooters.

Justin recently returned from a trip to Japan where he promoted the "Flintstone" products.

In what is unquestionably the fanciest promotion staged by a radio station here in at least a decade, WIND has booked a lineup of guest disk jockeys for the summer that includes Phyllis Diller, Mort Sahl, Jack E. Leonard, Eddy Arnold and Charles Farrell, with four others still to be set. Each will do one week on the station, taking over the three or four hour chore of a vacationing staff deejay. Where the performer is concerned, it's like playing a date in summer stock, only with better physical conditions, like air conditioning and no mosquitoes.

The Group (Westinghouse) station, which has been tops in the market for a number of years, is shelling out between \$15,000-\$20,000 for the promotion, basically to solidify its position and to deck itself in a show biz image. It's of course also a bid for new listeners. The outlay includes salaries of about \$1,200 for each of the nine gueststars, plus a suite at the Edgewater Beach Hotel and advertising. The publicity fallout is figured a natural, with several of the guests already set for tv appearances.

Star lineup is calculated to appeal to all segments of the audience; for instance, Charles Farrell to the older generations, Mort Sahl to the eggheads, etc. (Sahl, incidentally, will be doubling at the station during a nitery engagement at Mister Kelly's.) Eddy Arnold will kick it off the week of June 23, spelling early afternoon deejay Perry Marshall. Jack E. Leonard, who'll work the week of July 29, will get the prime early morning chore normally held down by Howard Miller.

The name talent will pick their own records, and they have carte blanche to ad lib freely.

WCCO Radio, Mpls., Denies Charge of Govt. Pressure To Influence Wheat Vote

Minneapolis, June 18.

WCCO Radio, local CBS affiliate, has denied a charge that it was pressured into giving free prime time to the Federal Agriculture Department. Claim had been made in a Minneapolis Tribune story written by one of the paper's Washington correspondents.

The alleged pressure was for the purpose of permitting department spokesmen to urge farmers to vote in favor of its proposed wheat controls measure in the recent national referendum. The measure lost decisively. WCCO was cited primarily as an example of pressure which the Tribune asserted was brought to bear against radio and tv stations. Yarn alleged that Ag Department officials asked field reps to seek prime time to present the department's case.

In a "Dimension" seg on its nightly newscast, WCCO news director Jim Bormann disclaimed that Ag Department pressure had been applied against WCCO in the referendum matter. Bormann went on to explain the station's policy

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NEGRO RADIO IN CRISIS ROLE

Allied Finally Gets Bob Hope Pix

Allied Artists has acquired seven Bob Hope features for global theatrical reissue and tv release, in a deal made with NBC-TV, which had acquired the rights to two Hope pictures, and Bob Hope Enterprises. The pix, initially released via Paramount, were said to have gone to AA in the neighborhood of \$125,000 per pic, one of the highest prices paid for pix for tv.

Titles, ranging in their release date from 1947 to 1955, include "Son of Paleface," "Road to Rio," "The Lemon Drop Kid," "Road to Bali," "The Great Lover," "My Favorite Brunette" and "Seven Little Foys."

S.F.'s Good Music Stations Fiddle As McLendon Vs. Wright War Burns

San Francisco, June 18. Fiddle bows at 1,000 kilos describes the "good music" duel current in San Francisco since Dickens J. Wright Assoc.'s new KPAT premed April 29 where Gordon McLendon's KABL has held the sweet-seguing sway for the last few years.

Fiddlin' feud, however, has failed to develop into a good donnybrook because of the aloofness of the Wright org, which formerly controlled WPAT, Paterson, N.J., building the Jersey outlet into a major force on the Metropolitan New York scene before selling out to Capital Cities. Says a Wright spokesman, "He (McLendon) threw down the gauntlet, but we refused to pick it up." The Wright men say they consider themselves unique in any market, and the last thing they want to do is be compared with another station.

But when it was revealed in VARIETY early in April that Wright had got the call letters of the station it had bought in the Bay Area changed from KRE to KPAT, McLendon immediately trotted out a promo campaign (station had used it before), calling KABL the most imitated station in the country.

KBAL, in fact, has for some time been using program-segment titles (as have several other stations around the country) identified with WPAT since the early 50's—"Lime-light," "Carousel," "Gaslight" (tags still used by WPAT under Cap Cities ownership, but abandoned by KPAT). KABL also adopted a promotional line originated by the Wright org at WPAT—"In the Air Everywhere in New York." KBAL's pitch, of course, is "In the Air Everywhere in San Francisco."

It's also reported that the McLendon group was one of the bidders for WPAT when it was up for sale more than a year ago, but Cap Cities came up with more money, reportedly \$5,000,000 plus. And when McLendon took over the San Francisco station in 1959, KABL's salesmen and national rep peddlers were touting the station to agency buyers around the country as the "WPAT of the West."

Following the KPAT takeover by Wright, agency folk were hearing

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Ga. Broadcasters Map Aerial D.C. Pilgrimage To Fight FCC Proposals

Pine Mountain, Ga., June 18. Raymond E. Carow, WALB, Albany, was elected president of Georgia Assn. of Broadcasters, Inc., at the final session of the 28th annual convention at Callaway Gardens here.

Other officers named were Charles Doss, WROM, Rome, vice president for radio; Ridley Bell, WRBL, Columbus, vice president for television; Esther Pruett, WTOG, Savannah, treasurer; Jack Williams, professor of journalism at Georgia State College, Atlanta, is GAB executive secretary.

Association, at final business session of four-day parley in Holiday Inn, voted to send its 15-man board on a special "flying mission" to Washington, D.C., to discuss recent proposals by FCC with the 12-member Georgia Congressional delegation.

"Aerial pilgrimage" will take place within a month or as soon as meeting can be set up with

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'Empire' TV Show Goes Into Cinemas O'seas

Hollywood, June 18. Screen Gems, following in steps of other tv companies, will distribute the pilot of its teleseries, "Empire," and possibly other segs, as a theatrical feature in Italy, Germany, France, England and certain Scandinavian countries. There's a possibility they'll be followed by the syndicated series as a tv offering.

Pilot, tabbed "The Day the Empire Stood Still," is being released in Italy under title of "Il Ranch della Violenza."

No Holds Barred On WINS Version Of Hootenanny

Group W's New York radio station WINS begins a series of half-hour, live (not live on tape) hootennays next week which will have the same talent coordinator as ABC-TV's Saturday "Hootenanny," but no blacklist restrictions.

Fred Weintraub, boniface of the Greenwich Village Bitter End coffee house, who has been lining up talent for the ABC folknik gig under restrictions that have barred Pete Seeger and The Weavers (and which restrictions caused a stand-off by such talents as Joan Baez, Tom Paxton, Barbara Dane and The Greenbriar Boys), will have a free hand on the WINS show, says a station spokesman. Latter says Weintraub will be free to select talent on the same grounds as he does for his club—mainly that they draw—and Seeger has played the Bitter End.

Welco will sponsor the WINS hoot Wednesday nights at 10:30 p.m., beginning June 26, as the first half-hour of "Program PM's" "On the Town" format. "PM" host Jim Gordon will emcee with Oscar Brand the featured performer on the preem show.

Show will be done live from Palisades Amusement Park in New Jersey. Slated to appear so far are The Tarriers, The Big 3, Mike Settle, Allen & Grier, The Rooftop Singers, Josh White and Josh White Jr.

WINS has had a Sunday folk fest hosted by deejay Dick Clayton that is leaving the air for the summer at least. The hour disk show has steadily featured Seeger, The Weavers, The Greenbriar Boys, Joan Baez and other talents involved in the ABC-TV "Hootenanny" donnybrook.

WNBC-TV Buys 'Saint'

"The Saint" was sold in New York to WNBC-TV. It's the 24th U.S. deal for the only first-run one-hour stanza currently in syndication.

Pete Affe, manager of the NBC flagship station, plans to use the ITC 60-minute film package at 11:15 Sunday nights, as the replacement for the "Desilu Playhouse" reruns, beginning on September 22. Station is now seeking bank-rollers.

STEP UP NEWS, EDITORIAL STAND

Chicago, June 18. Aware that the current racial crisis in the nation is providing them with a tremendous opportunity to serve their specific audience and at the same time, to build a staunch following, operators of Negro radio stations in 24 markets met here in a two-day conclave last week to discuss how to make the most of the situation. The meeting was called and hosted by the Bernard Howard rep firm, which tends to specialize in Negro-oriented stations.

Sessions were closed and the discussions casual, but it was learned that the station operators generally agreed that by increasing their output of news, public service programs and editorials they would assume a leadership role in the Negro communities they serve. It was pointed out that in this period of racial tensions the Negroes will be listening to their own stations for guidance, and where news is concerned they will want the Negro viewpoint rather than the white. Howard himself urged his client stations to stay abreast of the events, nationally as well as locally.

A committee headed by Egmont Sonderling (KDIA, San Francisco, and WDIA, Memphis) was appointed to create what might amount to a radio network for Negro news, or at very least would be a swap arrangement between the stations for racial news yarns from their own locale.

As for editorials, the station ops told each other "to be as brave as you can" within the environmental limitations. For instance, operators in the northern metropolises understandably would have greater editorial latitude than those in the south who risk the danger of inflaming the white citizenry. (Incidentally, only one of the broadcasters at the meeting was a Negro.)

The group was addressed on Wednesday (12) by Dr. Seymour Banks, exec veepee of Leo Burnett in charge of media and research, who told the Negro broadcasters that his agency considered all media peripheral except for tv and that it required extensive research data for all other buys. He said that five Burnett accounts were currently testing Negro radio but that in general research in that field has been inadequate.

Howard disclosed that his rep firm was underwriting an in-depth study of the Negro market nationally to meet the need for greater research. He said the survey would cover 33 markets and would be ready in September, but he said the firm commissioned to do the study did not want to be named at this point.

Max Liebman Producing 90-Min. Vaudeo Series For Syndication Circuit

A series of 39 90-minute shows for syndication titled, "This Is Vaudeville," produced by Max Liebman, is in the works. Harold Goldman, one of NTA's founders, and Hank Saperstein, feature pix and tv packager and distributor, head the joint production deal.

Package is being produced for late showing on Saturday nights via the syndication route, and Saperstein and Goldman say that the Youth Fund of the American Guild of Variety Artists will take part in the series.

Director will be Larry Pearce with Bernie Green directing music. Initial seg will feature Gene Krupa, Frank D'Rome, Willa Jackson, The Steiner Bros., Rosetta Shaw and others. There'll be 10 to 12 acts per segment. Stanzas will be videotaped by MGM Teletstudios, mostly in New York, but with some production sessions slated for the Coast.

Chi's WGN-TV Loads Up With Films, Off-Web Series for '63-'64 Race

Cleveland Councilman Queries Lack of Tint TV

Cleveland, June 18. Councilman Anthony Pecyk, Democrat, asked his Cleveland associates to petition the FCC to investigate "the lack of color television" in the area. The stations here are producing large, swollen profits," he declared, "yet the color programming is of a minor league status," and he estimated that there are 35,000 color sets in the Cleveland area.

Councilmen failed to heed Pecyk, who often clashes with both the administration and council leadership, and refusal to suspend the rules for immediate passage, thus sending the bill to committee and an obvious death. Cleveland's three outlets, KYW-TV, WJW-TV, and WEWS transmit, but do not produce color.

Showcorp. Buys 52 RKO Films In Percentage Deal

Showcorporation has acquired world theatrical reissue and tv rights to market 52 post-'50 RKO features. Under the deal, RKO will be paid more than \$1,000,000 as a base price, with escalator percentages for the 52 pix released between 1950 and 1959.

Included in the films are such titles as "The Outlaw," "Run of the Arrow," "The Naked and the Dead," "The Lusty Men," "Treasure of Pancho Villa," "Susan Slept Here," and "Back from Eternity." Roster of stars include Susan Hayward, John Wayne, Robert Mitchum, Jane Russell, Glenn Ford, Ingrid Bergman and Henry Fonda.

Showcorporation prexy Robert Manby, in connection with the acquisition of these rights, was due to leave for Europe. While in Germany, he will attend the 13th annual Berlin Film Festival, as the U.S. representative of the International Film Importers and Distributors of America (IFIDA).

Showcorporation was organized in 1958 and in recent years its activity has been broadened to include the release of high quality foreign films to theatres in the U.S. The expansion into foreign sales of RKO features is in line with the company plan to increase its export and import activities.

'HAVE GUN' RACKS UP \$1-MIL. IN SYNDIE BIZ

More than \$1,000,000 in sales has been racked up by "Have Gun, Will Travel," introduced for domestic syndication by CBS Films just two months ago.

Most of the key U.S. markets already have bought the Richard Boone starrer which had a six-year network run. ABC o&o's in New York; WABC; Los Angeles, KABC; and Detroit, WXYZ, have bought the skein.

Other key sales include NBC o&o in Philadelphia, WRCV, and the Westinghouse-owned station in San Francisco, KPIX. Ironically, none of the CBS o&o's picked up the CBS-TV network hit, which in syndication is forecast to be an all-time grosser.

"HGWT" also has been sold to WGR, Buffalo; WJAR, Providence; KOTV, Tulsa; and KSLA, Shreveport, among others. Domestic sales, to a regional advertiser in the Southwest, was pending and that sales to a number of other individual stations would be announced shortly.

Series of 225 episode is being sold in an initial batch of 156 half-hours, for once a week exposure.

Chicago, June 18. WGN-TV, the Chi independent whose programming moves are known to be watched carefully by other indies in the midwest, will swing heavily to film and off-network series in the evening hours next fall in what station manager Ben Berentson believes is going to be the station's most competitive showing to date against the three networks.

Looking like yesterday's network with a prime time lineup that includes such off-web series as "Naked City," "Hawaiian Eye," "Maverick," "87th Precinct," "Checkmate," "Roaring Twenties," "Stoney Burke," "Rebel," "Bat Masterson," "Sudside Six," "Robert Taylor's "Detectives," "Peter Gunn," "Law and Mr. Jones," "Adventures In Paradise," "Dobbie Gillis" and "Thriller," the indie has designed its fall sked with a mind to programming each time period with whatever kind of show the webs aren't offering.

For instance, against the networks, comedies and dramas on Tuesday nights WGN-TV is slotting a solid evening of action-adventure shows; but wherever the networks have scheduled an actioner, the indie has not. According to Berentson, Chicago is a "good action market," and in that belief he and program director Dan Pecaro have also purchased the syndicated "Lee Marvin Show" and a new skein of "Dragnet" reruns that were not in the "Badge 714" group.

Going in, against the network prime time lineup on Thursday nights will be a new feature film showcase umbrella-titled "Men and War," which will draw from the supply of Hollywood oldies on a war theme. Station had good success this past season with two similar movie programs, "Family Classics," which returns next season, and "Zim Bomba," which will not because WGN-TV has used up its "Bomba the Jungle Boy" features.

The indie bought a total of 120 first-run feature film titles this spring, including 20th Fox's "Century Two" package and the MGM "30 for '63." For the Friday evening "Family Classics" it picked up some Shirley Temple titles and a few others like Sabu's "Elephant Boy."

Only new live entries in prime time will be a 30-minute television of WGN Radio's "Barn Dance" on Saturday nights and a cultural grab bag on Sunday evenings that will consist largely of shows produced by the BBC, the Canadian Broadcasting Corp. and other foreign systems, with WGN-TV's producing a few installments of its own from what is available locally. The fine arts series will replace "Great Music," which had a 60-minute berth on Sunday nights for five years. Also being dropped is the live panel show, "Down You Go," which had been revived two years ago without much success.

The late afternoon kiddie fare, which is already strong with "Three Stooges," "Garfield Goose" and "Dick Tracy," is being bolstered next fall with the "Mickey Mouse Club," recently acquired.

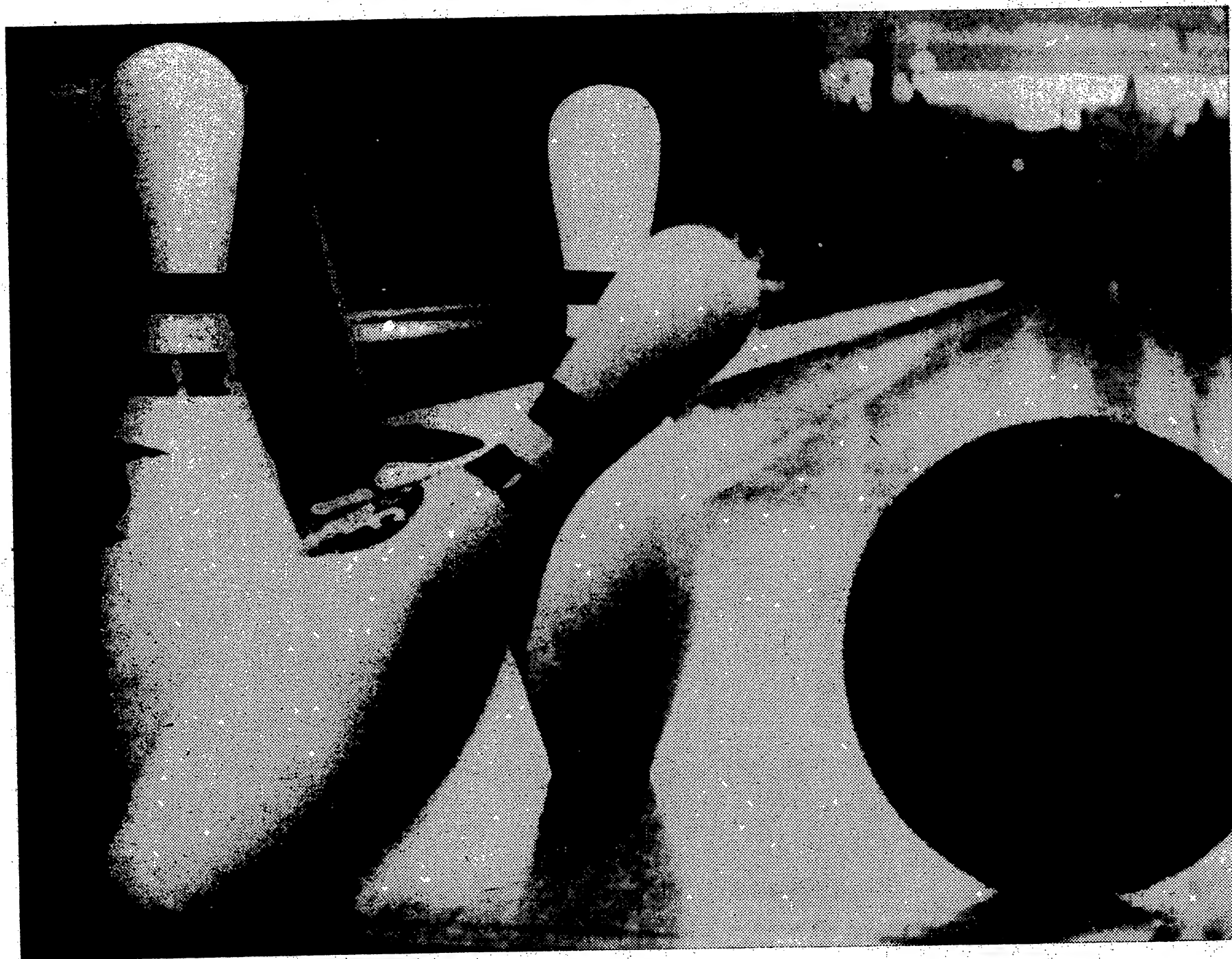
TAC Affils Collaborate On Vox Pop TV Series, 'What America Thinks'

Chicago, June 18. The 61 member stations of Television Affiliates Corp. will collaborate on a new vox pop tv series, "What America Thinks," that will go into the TAC library for use by subscribers. Decision to produce such a show was made at the final session of TAC's second annual conference for program directors and was the brainchild of Tom Jones and Lew Klein of WFIL, Philadelphia, who'll be the co-producers.

Each of the programs will be a roundup of opinion from all sectors of the country on a single topical question—e.g., What do you

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We think we are entitled to be proud!
CHAMPIONSHIP BOWLING



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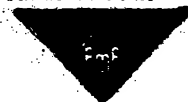
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CHAMPIONSHIP BOWLING
Produced in cooperation with
AMF PINSPOTTERS INC.



AMERICA: THE ARTIST'S EYE
With Frederic March, Florence Eldridge
Director: Howard Jensen
Producer: Jensen
Writer: Amy La Follette Jensen
3 Mins.; Sun., 4:25 p.m.
WBZ-TV, Boston (film)

Group W (Westinghouse Broadcasting) has produced a 15-week series of minicasts illustrating U.S. history and culture through the paintings of America's leading artists. Titled, "America: The Artist's Eye," this series of unusual merit and beauty is now being telecast on the Group W stations (later to be nationally syndicated), including their hub outlet, WBZ-TV.

Some five minutes in length, these color and b&w programs offer a collector's item of art treasures spanning nearly 200 years, from the renowned Washington, Adams, Jefferson portraits of Charles Willson Peale to the stark, photographic quality of Charles Sheeler's "Industrial Age" paintings.

The translation to—the first of its kind in the medium—has been achieved meticulously and artistically through the superbly sensitive camera work of Howard Jensen, a pioneer in the field of iconographic films, and the studious scripting of his wife, Amy La Follette Jensen. The Jensens toiled for more than a year to complete "Artist's Eye," viewing some 25,000 paintings before putting their final selections on celluloid.

The off-camera narration of Frederic March and his wife, Florence Eldridge, is unobtrusive, yet the almost hushed intonations of their words seem to caress the beauty which is their subject.

Each program opens with a screen-filling image of the emblematic eagle, formerly owned by artist Peale, who kept it in his Philadelphia menagerie. Each program ends with a suggestion to the viewer to visit his nearby art museum. Between the eagle and the exhortation lies a memorable, art-full journey from Bunker Hill (John Trumbull), across the early American plains (George Catlin, Alfred Jacob Miller), to the battlefields of the Civil War (Winslow Homer).

Other artists whose works are represented are: James Audobon, Thomas Eakins, Edwin Forbes, John Marin, Albert Ryder, George Bellows, the American Primitives, Currier & Ives, plus paintings now hanging in the White House.

Created by Group W programming veep, Dick Pack, and Jensen, "Artist's Eye" is the first teleseries to view the American scene through the eyes of America's foremost artists. It offers the viewer a unique, private gallery of the treasures in our art museums. *Guy.*

FOLK MUSIC BORN AGAIN
With Bascom Lamarr Lunsford, Boris Margo
Producer, Director: Dave Wright
30 mins. Wed.
WFMY-TV, Greensboro, N.C.

From South Turkey Creek in the Carolina mountains, to a college art department, WFMY-TV's Dave Wright sought an explanation of the rebirth of folk music and incorporated the answer he found into a "Channel 2 Reports."

Titled "Folk Music: Born Again," the program featured an interview with Bascom Lamarr Lunsford, composer of "That Good Old Mountain Dew" and many other songs. Lunsford, who makes his home on South Turkey Creek near Lester, also is a collector of original folk tunes.

According to Lunsford, a folk song is one in which the people have interpolated events of their own lives or region. For example, he said the song, "On Top of Old Smoky" has a dozen or more variations.

Also featured on the program was an interview with Boris Margo, visiting professor of art at Woman's College in Greensboro. Margo, who relates music to art, has formed a hootenanny, or folk-sing, of Woman's College students which meets every Sunday. *Hard.*

Trans-Lux Ups Oken To Nat'l Sales Mgr.

Murray Oken, formerly eastern division manager, has been named to the newly-created post of national sales manager for Trans-Lux Television.

With Trans-Lux since 1957, Oken worked as midwestern and western region manager before taking over the eastern sales.

REPERTOIRE WORKSHOP
(Company K)
With Robert Doyle, Philip Austin, Steve Kane, Norm Kutcher, Don Matheson, Dean Stanton, Robert Elston
Producer: William Robert Yates
Director: Curt Conway
Writer: William March
Adaptation: Elston
30 Mins., Sat. 3 p.m.
KNXT, Los Angeles

Unfortunately for the seven young actors showcased on this KNXT installment of "Repertoire Workshop," they had to battle the script all the way. Apparently William March's teleplay, adapted for tv by Robert Elston, was chosen for the wide latitude of human emotions it enabled its actors to express. But it is depth, not width, that counts in a performance. What young actors need is a good, penetrating script, not a flashy, shallow one.

Moreover, it would have been better to select a yarn that focused on two or three characters rather than one that diffused its scrutiny among a septet. It's difficult for an audience to orient themselves with respect to seven characters in the short span of half an hour. Since it was the purpose of the program to showcase the talent, it would have been wiser to showcase a couple well, rather than seven poorly.

War is hell was the point of March's tale. A point well taken, except that it has been taken and taken and taken. The March-Elston image of war and its combatants was artificial and crammed with cliches. The GI characters of this piece certainly rank as the most theatrical-behaving soldiers since "This Is The Army."

Of the actors assembled by producer William Robert Yates and director Curt Conway, Robert Doyle made the strongest impression. The others were Philip Austin, Steve Kane, Norm Kutcher, Don Matheson, Dean Stanton and adaptor Elston himself, who rated the showbiz equivalent of the Silver Star for casting himself as a corporal who recited a soliloquy while mortally entangled in barbed wire. A bloody unusual way for a fellow to make his point.

A bewhiskered Charlton Heston contributed a few kind introductory words before the seven characters in search of an author took over. *Tube.*

CHINA AND THE BOMB
With Max Freedman, moderator, others
Producer-Writer: Arthur Barron
Director: Don Horan
60 Mins.; Mon. 8 p.m.
WNEW-TV, N. Y. (tape)

Consensus of opinion on this two-part discussion program was that China will explode an atomic bomb in 1963; that in the late '60's, Red China will have an atomic stockpile, and not too long thereafter, that truculent nation in the Red camp will have the delivery power with such weapons possessed by the major powers today.

The conclusions were reached by experts in the field, piecing together information from a variety of sources, much as the intelligence corp of a government, faced with being clamped outside the enemy camp. The experts included Max Freedman, Washington correspondent of the Manchester Guardian and Chicago Daily News, who also acted as moderator.

Others were John Scott, special correspondent of Time mag. Alice Hsieh, Rand Corp. senior staffer; A. D. Barnett, Columbia U. prof; Frank Armbruster, of the Hudson Institute; and Harold Hinton, Institute of Defense Analysis.

Motif of the show varied from the straight lecture method, with the use of visual aids, to round-table discussion. Some of the material offered was hair-raising in its implications, but as a discussion show it faltered time and again with points being lost, and with issues not being fully explored. *Horo.*

Shell Again Oils Up Bernstein on CBS-TV

"Young People's Concerts," conducted by Leonard Bernstein and the N.Y. Philharmonic, will be back on CBS-TV next season, with Shell Oil picking up the tab. Deal marks the fifth season of Shell and "Young People's Concerts." During '63-'64, four concert telecasts are planned.

Next season, on the opposite side of the baton, will wave fini to the adult concerts of Leonard Bernstein and the N.Y. Philharmonic. Season just coming to a close saw four adult concert repeats and one fresh outing.

Tele Follow-Up Comment

U.S. Steel Hour

This vet broadcast drama (eight years on radio and 10 on tv) closed last week not with a bang but a whimper. "The Old Lady Shows Her Medals" was a reprise of the hard-worked James M. Barrie soupbone about a Black Watch dogface (WW I) and a London charwoman who get together for some teary-smiley up-motherhood and up-sonhood melodramatics. This adaptation was by Robert Anderson.

All hands tried rather desperately to make it a gala—Lynn Fontanne as the charwoman, Donald Madden as the Scottish GI and Alfred Lunt as a what-am-I-doing-here? sort of narrator. But it only served again to demonstrate that this USS-Theatre Guild live-on-tape stanza has been left behind by some of the series dramas—"Defenders," "Naked City," even "The Nurses" and "Ben Casey" some of the time.

"Old Lady" failed to provoke the desired salty tears, and was a weak final entry for the series. Swan song at end of the drama included a salute to Lawrence Langner, one of the Theatre Guild's founders. It had a good deal more text than the other doings. *Bill.*

Tonight

Possibly without meaning to, "Tonight" show did its share to dent "Cleopatra's" barge. Last Wed. (12), when the four-hour film premiered publicly in N. Y., the NBC-TV program sent Bert Parks to the Rivoli Theatre to interview the arriving celebrities. A unique show biz combination of experience and naivete, Parks asked some questions which led to one of two principal reactions—embarrassment or truth, neither of which would seem to aid the cause of the costly picture being feted.

Darryl Zanuck may have been disposed to say so anyway, but he copped a very public plea (before a nationwide tv audience) when he told Parks that he thought the picture was a little too long. With very little prompting but in the

transparently informal, even chaotic atmosphere of the interviewing, Red Buttons did declare, "I was in 'The Longest Day,' not 'The Longest Night,'" which is a repeat of a current trade joke.

However, while none of this necessarily helped 20th-Fox, the frivolity hardly hurt NBC-TV's nightly strip. Parks, for all his peculiarities as a first night interviewer, was better than most first night interviewers in that he was irreverent. There was a two-way feed, which involved the Rivoli location and Johnny Carson back at NBC's 30 Rockefeller Plaza studio, and it was fairly obvious that the studio audience was enjoying the spectacle outside the spectacle immensely.

It was a good tv show, until Parks got back to 30 Rock and he and Carson began rehashing the obvious. *Art.*

DuPont Show of the Week

Irving Gitlin, appears to be in love with the technique of filming small candid biographies for DuPont Show of the Week, and, as often occurs in a love affair, things become a little excessive, even when the principals have enough sense to keep from becoming irrational. First Gitlin did the brilliant "Police Emergency," then the nearly as good "Fire Rescue," then "Emergency Ward," which was a step downhill, then "Comedian Backstage" (Shelley Berman), "Parole Officer" and now "San Francisco Detective."

"San Francisco Detective" was shot entirely on location there, and, in exercising his fidelity technique, Gitlin & Co. spent 21 days following a detective assigned to homicide duties. No shot, including the unrehearsed, seems beyond the reach of the NBC News' unit assigned to make it. Consequently, Arthur Zegart, a producer working under Gitlin, and Zegart's cohort, Len Giovannitti, got themselves a load of sequences of Inspector George Asdrubale going (Continued on page 48)

Foreign TV Reviews

HORNBLOWER

With David Buck, Terence Longdon, Nigel Green, Sean Kelly, Jeremy Bulloch, Peter Arne
Executive Producer: Collier Young
Producer: Julian Plowden
Director: John Newland
Writer: Donald Wilson
50 Mins., Mon., 7:10 p.m.
BBC-TV, from London

The decision to proceed with a "Hornblower" skein, derived from the famous C. S. Forester novels, has not yet been made, but this pilot program, made by BBC-TV in association with Collier Young Associates, had a highly favorable gusto and polish and tickled the appetite for more. Production values were classy, with effective use of convincing ship-models and much stirring action. David Buck made an intriguing choice as Hornblower (who was a Commander in this episode), suggesting the moral fibre of the man and his occasional self-doubt. It looked as if he would grasp the essence of Forester's human and unorthodox hero if the series develops, and his brooding intensity, perhaps laid on rather too heavily, still impressed.

The action, which was tortuous but clear, was efficiently deployed in Donald Wilson's faithful and literate script. It concerned Hornblower's attempt to quell a mutiny on another British man-of-war, and his plan involved disguising his ship, the "Firedrake," to deceive both the French enemy and the mutineers. Climax was a dashing assault on the disobedient ship, with much mayhem and shouting. But the show still captured the anti-violence outlook of the original, with telling scenes of a nervous young officer, encouraged to disregard his fears by Hornblower, and of the hero's despair at the necessary, but considerable, slaughter.

The thesp support was excellent, with Terence Longdon scoring as the sturdy and cautious Lieutenant Bush, Hornblower's chief aide, and neat bits from Nigel Green, Sean Kelly, Jeremy Bulloch, and Peter Arne—although the latter's villainy was in a cruder vein. With a ready-made public in addicts of the books, it would seem that the course was set fair for further segments. *Otta.*

LOVE STORY

(Whitsun Story)
With Gwen Cherrell, Robin Bailey, Terence Alexander, Toni Gilpin, Sherree Winton, Patricia Clapton, Beatrix Mackey, Joachim Tillinger, Paulette Freney, Henry de Bray
Executive Producer: Stella Richmond
Producer: Anthony Kearey
Writer: Julian Bond
60 Mins., Monday, 8 p.m.
Associated TeleVision, from London

Love having established itself as a world-turner, the only surprising thing about this new drama skein is that it hasn't happened before. Idea is for 15 different scribes to unburden themselves on the subject, and, although the opener was hardly a shattering illumination, Julian Bond's mild tale was a deft bit of artifice which adequately set the mood.

James Drew (Robin Bailey), who had cultivated an undesired reputation as a wolf in his office, took his wife Iris (Gwen Cherrell) for a Whitsun weekend in a Paris hotel. There he met a colleague, Andy Pine (Terence Alexander), having an illicit jaunt with a popsy, and Iris was taken to be a mistress rather than a wife, much to her chagrin and resentment.

Most of the ensuing interest developed around Iris deciding to play her allotted role, and James's discomfiture when she necked with him in public and made her dress more revealing. The gags wilted somewhat on the way, and the piece owed much to the smooth partnership of Robin Bailey and Gwen Cherrell. Climax was the restoration of conjugal bliss after a quarrel, and the implications of Bond's tale—that a wife can double up as a mistress, given the chance—were not worked out with sufficient wit.

The production erred in providing a non-travelling Englishman's idea of the naughty French, but was otherwise fluent. Terence Alexander was amusingly jaunty as the ageing roue, but he was

handicapped by the inept casting of Toni Gilpin as his girl-friend. Result was airy, but superficial. *Otta.*

SEPARATISM

With Austin Willis
Producer: John Kennedy
Exec. Producer: Jim Guthro
30 Mins., Sun. 10 p.m.
CBC-TV, Ottawa

Incredible as it seems, there's a real possibility that Quebec province may celebrate a century of Canadian Confederation in 1967 by breaking it up and pulling out to form a separate nation—perhaps accompanied by New Brunswick, now also heavily French-Canadian. Already Quebec has two openly separatist groups, with a tiny handful of bomb planters who've been responsible for one death so far.

"We're tired of being a minority, with no chance to express ourselves," said fiery young Pierre Bourgault, editor of a separatist monthly and a reporter on La Presse, large Montreal daily (whose editor-in-chief Gerard Pelletier also spoke), in this lively six-man (all French-Canadians speaking good English), kickaround ably moderated by CBC's J. Frank Willis and produced by John Kennedy.

"It's wrong to use the state for the benefit of one ethnic group—I'd like to see French-Canadians negotiating for rights, but not using or else! as a kind of blackmail," countered moderate nationalist Pierre-Elliott Trudeau, U. of Montreal law prof. "The weakness of Canadian federation is that under it, Canada is specifically a British nation." Another moderate—Abbe Gerard Dion, Laval U., author of a sensational attack on Quebec political corruption (under the old Duplessis regime, while it was still in power) said, "The situation is dangerous. This is our last chance. When we ask for what we should have had for a century we're not separatists but Federalists. The separatists don't give a damn for the federal government." Then Maurice Sauve, a Liberal party stalwart, put his finger on the probable nub of nationalist complaints: French-Canadian unemployment is about 40% of the total, though they make up only 25-28% of the labor force. There's twice as much unemployment in Quebec as in Ontario. (No one remarked on the parallel to the economic situation of U.S. Negroes.)

Tv was credited by editor Pelletier with spreading the gospel of better treatment for French-Canadians. Quebec premier Jean Lesage's right-hand man Rene Levesque, formerly of CBC, won power largely through his vivid tv personality. (Montreal is the world's largest live French-language tv centre.) Abbe Dion explained that many French-Canadians, seeing small African countries, far less advanced than Quebec, getting their independence, "wonder why they can't get theirs." Trudeau said, "There are English separatists too, don't forget. Opposing both groups are those who believe a cultural duality can be achieved. A truly democratic government cannot be nationalist."

Also contributing to the salubrious discussion was Dr. Guy Marcoux, an M.P. who recently quit the Social Credit Party and is now an Independent. Exec. Producer Jim Guthro rates plaudits for the effectiveness of this concluding segment of a prickly pair on this explosive issue. *Gard.*

COMEDY FOUR

(Tea at the Ritz)
With Norman Rossington, Ronnie Stevens, Ann Lancaster, Rita Webb
Producer: Peter Eton
Director: Graeme McDonald
Writers: Barry Took, Peter Miller, James Kelly
30 Mins., Thurs., 7:30 p.m.
Granada TV, from Manchester

Substituting for the resting "Bootsie and Snudge" skein, this series of self-contained playlets maintains a similar outlook toward farce, which is not afraid of pratfalls. The opener, "Tea at the Ritz," was a proficient and acceptable sample of its kind, and kept up a steady rate of yocks.

Situation was that George Pod- (Continued on page 46)

TV-Radio Production Centres

IN NEW YORK . . .

Bex Harrison and **Ann Bancroft** are being projected as possibilities for CBS-TV's "Portrait" series . . . **Mildred Clinton** and **David Brooks** signed for roles in NBC-TV's "The Doctors" . . . **Shirl Conway** of CBS-TV's "Nurses" to be guest speaker for Franklinville, N. Y., graduation exercises Saturday (22) (it's her hometown) . . . **Perry Wolff**, CBS News and pubaffairs producer, back after a month in Israel, Jordan and Italy in connection with upcoming "Roots of Freedom" broadcasts . . . **Richard Whorf**, director of CBS-TV's "Beverly Hillsbillies," tapped to direct preem episode of new fall series, "Petticoat Junction" . . . **Jan Provost** of "Lassie" vacationing in Memphis . . . **Irene Ryan** inked to topline three state fairs during three-week fall hiatus of the series . . . Annual meet of promotion and information services directors of five CBS o&o stations will be held tomorrow (Thurs.) and Friday.

CBS News correspondent **Walter Cronkite** and "Twentieth Century" producer **Isaac Kleinerman** are in Europe where they will film sequences in six countries for documentaries to be presented next season. Their work will take them to England, France, Norway, Germany, Austria and Poland . . . **Alfred N. Greenberg**, CBS Radio field manager of affil relations, visiting stations in Texas, Colorado, New Mexico and Montana . . . **Dennis James** to Lansing for a speaking engagement for Kellogg . . . TV scripter-ASCAP songwriter **Jack Lloyd** has been set by CBS-TV to pen special material for the net's "Red Skelton Hour".

Geraldine Page and **Rip Torn** will discuss Actor's Studio and also present a dramatic improvisation on NBC-TV's "Today" June 24 . . . **Harold E. (Hap) Anderson** named manager, special projects, NBC Enterprises . . . Silent film star **Carmel Myers** will recall the Hollywood of her time as a "Today" guest June 26 . . . **Lawrence E. Spivak**, producer of NBC's "Meet the Press," received an honorary Doctor of Letters degree from Suffolk University, Boston . . . **Robert E. Conner** appointed director, business administration, NBC Business Affairs . . . **Ben Kagan**, former Show Business Illustrated scribe, now penning for NBC's "Today" . . . **Gerry Hilly**, formerly with Louis Nizer's law firm, anklng his NBC participating sales administrator job and now fielding offers from other webs and agencies . . . **Joan Ours**, gal Friday to NBC sales veep **Don Dargin**, taking extensive tour of Europe next month . . . NBC Press softballers, the Flying Peacocks, lost catcher **Charlie (Bobo) Gregg**, who broke forefinger in clash vs. Gen. Motors . . . **Barney Paulson**, NBC's director of production services, vacationing in Chicago and Green Bay . . . NBC News producer **Shad Northshield** spending time in Albany filming at Rockefeller mansion for upcoming special on art . . . **Eliot Frankel**, associate producer in Europe for new Huntley-Brinkley Report, leaving for London in July . . . **Bob Quigley** and **Merrill Heatter**, producers of NBC's upcoming (July 1) "People Will Talk" daytime, in Gotham for pre-program push . . . **Guy Denzhy** signed to continuing role in NBC's "Harry's Girls" . . . **George Graham**, NBC Enterprises veep, left Saturday (15) for a European tour—London, Paris, Brussels, West Berlin, Frankfurt and Rome, to return in early July.

Program directors of the ABC tv o&o's meeting in New York June 26-28 . . . **Fendall Yerxa** has exited ABC News to become news editor of the N.Y. Times Washington bureau . . . WNEW-TV's production of "The Establishment" is not the first telecast of that revue, as erratumed last week. Canadian Broadcasting Corp. telecast the revue on its program, "Quest," in April . . . **Bob Smith** has left NBC-TV sales to join the Charles Bernard Co. station rep firm . . . Songstress **Damita Jo** and her husband, **Biddy Wood**, have formed a tv production company, Bit O'Honey Productions. First show starring Miss Jo was filmed in Australia last month. WCBS Radio's **Jack Sterling** and wife celebrate their 10th wedding anni June 29 . . . Sportscaster **Chris Schenkel** doing the PGA play-by-play from Dallas July 18 and four days later will be in Las Vegas for the closed-circuit broadcast of the Patterson-Liston championship bout . . . **Richard Bate** and **Murphy Martin** pinchhitting for **Ron Cochran** on ABC-TV and Art Van Horne on ABC Radio during their July vacations.

"Merv Griffin's Treasury of Stars," 13-week series on behalf of U.S. Treasury Department's savings bond drive, will preem on CBS Radio July 6 . . . **Leonard Kramer**, William Morris Agency exec in charge of foreign tv sales, has returned to N.Y. following Coast huddles . . . **John A. de Waal** joins CBS-TV sales in N.Y. as an account exec.

IN HOLLYWOOD . . .

Arthur Godfrey will be the main attraction at KNX's second annual old fashioned fourth of July rally in one of the city's parks. Tying in with the CBS station are 250 American Legion posts in So. Cal. . . **Pat Buttram** signed up for a year of five-minute radio commercials for Outboard Marine to air over 243 stations of the Keystone network. L.A. is blacked out so as not to compete with his daily strip on KNX . . . **George Gruskln**, former tv topper in Hollywood for William Morris, spreading himself in all entertainment media. Latest project, in association with **Marshall Edson**, owner of Bev Hills' Ye Little Club, is a special from Coconut Grove hailing **Freddy Martin's** 25 years at the posh niter . . . **Ralph Edwards**, the best friend fights and baseball ever had (he buys tickets in blocks), is putting together an hour series, "Situation Baseball," for the hot stove season. He has been promised the cooperation of both big league prexies and the baseball commissioner. Format has 25 players from each league competing and taping starts at Chavez Ravine after the world series. **Stu Phelps** and **Jack Reeves** co-produce with Edwards . . . **Dennis James** is so deluged with steady work and other offers that he has asked out of his KTLA contract on "Beat the Odds" to take on an NBC-TV game show: Web got a fast turnaround from Stretch Adler . . . NBC, owner of tv rights to "Magnificent 7," done before as a feature film, has farmed it out to Daystar for piloting as 90-minute western.

IN CHICAGO

Dallas Jones' industrial-commercial film studios shuttered last week. In debt . . . **Bruce Ballard**, formerly with Bureau of Broadcasting at Arizona State U., has been hired by **John Weigel** as asst. program director of WCIU-TV, the new UHF-er which signs on next fall . . . **Jim Lounsbury** premed a new teenage dance show, "Danceville USA," on WBKB over the weekend . . . WBBM-TV farm editor **George Menard** flew to Europe a few weeks back to do a report on the Common Market. It's being aired as a half hour special, "Burden of Abundance," this Saturday (22) at 3 p.m. . . **Bob Lewandowski**, who had fought with the Polish Underground during WW II, notches his 10th year on Chicago radio this month . . . **E. Boyd Seghers Jr.**, coming from a New Orleans agency where he was broadcast media director, joined WGN Inc. as sales promo supervisor, reporting to **Jim Hanlon** . . . **Jack Brickhouse** was reelected prexy of the Chicago chapter of Academy of Television Arts & Sciences; ditto **Jim Beach** as 1st veepee and **Jack Russell** as treasurer. **Len O'Connor** was elected second viceprez and **Ed Morris** secretary . . . NBC veep **Lloyd Yoder** got the honored alumnus treatment from his alma mammy, Salem (Ohio) High School . . . WBBM Radio racked up a nifty sales coup in Sears Roebuck's buy of 15 hourly reports per day of water and wind conditions for boating, swimming and fishing . . . "Great Voices From Great Books," syndie series hosted by **Hans Conried** and produced by WBKB's **Jim Stewart**, (Continued on page 50)

Wolper Two-Part Show On H'wood Goddesses; Slate 'Bette Davis' Bio

Hollywood, June 18. David L. Wolper has scheduled a two-part documentary, "The Goddesses," a nostalgic show covering the movie vamps, flappers and glamour queens of the past five decades, for inclusion in Wolper Productions' new series for NBC-TV, "Hollywood and the Stars." The Goddesses will include clips of Jean Harlow, Greta Garbo, Theda Bara, Clara Bow, Ann Sheridan, Ava Gardner, Lana Turner, Marilyn Monroe, Kim Novak and Elizabeth Taylor. Also slated for an episode is "The Bette Davis Story," a documentary dealing with the actress' personal life and screen career. Paul Henreid will partly narrate and appear in the bio show which will begin filming July 1 when Miss Davis returns to Warner Bros. to be directed by Henreid in "Dead Ringer."

New Senate Bill For 315 Repeal

Washington, June 18. Sen. Vance Hartke (D-Ind.) introduced legislation for outright repeal of equal time Sec. 315. Hartke, a member of Senate Communications subcommittee which originates broadcast legislation in that body, put forth the same bill last year.

In calling for repeal of Sec. 315, Hartke said "it is time that we recognized the maturity of the radio and television industry and by repealing this provision, give it a vote of confidence."

Noting the temporary equal time suspension in the 1960 Presidential campaign and probable similar action for the 1964 race, Hartke said it makes more sense to repeal the rule than suspend it "election by election."

He said the industry used its "temporary freedom" in 1960 with "a sense of objectivity and fair play in the public interest."

Hartke voiced similar sentiments at the last State Broadcasters' Assn. prexies meet where he called for repeal of Sec. 315.

Expect House OK

A favorable House vote looms Wednesday (19) on removing equal time restrictions from broadcast coverage of major party Presidential and Vice Presidential candidates in the 1964 campaign.

The temporary equal time repealer will be sheparded in the House by its sponsor Rep. Oren Harris (D-Ark.).

Next on the equal time front will be hearings by the Senate Communications subcommittee June 26. FCC Chairman E. William Henry will be the lead-off witness.

The Senate subcommittee will hear testimony on two bills of its chairman Sen. John Pastore (D-R.I.). Pastore has introduced the Presidential and Vice Presidential repealer. He also submitted a more far reaching measure exempting from equal time rules candidates for the Senate, House and Governorships as well as for President and Vice President.

As a certain raiser to his hearings, Pastore made public an FCC report that \$20,000,000 was spent for political broadcast time in the 1962 elections. This was \$1,000,000 more than in the 1960 campaigns.

In 1962, stations received \$12,000,000 from Democrats, \$7,500,000 from Republicans and \$700,000 from other parties and candidates.

A large bulk of the Democratic-Republican spending gap was attributed to Democrats' spending, \$6,250,000 in primaries compared to \$1,500,000 spent in GOP primaries.

Republicans spent \$6,000,000 in general election campaigns and the Democrats \$5,700,000.

FCC Waple Promoted

Washington, June 18. FCC dropped the "Acting" from the title of Acting Secretary Ben Waple. Waple has been Acting Secretary since April, 1960.

He has served with the Commission since 1936 in numerous posts. He was named Assistant Secretary in 1957.

Lennen & Newell Coup: Buys Spec On 'Movie Kingdom' for 3 Clients —On Other Madison Ave. Fronts

By BILL GREELEY

ABC-TV Execs Wind Up 4-Day Affil Meeting

Hollywood, June 18. Station and promotion managers representing 110 affiliated stations of ABC-TV wound up four-day meeting at ABC Center and Sheraton West hotel. Top brass from N. Y. briefed affils on fall programming and promotion plans. Prexy Thomas Moore presided at managers' meeting and Mike Foster, press info veepee, chaired the promotion sessions.

Promotion men were luncheon guests at MGM and Revue and toured live studios producing shows for the network. Reception and cocktail party for agency execs, producers and web toppers were held at TV Center, James G. Riddell, western division veepee, hosting.

Among tv department heads in N. Y. here for meetings with the affil's board of governors—are AB-PT prexy Leonard Goldenson, Jules Barnathan, tv general manager, Robert Coe, station relations; Douglas Cramer, program planning; Donald Foley, ad-promo; Joseph Giapinto, station clearance; James Hagerty, news, special events and public affairs.

VOA Claims 25% Listener Increase

Washington, June 18. With assurances that its figures are only estimates, the Voice of America reported a 25% increase in listeners over the world.

Admitting the vulnerability of international radio listening ratings, the U.S. Information Agency said the Voice now has an estimated daily audience of 17,000,000 to 26,000,000 which increases substantially during international crises.

Of this audience, 5,000,000 listen to VOA's English broadcasts and the rest hear programs in 35 other languages.

The Voice reaches between 5,000,000 and 10,000,000 daily in the Communist bloc, USIA estimated.

The biggest increase in audience was registered in Latin America from 2,000,000 to 4,000,000. This was attributed to stepped up Spanish and Portuguese language broadcasts. The Voice now broadcasts nine hours daily in Spanish and three and one-half in Portuguese compared to the previous one hour daily Spanish transmission.

This former paucity of Spanish and Portuguese broadcasts by VOA was one criticism Presidential candidate John Kennedy raised in his debates with Richard Nixon.

London Agencies

London, June 18. Independent Television Authority has named Mrs. G.S.L. Pike, chairman of the Federation of Women's Institutes and Miss Elizabeth Ackroyd, director of the Consumer Council, as members of the Advertising Advisory Committee . . . Hedley Byrne and Co. is handling two new accounts, Fourways Travel (London) and Hanson White Publishing Company . . . Sunday sheets and 15-second tv-spots will boost New World Cooks for Radiation this and next month . . . Bill Yeatman, a media group exec with T. B. Browne Ltd., to the States this month to study Yank advertising methods . . . Brunning Group's profits, year ending March 31, hiked by around \$140,000 . . . Butch, a new meat dog food, being launched on Midlands TV. Agent for John Morrell Ltd. is Brunning's . . . Holmwood Advertising has taken over the account of Salada Foods (UK) Ltd, makers of Lushus Jellies.

A Lennen & Newell exec last week pulled off the buying coup of the sales season with purchase of a 90-minute special, "Inside the Movie Kingdom," for three L&N clients.

The agency buy is considered a coup because, first, sale of a special to more than one client presents numerous problems. And three is most unusual. Second, the buy was wrapped up in short order while several other agencies fiddled in the wings. One agency exec bolted to the offices of producer Sextant personally, clutching the confirming letter in hot hand, but too late.

After seeing the presentation for "Movie Kingdom," a L&N exec reportedly got on the phone and wrapped up one-third bankrolls with the three agency clients then and there—P. Lorillard, Colgate and Best Foods division of Corn Products.

NBC-TV will preempt two shows Friday night, March 20, to present the 90-minute show which Sextant is producing in cooperation with Life mag (world roundup on films will be based on a New Year's double-issue of the mag on the subject). It'll follow a Hope special and preempt "Harry's Girls" and the Jack Paar hour. Observers feel that the network jumped at the opportunity: of this view of the motion picture industry because NBC "wants an image relating to the picture industry"—the feature film spreads and deal with MCA for original features figuring important.

"Kingdom" will be strictly entertainment, say the producers, and not opposed to NBC's policy of inside production only on documentaries etc. Web, in fact, has issued a memo asserting that "Kingdom" is clear of said policy. "Kingdom" producer Milt Fruchtman is now busy lining up a score of top picture stars here and abroad.

Voice-Over-Over-Over

Darlene Zito, named the "Best Off Camera Spokeswoman" at the 1963 American Television Commercial Festival, could also be the "Most Heard Spokeswoman."

In the business of off-camera for 17 years (going back to live soap blurbs for radio soap opera), Miss Zito, by "rough estimate" of her promoters, is currently heard on more than 170 tv and radio blurbs around the country. She is the "43 Beans" vocalist and the "Deep, Dark Yuban" singer in two divergent styles for competing clients. She once was heard on four cig blurbs simultaneously—Camel, Kool, Kent and Newport. Says she fits the style to the product, describing some of her approaches as "perky, bubbly, sexy, low."

"I make love to the mike," she says. "You've got to pack a lot of emotion into a 29-second spot." She's not kidding. She can knock off the lyrics for a P&G soap jingle from 1946. In the business they call her, "One Take Zito."

Miss Zito wasn't always selling products off camera. She was a show dancer and singer and probably won't be remembered as Peep of Three Beaus & a Peep.

Gillette's Far East First

Gillette, whose "Fight of the Week" is the oldest continuing tv show (19 years), is the first American sponsor on Japanese tv—same show.

Vid tapes of the fights are flown to Japan for viewing there one or two weeks later on two ABC Associated International tv outlets, NET, Tokyo, and MBS, Osaka. Blow-by-blow is provided by a Japanese sportscaster and blurbs are provided for Gillette by McCann Erickson-Hakuhodo. Sponsor is spending \$500,000 on the fights, and the stations will be carrying the World Series.

Barris on Coast

Chuck Barris, manager of ABC-TV's daytime programming, will base his operations at the web's Hollywood office temporarily beginning June 24.

While there, he'll be scouting new daytime properties.



The Goal Is A Googol

On "G-E College Bowl" not long ago, a "googol" was correctly identified as "ten raised to the 100th power" (or the numeral one followed by 100 zeros).

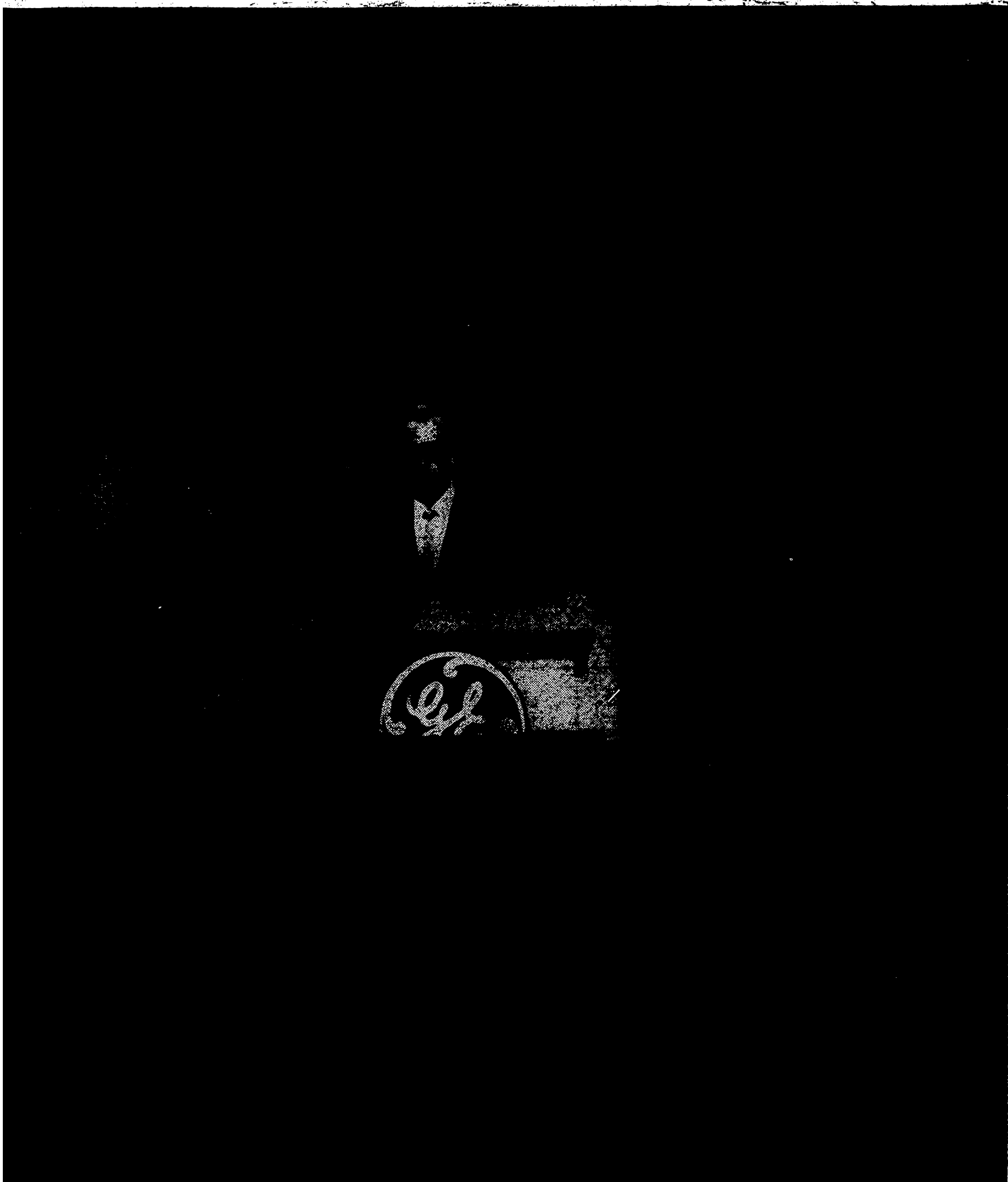
Now, until there are that many people in the world, no television program (not even one of ours) can possibly attract a googol of viewers.

But we do know that when "G-E College Bowl" makes its appearance on NBC-TV in September—as a live, Sunday afternoon color show—its audi-

ence will be not only large but terribly enthusiastic.

Television has never had anything like this lightning-fast question-and-answer battle among college foursomes. No varsity teams (not even racing crews) have ever stirred up such excitement while competing from a sitting position. And just a few weeks ago, the show won an Emmy as "the outstanding program achievement in the field of panel, quiz or audience participation."

The range of information demanded of the two opposing groups each Sunday is flabbergasting:



Did dinosaurs live in the Mesozoic or Cenozoic Age? In baseball—disregarding the pitching situation—what inherent advantage does a left-handed batter have over a right-handed batter? Where is Hadrian's Wall?

That's a small indication of the program's scope. Not incidentally, the schools are vying for something more than fame and glory. Each week's winning college receives a \$1,500 scholarship grant, with \$500 going to the runner-up.

But, for NBC-TV viewers this Fall, "G-E College

Bowl's" chief appeal may well be the *quickness* of the panelists. Since the scoring system encourages interruptions from the youngsters, the moderator is frequently stopped in mid-sentence.

Once, he'd just begun to ask about the quotation, "Men are not equal. Small people are necessary...", when one of the panelists rushed in to correctly attribute the quote to Nietzsche. Quite a feat, we'd say. At that point in the question, it could have been just as tempting to guess P.T. Barnum.



Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: MARCH 22 - APRIL, 18, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Bonanza; Bob Hope	KRON	341,000	29	1.	M Squad (Tues. 7:00)	KPIX	MCA	190,100	17	Sea Hunt	KRON	129,900
2.	Red Skelton	KPIX	325,800	29	2.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	169,300	14	Fight of The Week	KGO	215,600
3.	Defenders	KPIX	323,700	26	3.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	163,900	15	Biography	KRON	156,600
4.	Kildare; Hall of Fame	KRON	320,500	26	4.	You Asked For It (Thurs. 7:00)	KTVU	Int'l TV	157,000	14	Across 7 Seas	KPIX	127,300
5.	Dakotas; Awards	KGO	302,600	25	5.	Biography (Wed. 7:00)	KRON	Official	156,600	11	One Step Beyond	KPIX	163,900
6.	Jackie Gleason	KPIX	292,300	24	6.	Deputy (Fri. 7:00)	KPIX	NBC Films	145,900	12	Grimsby; Cochran	KGO	96,500
7.	Beverly Hillbillies	KPIX	286,900	24	7.	Third Man (Fri. 10:30)	KGO	NTA	144,900	14	Jack Paar	KRON	209,800
8.	Dick Van Dyke	KPIX	286,900	24	8.	Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	142,600	11	Big News; CBS News	KPIX	125,300
9.	Andy Griffith	KPIX	286,200	24	9.	Ripcord (Mon. 7:00)	KPIX	UA-TV	132,700	10	Grimsby; Cochran; Award	KGO	205,700
9.	Jack Benny	KPIX	284,600	25	10.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	132,200	12	Big Show	KGO	125,500

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: MARCH 22 - APRIL, 18, 1963.

1.	Dick Van Dyke	KNXT	1,001,200	38	1.	Sea Hunt (Sat. 7:00)	KNXT	Economee	358,700	15	Fight of The Week	KABC	442,200
2.	Beverly Hillbillies	KNXT	928,400	35	2.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	313,700	12	Big News; CBS News	KNXT	265,700
3.	R. Skelton; J. Garland	KNXT	894,600	35	3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	273,100	11	People Funny; BB	KHJ	276,400
4.	Bonanza; Bob Hope	KNBC	850,500	32	4.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	265,400	11	People Funny; BB	KHJ	245,400
5.	Perry Mason	KNXT	812,200	32	5.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	258,600	11	Big News; CBS News	KNXT	279,800
6.	Candid Camera	KNXT	801,000	29	6.	Across 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	245,000	9	People Funny; BB	KHJ	276,400
7.	Andy Griffith	KNXT	791,800	29	7.	People Are Funny; BB (Mon-Fri. 7)	KHJ	NBC Films	241,000	10	Death Valley Days	KNBC	313,700
8.	Jackie Gleason	KNXT	776,500	31	8.	Third Man (Fri. 10:30)	KABC	NTA	222,000	9	Jack Paar	KNBC	622,900
9.	Lawrence Welk	KABC	775,400	29	9.	Heckle; Miss Teen (Wed. 7:00)	KTTV	CBS Films	218,100	9	Big News; CBS News	KNXT	265,700
10.	Gunsmoke	KNXT	721,400	28	10.	True Adventure (Thurs. 7:30)	KCOP	Teledynamics	212,500	9	Ozzie & Harriet	KABC	395,300

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, WTVW. SURVEY PERIOD: MARCH 22 - APRIL, 18, 1963.

1.	My Three Sons	KOMO	170,000	31	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	144,000	25	Frontier Circus	KOMO	56,700
2.	Bonanza; Bob Hope	KING	169,300	31	2.	Groucho; Awards (Mon. 7:00)	KOMO	NBC Films	141,000	25	Northwest Traveler	KIRO	74,200
3.	Sat. Night Movies	KING	166,800	32	3.	Across 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	131,100	21	Thurs. at Movies	KIRO	73,600
4.	Candid Camera	KIRO	165,100	30	4.	Exped; Exploration (Tues. 7:00)	KOMO	ABC Films	112,000	15	Hennessey	KING	94,800
5.	Donna Reed	KOMO	163,200	29	5.	Bold Journey (Thurs. 6:30)	KOMO	Banner	95,300	15	Hunt-Brink; Edition	KING	123,000
6.	Lawrence Welk	KOMO	162,200	27	6.	Hennessey (Tues. 7:00)	KING	NBC Films	94,800	18	Exped; Explore	KOMO	112,000
7.	Ben Casey; S. Burke	KOMO	157,900	28	7.	Champ Bowling (Fri. 6:30)	KOMO	Schwimmer	91,100	15	Hunt-Brink; Edition	KING	127,900
8.	Wagon Train	KOMO	157,700	27	8.	One Step Beyond (Fri. 10:30)	KOMO	ABC Films	89,800	15	Jack Paar	KING	137,500
9.	Flintstones	KOMO	154,500	28	9.	Third Man (Fri. 7:00)	KOMO	NTA	81,400	15	Champ Bowling	KOMO	93,500
10.	Int'l Showtime	KING	152,100	25	10.	Defectives (Sat. 7:00)	KIRO	4 Star	81,100	18	Fight of The Week	KOMO	138,600

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: MARCH 22 - APRIL, 18, 1963.

1.	Red Skelton	KOIN	161,000	31	1.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	108,800	23	Detectives	KGW	41,000
2.	Beverly Hillbillies	KOIN	157,600	35	2.	Hong Kong (Tues. 6:30)	KOIN	20 Fox TV	80,600	15	Yogi Bear	KGW	72,500
3.	Candid Camera	KOIN	146,900	29	3.	Dragnet (Thurs. 7:00)	KOIN	MCA	79,700	13	Wyatt Earp	KGW	56,100
4.	Andy Griffith	KOIN	144,200	27	4.	Highway Patrol (Sat. 7:00)	KOIN	Economee	78,800	17	Rebel	KGW	54,400
5.	Gunsmoke	KOIN	142,700	31	5.	Pioneers (Mon. 7:00)	KOIN	Robeck	75,800	17	Fight of The Week	KPTV	89,200
6.	Lucy Show	KOIN	134,500	28	6.	Sea Hunt (Thurs. 6:30)	KOIN	Economee	73,900	14	Lawman; Awards	KPTV	71,600
7.	Ed Sullivan	KOIN	131,800	25	7.	Yogi Bear (Tues. 6:30)	KGW	Screen Gems	72,500	15	Huckleberry Hound	KGW	54,700
8.	To Tell The Truth	KOIN	122,800	21	8.	You Asked For It (Sun. 6:00)	KPTV	Int'l TV	71,900	19	Hong Kong	KOIN	82,000
9.	Jackie Gleason	KOIN	122,200	28	9.	Caine Hundred (Wed. 6:30)	KOIN	MGM-TV	71,800	20	20th Century	KOIN	77,100
10.	Dick Van Dyke	KOIN	116,600	28	10.	Lawman; Awards (Mon. 7:00)	KPTV	Warner Bros.	71,600	13	Outdoor Sportsman	KGW	58,500

NBC-TV's 'Sunday' Strategy

Continued from page 26

Saaren, who will criticize art and architecture and alternate criticisms of the movies and the theatre with Ed Newman. There will be two others hired as regulars to review music and books. Joe Garagiola will "review" sports and Frank Blair will lend his orotundities to the "front man" post on "Sunday."

Ray Scherer, Bob Abernathy and Nancy (Hanschmann) Dickerson will cover the news, all of it of the feature variety.

"If we were going on the air this Sunday," producer Northshield explained last week, "Cleopatra" would get a lot of attention—a lot of attention, Abernathy would do a takeout on Ancient Rome and Egypt, give historical evidence as simply as possible so that viewers will know the way it really was. Perhaps Nancy would do a study of the true Cleopatra.

"We will cover a good portion of material not covered routinely on the news," he said further. That is, music, theatre, art, books. We will not just cover them. We will do criticisms.

"This has been attempted

rarely, except notably by 'CBS Views the Press,' but now even that's local."

Observed Northshield, who spoke to VARIETY moments after struggling with a rough of his "Sunday" program budget: "Most significant single thing for a news department is that its program, 'Sunday,' will do political and social satire on a regular basis—by employing various entertainment groups now working original satirical material."

Correcting a recent VARIETY story, he concluded: "And we won't be using repeats of the English 'This Is the Week That Was,' not when we have our own studies to offer."

Rochester, N.Y.—C. Glover DeLaney has been named general manager of WHEC here, a post he held from 1953 to 1958. Since leaving WHBC, DeLaney has been resident manager of KOVR-TV, Stockton-Sacramento, Calif.

He returns to WHEC July 1, replacing John McClay, who has resigned.

Time-Buying Computers Ailing From Poor Diet

Washington, June 18.

Poor data is possibly being fed in ad agencies' time buying computers, NAB's research director warned.

Melvin Goldberg, NAB v.p. said he wonders about the data going into agency computers. He said very little has been written about the potential impact of computer time buying on stations and networks.

Goldberg said broadcasters, advertisers and agencies should reach an agreement on the data being fed machines. "If we don't run them (computers), they will certainly run us," he warned.

Brown Heads Philly AFTRA

Philadelphia, June 18.

Tom Brown, WIP deejay, has been named president of the Philadelphia Local of AFTRA for the 1963-64.

Other officers elected were Bill Bransome (WRCV), vice president; John Paul Weber (WIP), secretary, and Lynne Barrett (free-lance), treasurer. William Deal (WCAM, Camden) continues as executive secretary.

S. F. Good Music Stations

Continued from page 31

rumors of signal problems (VARIETY was told that the KRE signal did not get from Berkeley into San Francisco, across the river, with any power). However, it has been verified that KRE indeed did get into San Francisco loud and clear on 1,000w in daytime and 250 nighttime; and KPAT, which has spent so far \$50,000 in new equipment to get the signal up to total efficiency, has had mail from all locations in the area and outlying inland and up-and-down coast locations. Additionally, the station will go to 50,000 watts on FM for more efficient coverage of the Bay Area on that band. KBAL is 1,000 watts on AM only day and night.

Anyhow, KPAT figures to be swinging in listening and revenues by fall, using the carefully programmed segue musical entertainment and the rigid commercial restrictions developed at WPAT. Station execs say listener response has been much quicker in the Coast (judging by heavy mail response) than it ever was in New York with WPAT.

And KABL is hardly suffering

from the invasion. Monitoring of a recent morning hour on the McLendon station showed more than 20 blurbs (not including promos etc.) in the 60 minutes — something KPAT couldn't achieve without slackening its blurb restrictions.

Georgia B'dcasters

Continued from page 31

Senators Richard Russell, Herman Talmadge and Georgia's 10 representatives in Lower House.

GAB board spokesman said: "We are not going up there to rant and rave, but we will make some definite constructive and helpful suggestions on the FCC's recent proposals on commercial limitations with ideas on how private enterprise and free broadcasting can best be served by the FCC."

New President Carow urged "broadcaster delegations from the other 49 states to make similar junkets to Washington to discuss the serious problems now facing broadcasting with their legislators."

DESK SET



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GIG YOUNG, JOAN BLONDELL

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For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

W. Germany's Second Video Network Fails to Break Through; 8% Tune-In

Frankfurt, June 18.

West Germany's Second Television Network, which went into operation on April 1 with considerable hoopla, just isn't doing well at attracting the viewers.

With a current count of 7,800,000 television sets in the country, a new study just indicated that only 8% of the sets were tuned in when the Mainz headquarters of the Second TV Net offered Mozart's "Magic Flute" opera, only 6% were watching a television play titled "Man and Dog" based on a Thomas Mann script, and that some recent highly-touted German documentaries such as "Flight from the Brown Coal" and "Students in the Talar" drew only 5% of the viewers.

In addition, the surprising study revealed that so far only 45% of the country's television sets are equipped with the special apparatus to view the second network, or are in an area where the Second Net's broadcasting equipment reaches.

In the first couple of weeks after the net station got started, a poll conducted by Infratest indicated that 20% of the television viewers were watching such initial performances of the new network as "Berlin Melodies" and "Vienna and the Waltz Time" and the film "Carnival in the Rain."

On the station's grand opening April 1, 86% of the German television sets were in operation—and 33% saw the "Berlin Melodies" while 53% stayed tuned to an old favorite on the First German Television Net, the show called "Watch Out! Camera," done by quizmaster-disk jockey Chris Howland, and based on Allen Funt's American show "Candid Camera."

The listeners remained true to the First Net, the study showed, for on the second night of the new net's operation, 77% viewed an old fulllength feature called "The Wife of the Ambassador" on the First Net, and only 5% saw the dramatic story of a refugee called "Boundary Crosser," on the new outlet.

An editorial in one of West Germany's top circulation newspapers, Das Bild tabloid, noted that it was disastrous for the Mainz headquarters of the Second Net to continue spending an estimated \$45,000,000 of money which actually comes from the public coffers (since the television set owners pay a monthly fee of \$1.25 to the federal postoffice for the privilege of viewing the shows, and this money, plus the income from commercials, supports the television stations).

The writer commented that Mainz is spending all this money in producing special documentaries or films made exclusively for television—when the folks apparently prefer seeing the old movies that are showing around the corner on the First Net.

Writer Peter Kniewel, a film and television critic, added that the new station had better get on the beam and find out what the public really wants so that it can attract more viewers to its programs—and that the federal postoffice as well had better speed up its work on the relays so that people who are potential watchers can tune in the Second Net as well.

School Sets Excluded For All-Channel Ukase; Hotels, Hospitals Nixed

Washington, June 18.

FCC has exempted television receiver sets used for in-school instruction from the all-channel requirement, but has rejected a similar exemption for hospitals, hotels and motels. It was a 4-3 decision by FCC.

Motorola had requested excluding hospitals, hotels and motels from the all-channel law.

Schools were exempt until April 30, 1966, the second anniversary from the time the all-channel requirement takes effect (it goes into force next April 30).

Purdue University and the Georgia State Board of Education had petitioned FCC to exclude school sets.

Storer Sells 5 Papers In Florida to Knight

Storer Broadcasting has sold five newspapers in Florida to a Miami group headed by James L. Knight, prexy of the Miami Herald Publishing Co.

Papers are the Miami Beach Daily Sun and four weeklies, the Miami Shores Journal, the North Miami Journal and the North Miami Beach Journal. A fourth weekly, the Boca Raton News, was purchased in May.

Performers Kayo Bid By BBC to Telecast Tape Of Scot Show for Royalty

Glasgow, June 18.

BBC has failed in a bid to televise the gala Royal Performance which Queen Liz and the Duke of Edinburgh will attend at the Alhambra Theatre here July 3. Plan was to televise a taped version on Sunday, July 7. Talks have broken down following refusal of certain topline artists to allow their acts to be televised.

The BBC offer to the Scottish Theatrical & Variety Artists' Benevolent Fund was fully acceptable to local officials. Snag came when individual artists nixed the plan to televise the show on ground that stage performances do not make good television.

Max Bygraves, currently starring at the Alhambra Theatre here in "Five-Past Eight," said he was one of those who nixed the offer, and added: "If you do an act on television, you have to concentrate on entertaining two or three people in a room. But on a stage you are concentrating on entertaining between 2 and 3,000 customers. It becomes a situation over which you have no control. If there was butchery in the cutting-room, you could die a death. The London Palladium Royal show is different. You go on there to do a television show."

Connie Francis and Alan King are two U.S. artists taking part in next month's Royal gala performance of "Five-Past Eight."

CFTO 'Professor' Quits Kid Show in Pay Snag

Toronto, June 18.

White-smocked, white-haired and bespectacled, Stan Francis, 56, star of "Professor's Party" and "Professor's Hideaway," kid shows on CFTO-TV, Toronto, has suddenly quit over money (\$450 a week). As "The Professor," he had appeared on the station six days a week ever since Jan. 1, 1961—the day the tv station opened.

While a CFTO-TV spokesman refused any comment other than the parting was "amicable," Francis claimed that he had left employment over a money dispute and had refused to take a pay cut.

Known to the trade, however, that "Professor's Party," once dominant in the local field, had been drawing lesser ratings recently than "Randy Dandy" since series was started a month ago on CHCH-TV.

Ed Lamb's Hair Raiser

You wish that Edward Lamb's "No Lamb for Slaughter" (Harcourt, Brace & World; \$5.75) were a primer for future station owners that would yield a few licensees in something like the author's image.

But it's unlikely that many will develop in the style of this incredibly versatile career man. In a way that should turn a yellowed Horatio Alger ms. green, Lamb went to work in a Toledo law office at the age of 12; worked his way through Dartmouth and law school by, among other things, promoting college dances in New York that netted him thousands; bummed his way through the American west, Europe and elsewhere before settling down to a law career that included first corporation repping, then municipal, and finally as a trial lawyer for labor in the bloody, tough (on the legal reputation) and exciting days of the working man's emergence as an organized factor on the American economic and social scene. Later included everything from defending itinerant farm workers (union pickers) in tempestuous and hostile courts (before, in one case, a dead drunk judge) to winning of the portal-to-portal victory before the nine august (if argumentative) wigs of the Supreme Court.

From champion of labor, Lamb went on to become a millionaire industrialist, newspaper publisher and broadcaster. Of singular interest, of course, to industry readers in his magnificent fight against the charges of Communist leveled in the heat of the McCarthy era. His inside narrative on the hearings' tactics of FCC is a hair raiser. But the way in which Lamb and his counsel stomped the enemy should ease the nerves of thoughtful industryites who jump when they hear the name of Bob Kennedy.

All of this is told in a modest, lively style reflective of this man's enthusiasm for life, remarkable compassion and sheer guts. Bill.

Scotland's Grampian TV 'In Jeopardy' as Profits Virtually Disappear

Aberdeen, Scot., June 18.

The future of Grampian Television, north-of-Scotland commercial tv company, may be "in jeopardy," according to its chairman, Sir Alexander King, Scot cinema magnate. In his annual statement, to be presented to shareholders June 27, he says the past year has been "a difficult one so far as revenue is concerned."

The company's balance to be carried forward this year is only \$3,159. Accounts for the year ended February 1963 showed a profit of \$142,263, but there was a debit balance of \$139,104 from the previous year.

In his statement, Sir Alexander King said: "If Grampian-TV is to pay a reasonable dividend or, in fact, even to survive, we must have additional Scottish territory and a guarantee that payments in respect of Independent Television Authority fees and network programs will be based on a formula which takes account of the value of the area in marketing terms and actual, rather than theoretical, set count coverage."

'Colossal Doses of Junk'

Chicago, June 18.

Jules Power, director of children's programming for ABC-TV, told a gathering of program directors attending Television Affiliates Corp.'s two-day conference here last week, that tv inexcusably is feeding the kiddies "colossal doses of junk" which, while probably not overtly harmful, is to a great extent a waste of the child's time. "If we are not harming them, we are at least cheating them," he said, "and that may be almost as bad."

He pointed out that taste does change, "and with proper exposure the public does accept new ideas, and they then become the new standards of what is right and proper." Fun, he said, is essential to good children's programming, "but I think it is possible to combine this fun and entertainment in a package which gives the child constructive, worthwhile values as well." He urged the p.d.'s to search for provocative, exciting and vital approaches to juvenile programs.

Addressing the same group, Dr. Seymour Banks, media, creative copy & research veepee of the Leo Burnett agency, stressed the value of research in programming and suggested that local stations develop their own means of determining, inexpensively, audience response to programs. He said, "It would be better to go to the trouble of researching every program to determine what every audience wants—in spite of the inaccuracies which may be encountered—than to rely solely on the judgment of one or perhaps two persons who pick and choose everything that goes on the air."

Inside Stuff—Radio-TV

Audience response is the best way to keep good shows on tv, Robert D. Swezey, Code Authority director for NAB, told the American Council for Better Broadcasts meeting last week in Columbus, O. In praising the Council's objectives, the Code director and New Orleans broadcaster said, "So many times we ask ourselves, 'What can I or any other one person do?' The problems tower before us like sheer cliffs with no visible promise of hold for hand or foot. So, discouraged we turn away, burying ourselves and our frustrations in some near, lesser and often fruitless activity. 'No one person can, by himself, do very much. The real strength is in numbers—the drops and trickles which together make the torrent.'"

The Council, he said, "is an excellent prototype of conduit for the expression of citizen opinion—a method of reaching the isolated, still, small voices so that they register in their combined and true volume a hearty approval or roar of protest." Swezey said that in ascertaining audience reaction, the broadcaster must always stay once removed. "He cannot depend too much on his own personal opinion of programs. He must appraise them through the eyes and ears of others. You hit the nail squarely on the head in one of your promotion leaflets when you say, 'One person decides on tv programs for many from what he thinks they think. Let's be sure he knows what they think.'"

In an editorial aired eight times last week, WMCA, N.Y. Independent, reviewed its fight of nearly two years to get a fair apportionment of the New York Legislature. "Our goal," stated the editorial, "has been to end a 70-year-old system of state government which robs you—the urban voter—of your rightful representation."

When the station opened its suit in a lower Federal court, the judges refused even to hear the complaint. "But just a year ago the U.S. Supreme Court ordered a full trial. Again the lower court ruled against WMCA. It refused to see any violation of your constitutional rights in a system which grants rural voters as much as 10 times the influence in state affairs which we in New York City enjoy."

"So once again WMCA appealed to the highest court in the land. And this week the Court took full jurisdiction of our complaint. Next fall we'll plead our case before the U.S. Supreme Court. It's been a long fight, and there are further battles to come."

Ross D. Siragusa, board chairman of Admiral Corp., lit into CBS-TV in an address last week for having "created a major color-tv blackout that is not in the public interest." Speaking at a conference sponsored by the Institute of Electrical and Electronics Engineers in Chicago, Siragusa commended ABC-TV for its small-scale start in colorcasting; but he said that CBS, in bypassing color, "is not fulfilling its obligation to the public." Siragusa's firm, of course, is one of those manufacturing tint receivers.

The Chinese-American call girl named Susy, operating out of a Chelsea (London) apartment, as disclosed in the now notorious Christine Keeler-Dr. Stephen Ward-John Profumo scandal, has brought in the name of Harry Alan Towers, the British television producer ("Towers of London" was his billing). He was charged with importing blonde Maria Novotny, then 19 (in 1961), into New York for immoral purposes. Towers jumped bail and was spotted in Moscow and Rostov. When some Englishman last saw him in Russia, Towers said he was going to Peking. Miss Novotny also skipped probation and returned to London. Towers was charged by U.S. authorities in 1959 with bringing a number of girls to the States for immoral purposes.

ABC-TV will use its new portable video tape recorders for the first time in covering President Kennedy's trip to Europe later this month. The new transistorized units weigh only 60 pounds and are capable of high quality images. Frank Marx, president of ABC Engineers, said the units will "open a whole new field of electronic reporting. We'll be able to get in areas we haven't been able to before, particularly in news and sports areas." The new machine was developed by Machtronics Inc., aided by ABC Engineers.

Rod Serling, exec producer of CBS-TV's "Twilight Zone," says that television sponsor censorship has gotten worse since his early days in the medium. Serling, whose views appear in the new quarterly Gamma mag, published on the Coast, said that "sponsor interference is a stultifying, often destructive and inexcusable by-product of our mass-media system. He recommended that "ideally, a sponsor should have no more interference rights than an advertiser in the printed medium." Serling added: "At one time the networks could have demanded and received creative prerogatives. They could have demanded some kind of cleavage between the commercial and the artistic aspects of a program. But they gave this prerogative away." About the possibility of his expanding in television, Serling said: "I doubt it. A serious writer with something to say beyond 'Howdy, pard,' has to turn to other fields." In trying to please everybody, he said "you end up with blank verse written on a marshmallow." He claimed that one loses interest "when you're told things like troops can't ford a river if Chevy is the sponsor."

Walter Hawver, radio-television editor of the Albany Knickerbocker News for eight years and the most outspoken critic of those media in the history of Albany, has been appointed city editor of its sister Times-Union, effective July 15. Barnett Fowler, who has been serving as city editor for several years, will henceforth devote full time to the position of Sunday editor. Both changes were revealed by John J. Leary, managing editor of the Hearst-owned morning publication.

The Chicago NBC o&s, WNBQ and WMAQ, led the tv and radio stations respectively in this year's Illinois Associated Press Broadcasters Assn. competition, winning a total of nine awards between them. The tv station took first place in three categories and second place in two, while WMAQ won two of each in the radio competition. The CBS stations, WBBM-TV and WBBM Radio, were runners-up with two firsts and one second place apiece. WGN Radio and WGN-TV each won a first and a second for a total of four; and Group W's WIND, with no tv counterpart, two awards.

News performances were judged by professors of Northwestern U.'s Medill School of Journalism.

Operation of the Voice of America at Bethany, 20 miles north of Cincy, started by Crosley Broadcasting for the Government during World War II, will be turned over to the U.S. Information Agency Oct. 1.

The Crosley contract for 1963, said president John T. Murphy, was for about \$358,000. He added that the change is part of a USIA program to combine all of its foreign radio operations, which include two in California, one operated by NBC and the other by CBS.

Government officials told Murphy that present employees at Bethany could keep their jobs with the government by passing security tests.

FCC again postponed the date when automatic logging devices can be used, this time from June 17 to July 18. Commission said it needed more time to study petitions seeking reconsideration of the logging rules.

Of the ten
1963 Ohio State
program awards
to commercial television
stations...

SIX
were made to
CBS Owned
stations!

CATEGORY II:
Natural and Physical Sciences
(for adults)

- Award to WCAU-TV Philadelphia for "Space: the New Ocean"

CATEGORY III:
Social Sciences (for adults)

- Award to WCBS-TV New York and New York University for a "Sunrise Semester" program on labor relations

CATEGORY IV:
Public Affairs & Community
Problems (for adults)

- Joint Award to KNXT Los Angeles for "Burden of Shame: The Child Molester"
- and to WCAU-TV Philadelphia for "Conformity"

CATEGORY V:
Personal Problems (for adults)

- Award to WCBS-TV New York for "Superfluous People"

Personal Problems (for children
and youth)

- Award to WCAU-TV Philadelphia for "Tattle"

Clear FCC Track On Turfcasting

Washington, June 18. Stations broadcasting horse races under FCC rules now in effect don't have to fret over license renewal, FCC chairman Newton Minow reassured Sen. Warren Magnuson (D-Wash.).

Magnuson, chairman of the Senate Commerce Committee responsible for broadcast legislation, had written Minow asking if the proposed turfcasting rules might be applied ex post facto.

Minow wrote Magnuson that stations which "conscientiously adhere" to the 1961 horsecasting rules pending the final new rules "need have no fear of being penalized at renewal time" for broadcasts and advertisements inconsistent with the new rules.

Minow said FCC "has reached no conclusions" on the final version of the new turfcasting rules.

WLS' NEW LOOK IN REVAMP OF DEEJAYS

Chicago, June 18. Although it's been running a fast race for second or third place in the market (depending how you read the radio ratings), WLS will completely revamp its deejay lineup this week, with not one of the seven jocks returning to his previous slot. The overhauling is coincident with the now definite resignation of Dick Bondi, topdog with the teenagers in this market who had given the ABC o&o a phenomenal tunein at night opposite television's prime time. Bondi left in a tiff with management a few weeks ago.

The station has acquired three new deejays for its new look: Bernie Allen, who has been hired away from WJJD; Ron Riley, previously with WHK, Cleveland; and Don Phillips, ex-WOKY, Milwaukee.

Clark Weber of the holdover staff gets the early morning trick from 6-9 a.m., Gene Taylor follows from 10 to noon, and Allen gets the early afternoon berth to 3 p.m. Bob Hale has the next segment ending at 6:30 p.m., then Riley goes in until 9 p.m., and Art Roberts takes over Bondi's old chore until midnight. Phillips has been given the overnight show.

Losing Politico Also Loses Action Vs. WDCY

Minneapolis, June 18. Judge L. Sletten in district court here dismissed a suit for the return of a \$10 filing fee and \$100,000 punitive damage brought by P. B. Hurley, perennial candidate for local city office, against Twin Cities' independent radio station WDCY. The judge decided Hurley wasn't entitled to the fee's return or any punitive damages.

In this instance Hurley was a mayoralty candidate (he ran last in the primaries among eight in the field, polling only 453 of the total 60,814 votes cast). Leader of a "National Society for the Preservation of the White Race" group, Hurley also charged that on the station he was referred to as a "Nazi," a "Fascist" and a "cheap politician." And it was for this and alleged subsequent disparaging remarks on subsequent broadcasts that he sought the \$100,000 punitive damages.

In his decision the judge held Hurley had no cause for active action because "the alleged incidents occurred after his defeat in the primary election."

KOMO Radio to Air K.C.'s AFL Schedule

Kansas City, June 18. Broadcast rights to games of the new Kansas City Chiefs pro football team, nee the Dallas Texans, have been acquired by KOMO.

Deal is for two years, and this year will include 14 regular games of the American Football League and five pre-season exhibitions. KCMO's sports chief is Bruce Rice, expected to handle play by play. Station is a CBS affiliate, and interesting to note it will have schedule of National Football League coverage on television, along with Big 8 football and NCAA "Game of the Week."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime slots periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

St. Louis • STATIONS: KTVI, KMOX, KSD, KPLR.

• SURVEY DATES: MARCH 22 - APRIL 18, 1963.

KSD		Total Area Homes: 175,600
		Metro Rating: 26
		Share of Audience: 37
MONDAYS 6:30-8:30		
Program: MONDAY NIGHT MOVIE		
Mar. 25	"FROM HELL TO TEXAS"	Don Murray, Diane Varsi, Chill Wills, Dennis Hopper
		1958, 20th Century-Fox, 20th Century-Fox
Apr. 1	"MY COUSIN RACHEL"	Olivia DeHavilland, Richard Burton, A. Dalton
		1953, 20th Century-Fox, 20th Century-Fox
Apr. 8	"APRIL LOVE"	Pat Boone, Shirley Jones, Dolores Michaels, Arthur O'Connell
		1957, 20th Century-Fox, 20th Century-Fox
Apr. 15	"AN AFFAIR TO REMEMBER"	Cary Grant, Deborah Kerr
		1957, 20th Century-Fox, 20th Century-Fox

KMOX		Total Area Homes: 79,900
		Metro Rating: 10
		Share of Audience: 37
TUESDAYS 5:00-6:00		
Program: EARLY SHOW		
Mar. 26	"STAND UP AND FIGHT"	Wallace Beery, Robert Taylor
		1939, MGM, MGM-TV
Apr. 2	"THE HARVEY GIRLS"	Judy Garland, John Hodiak, Ray Bolger
		1946, MGM, MGM-TV
Apr. 9	"OUR VINES HAVE TENDER GRAPES"	Edward G. Robinson, Margaret O'Brien, Agnes Moorehead
		1945, MGM, MGM-TV
April 16	"MAKE WAY FOR TOMORROW"	Victor Moore, Beulah Bondi, Thomas Mitchell
		1937, Paramount, MCA-TV

KMOX		Total Area Homes: 73,200
		Metro Rating: 9
		Share of Audience: 30
WEDNESDAYS 5:00-6:00		
Program: EARLY SHOW		
Mar. 27	"THE KISSING BANDIT"	Frank Sinatra, Kathryn Grayson
		1949, MGM, MGM-TV
Apr. 3	"RATIONING"	Wallace Beery, Marjorie Main
		1944, MGM, MGM-TV
Apr. 10	"HATTER'S CASTLE"	James Mason, Deborah Kerr
		1949, Paramount, MCA-TV
Apr. 17	"RIGHT CROSS"	June Allyson, Dick Powell, R. Montalban
		1950, MGM, MGM-TV

KMOX		Total Home Area: 63,100
		Metro Rating: 8
		Share of Audience: 32
THURSDAYS 5:00-6:00		
Program: EARLY SHOW		
Mar. 28	"TILL WE MEET AGAIN"	Ray Milland, Barbara Britton
		1944, Paramount, MCA-TV
Apr. 4	"WHITE TIE AND TAILS"	Dan Duryea, Ella Raines, William Bendix
		1946, Universal-International, Screen Gems
Apr. 11	"I LIVE MY LIFE"	Joan Crawford, Brian Aherne
		1935, MGM, MGM-TV
Apr. 18	"HOLD THAT BLONDE"	Eddie Bracken, Veronica Lake
		1945, Paramount, MCA-TV

KMOX		Total Area Homes: 79,000
		Metro Rating: 10
		Share of Audience: 33
FRIDAYS 5:00-6:00		
Program: EARLY SHOW		
Mar. 22	"MAN IN THE SADDLE"	Randolph Scott, Joan Leslie, Ellen Drew
		1951, Columbia, Screen Gems
Mar. 29	"THE MURDER MAN"	Spencer Tracy, Virginia Bruce
		1935, MGM, MGM-TV
Apr. 5	"TARZAN AND THE MERMAIDS"	Johnny Weissmuller, Brenda Joyce
		1948, RKO, Banner
Apr. 12	"MY MAN GODFREY"	William Powell, Carole Lombard
		1936, Universal-International, Screen Gems

(Continued on page 44)

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
To Tell the Truth	KMOX
6:30-7:00	144,100
I've Got a Secret	KMOX
7:00-7:30	178,600
Lucy Show	KMOX
7:30-8:00	235,900
Danny Thomas	KMOX
8:00-8:30	229,100

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Three Stooges	KPLR
5:00-6:00	52,800

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Three Stooges	KPLR
5:00-6:00	56,100

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Three Stooges	KPLR
5:00-6:00	51,400

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Three Stooges	KPLR
5:00-5:30	50,800
Sea Hunt	KSD
5:30-6:00	53,700

Granada's Dramas On World War I

Glasgow, June 18. To meet a new public interest in the 1914-18 war, Granada Television is planning a series of First World War dramas under the title of "For King and Country."

Another war series planned for the near future will include programs on Passchendaele and Hiroshima, documentaries based on films and stills.

Sidney L. Bernstein, Granada-TV topper disclosed this in an interview with Vincent Donnelly, feature scribe of the Glasgow Evening Times, who covered the operations of the north-of-England tv station in a series of articles.

Donnelly revealed that, 18 months ago, Granada-TV devised a program called "Man Bites Dog." It was satirical and topical, but company was unable to present it since, at present, the Television Act limits the kind of criticism a commercial tv company in Britain can indulge in.

Sheet quoted Bernstein as saying that Granada were not as complacent about getting their tv contract renewed as other program contractors seemed to be.

INT'L COMBINE FORMS JAMAICA TV COMPLEX

Ottawa, June 18. Jamaica is getting a tv complex, jointly owned by (Roy) Thomson Television (Int'l.) Ltd., Glasgow; NBC, N.Y.; Television Int'l. Enterprises, Britain; and the Jamaican government, with Thomson in charge of planning, installing and operating. Canadian General Electric of Toronto has a \$200,000 order for the complete transmitting equipment. It supplied the same for Trinidad & Tobago's tv system last year.

Jamaica's system will have an origination station at the capital, Kingston, with rebroadcasting stations at Cooper's Hill (only eight miles away but with blocking mountains between) and Christiana. Latter, centrally located, station will also serve coastal areas including Montego Bay.

Cleve. Press Shuffles Radio-TV Editor Post

Cleveland, June 18. James Frankel, for almost seven years radio-tv editor of the Cleveland Press, has been named an editorial writer, and is being succeeded by William Barrett, veteran reporter, whose last beat was transit news. Frankel strongly championed public service and local programming, and his contentious columns frequently caused broadcasters hours of unrest.

Barrett served as a news reporter for WERE during the newspaper strike; Frankel was at WDOX. Barrett has also acted in local tv productions and is former president of the Chagrin Valley Little Theatre.

KPRC Wants New Stick

Houston, June 18. KPRC-TV filed an application Wednesday (5) with the FCC to erect a new tower at a height of 1,549 feet, which is more than twice the size of the current tower.

The new tower will add more than 8,000 square miles to the station's coverage, will bring the station's programs to 250,000 more people and will improve the service to those now receiving the station, Jack Harris, the station veepee and general manager said.

'Dick Powell' Sales

Four Star Distribution reports sales of "Dick Powell Theatre" in four new markets.

New outlets are KTVU, San Francisco; WKOW, Madison; WOOD, Grand Rapids; and WTVT, Tampa. Markets previously sold include New York, Chicago, Philadelphia, Los Angeles, Washington, Dallas, Kansas City and others.

Kraft Buys CBC Series

Ottawa, June 18. Kraft Foods Ltd. will bankroll 13 episodes of "Mystery Theatre" on Canadian Broadcasting Corp. tv web.

Louis & Brorby of Canada Ltd. handled the sale.



WEEKENDS ARE DIFFERENT... SO IS MONITOR

People are different, weekends. They boat, fish, eat outdoors, go places, loaf, do-it-themselves, don't-do-it-themselves... they want to be amused... they're easily bored... what's going on?... here?... there?... everywhere?

Let's have a laugh!... five alarm fire!... golf... Mike Nichols... Chet Huntley... Elaine May... Mel Allen... Al Kelly... David Wayne... Jonathan Winters... Celebrity Sports?... like Jackie Gleason!... or Ginger Rogers!... Perry Como! Something for everyone... specially sponsors. Say, is *this* radio?... no, it's **WEEKEND MONITOR... NBC RADIO.**

Ed Sullivan Still Scouting

Continued from page 1

connection with a question concerning the beef of some talent, notably comics, that the Sullivan vaude layout doesn't give them sufficient time to warm up to their material.

Sullivan's response to that was that if a comic can't get laughs within seven minutes, he just misses and the length of time isn't the heavy. He pointed to the successes of a Jack Carter, Bill Dana (Jose Jimenez), Ricky Lane and Velvel, Wayne & Shuster, among a whole host of comics who have appeared on his showcase.

Faster-Paced Shows

It's Sullivan's contention that audiences today demand a faster paced show, and, of historic interest, that's the one basic change in the show's format over the course of the years.

"What performer, be he juggler or comic, doesn't feel he needs more time on stage?" Sullivan queries.

He plans to tie-in with the forthcoming World's Fair on a show. As to legit, he has a continued association with David Merrick. Associations with the Metropolitan Opera Co. and Sol Hurok also were mentioned by Sullivan.

Daily News columnist turned electronic impresario says in many instances he's guided by letters as to the popularity of certain numbers. For example, he had a mail response of 130,000 letters when the Italian puppet show, Piccoli Theatre, was presented. As to his public messages, he points with pride that 400,000 letters to Khrushchev resulted from his on-the-air plea to halt the execution of some Hungarian youngsters, caught in the upsurge there—executions which were stayed.

Returning to the show biz aspects, Sullivan acknowledged that the good comics are the toughest to come by, and that the comics, as a group, are the highest paid.

He declined to give any figures as to the cost of his weekly outing, other than to say that over the years the costs have gone up, and traveling the show, brings the costs up even higher.

As to current problems, he reiterated his position that it's "silly" for the web brass to ban a folk singer spoofing the John Birch Society. Essence of Sullivan's position is that "we can spoof everything else in a comic vein why not the John Birch Society?"

Historically, Negro talent always has had exposure on the "Ed Sullivan Show." There's no problem in that area, says Sullivan, and in fact, he adds, Governor Talmadge once recommended a Negro act for his show.

Kudos From Allied Arts

On the occasion of the "really big shew" commendations have come from the allied arts. Among the congratulatory messages are those from the Motion Picture Assn. of America, League of New York Theatres, ASCAP, BMI, and American Federation of Musicians.

MPAA prexy hailed Sullivan as a "maker of precedents." Herman Levin, prexy of the League of New York Theatres, said: "Especially important to us is that he has presented scenes from more than 100 plays, many of them productions of integrity and distinction, which were faltering at the box-office and needed important national attention to get them going." Herman D. Kenin, AFM prexy, saluted his contribution to the survival of live music and musicians.

Susskind

Continued from page 25

network programming costs. Relatively small outlay stems from readiness of both the writers and the thespians to participate in such an artistic enterprise. "The Play of the Week" similarly was able to enlist the cooperation of top talent whose customary prices for

VARIETY ARB FEATURE FILM CHART

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(Continued from page 42)

KSD	
Total Area Homes: 113,000	
Metro Rating: 15	
Share of Audience: 21	
SATURDAYS 8:00-10:00	
Program: SATURDAY NIGHT MOVIES	
Mar. 23	PRE-EMPTED
By special network program—NCAA Finals	
Mar. 30	"TEN NORTH FREDERICK"
Gary Cooper, Diane Varsi, Suzy Parker, Stuart Whitman	
1958, 20th Century-Fox, 20th Century-Fox	
Apr. 6	"THE NIGHT AND THE CITY"
Richard Widmark, Gene Tierney	
1946, 20th Century-Fox, 20th Century-Fox	
Apr. 13	"I'D CLIMB THE HIGHEST MOUNTAIN"
Rory Calhoun, Susan Hayward, Wm. Lundigan	
1951, 20th Century-Fox, 20th Century-Fox	

KTVI	
Total Area Homes: 80,800	
Metro Rating: 11	
Share of Audience: 17	
SUNDAYS 6:30-9:00	
Program: SUNDAY NIGHT MOVIES	
Mar. 24	"FURY AT SUNDOWN"
Nick Adams, John Derek	
1957, United Artists, UAA	
Mar. 31	"TUNES OF GLORY"
Alec Guinness, John Mills	
1960, United Artists, UAA	
Apr. 7	"HIDDEN FEAR"
John Payne, Alexander Knox	
1957, United Artists, UAA	
Apr. 14	"THE UNFORGIVEN"
Audrey Hepburn, Burt Lancaster	
1960, United Artists, UAA	

working in tv would have made such a series prohibitively expensive.

There will be 26 one-hours pro-

duced under the "Command Performance" tag. Each play will be rehearsed 10 days and then taped in two days.

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Defenders	KMOX
8:00-8:30	183,900
Lawrence Welk	KTVI
8:30-9:00	192,700
Gunsmoke	KMOX
9:00-10:00	249,700

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Disney's World	KSD
6:30-7:00	140,000
Ed Sullivan	KMOX
7:00-7:30	183,300
Car 54	KSD
7:30-8:00	191,100
Bonanza; Bob Hope	KSD
8:00-9:00	328,600

MGM-TV Pegs Series On Wechsberg Stories

London, June 18.

For a second time in a couple of years, a series in the London Sunday Times has inspired a Metro vidpic series.

The latest project is a skein based on "Lloyds of London," a series now being written for the Sunday Times by Joseph Wechsberg of the New Yorker mag. Lawrence P. Bachmann, Metro's exec producer in London, reckons there is built-in promotion for the project, particularly as the series will probably run later in the New Yorker, and as Wechsberg is currently prepping a book on the same subject.

The project, now being pitched by Metro executives in New York to the principal Madison Avenue agencies and major US networks, will basically be an anthology series, although there will be a number of characters who will run throughout the series. It is not intended as a conventional insurance investigation yarn, but will describe how a policy is placed with Lloyds of London, and what happens thereafter. A format on these lines has been prepared by Elliott Baker.

Because of the worldwide operation of Lloyds of London the skein will be filmed in various parts of the globe, though it is reckoned that the majority of episodes will be made in Britain.

The previous Metro series to follow a Sunday Times feature was "Zero One," which was a coproduction with BBC-TV. That series was billed as "Airline Detective."

TV FILM PRODUCER-MARKETER, 39, SEEKS CHALLENGING POSITION

Created, produced and syndicated own TV film series successfully for 13 years. Highly capable in both production and sales. Capable of organizing and following through on all phases of film production; strong on technical knowledge; presents ideas well; stimulates and guides creative people; experienced in marketing TV films to stations and advertising agencies; has sound judgment, vision. Seeks position calling for production and sales supervision, and participation in long range planning.

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Olympia 2-7075

STORM OVER THE SUPREME COURT



PART III: BIBLE READING IN THE PUBLIC SCHOOLS

On Monday the United States Supreme Court handed down two momentous decisions on Bible reading and prayer in the public schools. Tonight at 7:30 EDT the social and legal implications of these two decisions will be examined in the concluding broadcast of a three-part series of CBS REPORTS dealing with the history and influence of the Court in our society. This latest example of immediate, in-depth reporting is a measure of the strength and performance of CBS News. This strength is essentially based on a world-wide staff of correspondents and reporters whose knowledge and experience have equipped them

to anticipate the critical issues and events of the day and to pursue each stage of their development. In so doing they have provided fresh insight into these events and have made them more meaningful for the television audience. Each CBS News presentation—whether it is a 15-minute summary of hard news, a half-hour interview with a leading statesman, or continuing coverage of a Presidential trip abroad—is marked by the same enterprise, accuracy and sense of perspective. They have made CBS News the outstanding news organization in broadcasting.

CBS NEWS

Foreign TV Reviews

Continued from page 34

more (Norman Rossington) decided to restore queues to a decrepit movie-house by importing Continental movies. The result was packed houses all right, but great offence to the regular patrons. One old boy, used to getting his interval tea from his own mug, could not find a seat. Another youngster was turned away because the movie was suitable for adults only, and the owners, Arnold (Ronnie Stevens) and Rene (Ann Lancaster), got so unhappy that they threw Podmore out with his sex-kitten advertising.

Much incidental fun was conjured from the regular customers' addiction to old movies of the Graf Zeppelin and to smogging in the back row. The script was crisp and alert, and Graeme McDonald directed Peter Eton's production with a nice eye for a grimace. Norman Rossington and Ronnie Stevens were first-rate, and suggested that they might make a good blend on more permanent occasions.

Otta.

THE CENSORS

With John Freeman
Producer: Anthony Firth
Director: Bob Wylam
Writer: Leslie Mallory
45 Mins., 9:45 p.m.
Associated TeleVision, from London

This unexcited and balanced program struck an important warning note about the infringements of full freedom in Britain. Leslie Mallory's script kept its urbanity

throughout, covered the ground well, and was supported by good interviews. John Freeman linked affably, and the punch of the argument was even more effective by being kid-gloved.

The stupidity of the theatrical censorship system was the first target, with producer Joan Littlewood giving instances of the Lord Chamberlain's inexplicable interference when she wanted to dramatize an actual instance of anti-Semitism in Manchester. Peter Brook passionately supported this strand of the argument, stating his abhorrence for any form of censorship and detailing the difficulties he would have encountered if his "Lord of the Flies" movie had been made in Britain. His interesting point was that the very fact of censorship, even if not exercised, inhibited creative artists; they would play safe because they were afraid of a thumbs-down. There was no counter-view because Lord Cobbold, the theatre censor, and John Trevelyan, Secretary of the British Board of Film Censors, had both refused to participate.

Book censorship was more cursorily treated, with Socialist politician and author Roy Jenkins defending the present position as a workable compromise and journalist Katharine Whitehorn favoring a classification system, as for films, by some vaguely-independent body, as a guide to parents.

The topical subject of restrictions on the press was the province of Cecil King, boss of the Mirror

group, and he firmly reiterated his views that the libel laws hampered newspapers in their function as watchdogs. He instanced a case in which a press probe into a home for criminal lunatics, was stopped by the Government as an offense against the Official Secrets Act. Finally, French scribe Claude Bourdet ruminated about the perils of letting things slide, which had brought his own country to the borderline of dictatorship. In fact, the only fault in the show was an over-indulgence in tricks by director Bob Wylam, who had Freeman talking against various London backgrounds and mistook cleverness for enterprise. Otta.

THE WARSAW GHETTO

With J. Frank Willis

Writer: Ben Shek

Director: John Kennedy

Exec. Producer: Jim Guthrie

30 Mins., Sun., 10 p.m.

CBC, from Toronto

Neatly timed, this show was aired just as the Germans won access to nuclear weapons and was a satisfying reminder of the creation and destruction of the Warsaw ghetto and its inhabitants by the Nazis in 1940-43. Most of the scenes were from German film clips, found by the Allies after the war, and two commentators were actual survivors now living in Canada. Both were dry, factual and highly impressive; so was J. Frank Willis, a CBC vet, who handled the rest.

After a dozen photos of great Jews like Bernhardt, Reinhardt and Einstein a Toronto doctor spoke of the ghetto. "We treated 1,000 to 1,400 patients daily... Children were turned into decrepit old men—all part of a deliberate plan called Operation Reinhardt... The Nazis kept reducing the size of the ghetto and bringing in more Jews from outside Warsaw. From '40 to mid-'42 about 100,000 artists, scientists and others were killed off. Meanwhile the ghetto was an attraction for German soldiers on leave."

In the summer of '42, the doctor went on, 330,000 Jews were herded into cattle cars and taken to Treblinka, there to be gassed "with a special gas invented to kill Jews" and their bodies turned into soap.

Mrs. H. Spiegel in Montreal, who escaped through a sewer after fighting in the Jewish resistance—which lasted for months, even after the Nazis set fire to the ghetto—told of it and how "The Germans gloated, and a general praised the SS men for their courage." It was a horrifying show in many respects, but a useful reminder of the era. Gard.

STARS AND GARTERS

With Ray Martine, Clinton Ford,

Kathy Kirby, Tommy Bruce,

Julie Rayne, Vince Hill, Sandra

Gale, Nigel Brooks Singers, Don

Harvey Trio, Alan Braden orch

Director: John P. Hamilton

30 Mins., Fri., 10:15 p.m.

Associated-Rediffusion, from London

"Time, Gentlemen, Please," a first-rate record of the new line of entertainment found in some of London's pubs, won deserved plaudits for Associated-Rediffusion last year. That program fostered this series, but the opener seemed to indicate that the spontaneity and verve of the original had largely escaped.

Chief error was that the pub setting used was blatantly a studio creation, and, although designer Michael Yates was fairly exact, it still smelt of paint-and-plaster. An 11-piece band was used for some of the backing, and was equally unsuitable for the professed mood. And director John P. Hamilton was far too enthusiastic in generating back-slapping warmth by providing action shots of the audience in a state of collapse at the simplest gag. In fact, the atmosphere was phoney to all local beer-consumers—although it might strike many foreigners as highly quaint and olde Englishe.

The performers in this segment were a fairly vigorous bunch, and the show was emceed in a nicely knowing style by Ray Martine, with some bright gags over-ecstatically received. Best item was the Don Harvey Trio in "My Kind of Girl," with belly laffs from the bass-player aping a distaffer. Kathy Kirby gave out a loud and clear "Count on Me," and there was a general tendency to put old music-all oldies into the beat idiom. Sandra Gale was similarly forthright in "You Made Me Love You," and a ditty called "Fanlight Fanny" was archly purveyed by Clinton Ford, who had never graduated from a pub anyway. Otta.

Rating Stew

Continued from page 25

Nielsen and ARB, Sindlinger already has grabbed off ABC Radio after the web tied a can to Nielsen's tail and there were the several groups and individual stations who dumped the standard services with the announced price increases since the Harris hearings. Politz says its service will have demographic aspects—age, sex, etc. breakdowns—info that IBM-oriented agencies need to feed the hungry computers. In-home and out-of-home viewing and listening will be considered, and audiences will be evaluated in respect to consumer goods and services.

Same time, SRDS-DATA announced a new computer-slanted operation in the audience measurement field; and then there's the Radio Advertising Bureau's \$200,000 budget for a pilot study on audience measurement. It prompted a valentine missive from FC&B's Gromer to the radio promotion org. Then there's also the newly formed rating subcommittees of the American Assn. of Advertising Agencies and Assn. of National Advertisers, which recently concluded that the national ratings are okay while still proposing an audit.

TAC Affix

Continued from page 31

think of Rockefeller's candidacy since his remarriage? The participating stations will be asked to contribute 90 seconds of footage containing one-the-street interviews with three persons of the locale from different walks of life. Episodes will be made available in a variety of lengths, from three minutes to 30, depending on how the stations want to use them. The longer form will actually run 22 minutes, availing the remainder to the station for an introduction and a conclusion.

First one goes into production in about a week and should be ready for airing within the month. If it goes well, the TAC group hopes to turn them out on a weekly basis. A representative of BBC-TV, Peter Greene, sat in on the sessions and said he would investigate the possibility of a similar collaboration with the British network.

Thirty five member stations attended the conference, and since most of those that didn't attend were West Coast contingent, TAC is planning to hold another meeting next month for the Pacific subscribers, probably in San Francisco.

'Blues for Trumpet'

Continued from page 30

studio band and a koto player in N. Y. under the baton of Jones.

Producer Allan Lawrence explained that one of the aims of the show was to overcome the problems of presenting jazz bands on tv. "There's a terrible dearth of jazz on tv," Lawrence noted. "There's a limit to what you can do with band music—pan up and down a circle it. You need a story line," he offered.

Greece Getting Govt. TV Chain

Athens, June 18.

Greece, one of the few countries in the world with no tv service as yet, has plans under way for the establishment of the first tv network in this country. The whole project is divided in two stages, the first estimated to be launched in 1966. It will comprise one channel and one satellite station in Salonica.

The second stage, which will be ready for operation in 1971, will have 14 satellite stations or transmitters covering the country nation-wide.

The estimated budget for the whole project is \$7,000,000 which is considered a very high figure in this country. As a matter of fact this was the main reason for the lag of tv in this territory, the geographical layout of which is not ideal for a tv service. But many relay towers will be posted on the top of the highest mountains to overcome this difficulty.

Television service in Greece, like sound broadcasting, will be a State monopoly and the responsibility for the tv service will be vested also to the National Broadcasting Organization.



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WESTINGHOUSE BROADCASTING COMPANY

TV Followup Comment

Continued from page 24

his rounds, covering the murder of a dope addict; a tour of Skid Row, an assault case, the police lineup, a stop over at the morgue, interrogation of an alleged assaulter, a trip to the crime lab and so on. This gave the show a flavor, but the parts hung together badly, and the viewer was confused as to what Asdrubale was doing now.

In doing their first candid story, the Gitlin boys not only got the flavor of a Police Emergency unit, but they really seemed to get under the skin of the two policemen involved, letting the audience in on what made them tick. Gitlin has been trying ever since to duplicate the first stanza—and while the technique is even better now, the profundity has vanished. Even Walter Matthau, who is pretty darn good, was back again as narrator, reading the same screamingly soft under-statements out of "Badge 714."

The cop this time was quite facile in his interrogation of others, but seemed incapable of giving anything of himself but movie clichés about the underpaid, overworked, dogged cop who stays with it because he likes the job. This was hardly what might be called

an insight into what the cop, evidently sophisticated about the rudiments of psychology, constantly referred to as his "motivation."

Gitlin kept his subject in a sterile bottle, looking but not touching. The NBC exec producer could have touched his subject were he willing to make some kind of a judgment as to what he thought of the cop. As it was, he didn't touch at the man's character, and the audience felt no warmth for the cop.

Can. Huddles on Cig Spiels

Ottawa, June 18. Canada's cigaret-smoking Minister of National Health & Welfare, Judy LaMarsh, will huddle with the chairman of the Board of Broadcast Governors, Dr. Andrew Stewart, on radio and television advertising of cigalets. Meeting resulted from current blasts against cigalets as cause of lung cancer.

BBC has been pressured to regulate tobacco commercials on both radio and tv but feels it cannot act until the federal health authorities give it a lead and possibly issue similar controls for all media.

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Reich's Oldest B'cast Show, 'Family Hesselbach,' Ends Run as One-Man Project

Frankfurt, June 18.

The oldest, and one of the most highly rated, of all the radio and television series that have played on the West German network has ended its run here. It was the final appearance of "Family Hesselbach," a blend of family humor and intrigue, that was first heard on German radio in 1951.

From 1951 until 1956, the long-running family series was heard on German radio from Frankfurt. Then the one-man enterprise who is behind the show, Wolf Schmidt, who is the script writer, producer, director and star, turned to films.

With the slim capital of \$60,000 and the same personnel who played in the radio show, he made a full-length film in his own apartment in Friedberg, near Frankfurt. The corny but homespun humor behind the picture failed to interest three distributors—but the fourth, who finally agreed to release it, brought back over \$250,000, and the income from the "Family Hesselbach" kept this particular distribution firm from bankruptcy for three years (it expired later too).

Three other "Hesselbach" films were made, with Wolf Schmidt functioning in all capacities again. And in January, 1960, the first of the "Family Hesselbach" series was performed on West German television from Frankfurt. Forty-two more of the Hesselbach hour-length films followed, and the series came to a close only because Mr. Schmidt wants to do other television features and feels he has been too closely identified as Papa Hesselbach.

His other television series, called "The Sunday Judge" in which timely topics are discussed in a comic manner, will continue.

Maharis

Continued from page 25

because of such violation and because of "injury" to production in "dollars and cents." Injunction hearing will be held in N.Y. Supreme Court June 20.

Maharis several months ago dropped out of the series, contending he was ill. Leonard had Screen Gems medics examine the actor, and following their report said the actor was able to work. When Maharis remained away, he was put on suspension. Glenn Corbett was added to the series, to co-star with Martin Milner. Now busy on next season's "68" telefilms, Leonard said "If Maharis decides to come back and work, his place is open, and we will continue with three stars."

When Lancer served the brief on CBS anent the Sullivan appearance, it also served Sullivan and Epic Records, for whom Maharis waxes.

Charlotte — Richard Bradley, formerly associated with the New York Times and WQXR, has joined the staff of WSOC-TV as newscaster. He will become anchorman on Channel 9 Carolina News Special.

Spot TV

Continued from page 21

Ponds 169%; and Alberto-Culver 117%. Study shows that 16 of the top ton was up 200%; Chesebrough 20 spot advertisers of 1961 upped their budgets for '62. Biggest increases were shown by Colgate, \$7,788,650; Alberto-Culver, \$6,004,380; Bristol Myers, \$5,057,530; Wrigley, \$4,934,270; General Foods, \$4,064,380; Procter & Gamble, \$3,541,570.

Same time, Television Bureau of Advertising has released its first quarterly spot report for 1963, showing another 20% increase over the first quarter.

Total gross time billings for first quarter '63 were \$219,771,000, compared with \$182,098,000 for first quarter '62. Analysis, says TvB, is based on the same 331 stations reporting this year and last to N. C. Rorabaugh, which compiles the figures for the tv promotion org.

Big gainers in the first quarter of '63 were transportation and travel, clothing, automotive, drug products and cosmetics. Among individual advertisers, bigger spenders included Alberto-Culver, Bristol-Myers, Colgate, Campbell soups, Menley & James, Simoniz, Hudson Pulp & Paper and Eastern Airlines.

WCCO Radio

Continued from page 30

on handling controversial and pub-service issues.

"It should be emphasized that (WCCO's) obligation is to you, the listeners, and not to the Federal Communications Commission," as the Tribune article indicated, Bormann said. "WCCO never has subscribed to the idea that the FCC will get you if you don't watch out."

"All of the programs we present are aimed at listeners and not at a Federal commission. If the listeners like what they hear—if they believe a station truly is operating in the public interest, convenience and necessity—then the station need fear no pressure from any source."

Bormann said that in the case of the wheat controls referendum "it would have been easy for WCCO Radio to broadcast the recorded programs which the Agricultural Department made available to support its campaign for a favorable vote. And it would have been easy, but not very fair, to broadcast the pre-recorded program, stating the opposite viewpoint by the Farm Bureau Federation."

"But a clear channel station with considerable resources and with broad responsibility to its listeners in a wide service area can't discharge its obligations in that way honestly. WCCO Radio rejected the canned programs offered by both sides."

Newark—Angelo L. Ferraro has been named general sales manager of WJZ here and Kenneth Silverbush has joined the radio station as ad and promotion director.

Ferraro joins WJZ from The Record, north Jersey newspaper, and Silverbush was with Ziff-Davis Publishing.

Edict to Brit. Pye: 'Stick to London'

London, June 18.

Through the General Post Office the government has clamped down on the Pye company experimental 625-line mobile tv transmitting station which has been touring parts of the UK showing dealers and prospective viewers just what the new system looks like. According to the company's deputy managing director John Stanley the GPO has claimed that it is not up to standard of normal studio transmissions.

The clampdown came in the middle of a demonstration for delegates to the dealers' annual con-fab at Scarborough, Yorkshire. Said an enraged Stanley after the shutdown: "The situation is fantastic. I think somebody has panicked. The GPO came to see transmissions at our headquarters at Cambridge and we understood they were satisfied. Now they've told us we can transmit only in and around London."

A GPO spokesman claimed that the Pye company did not have a license to broadcast from the \$140,000 transmitter and that after Pye's first airings from Cambridge it was warned that the transmissions were illegal. The delegates at the conference sent a wire to Reginald Bevins, the Postmaster General, demanding he reverse this decision. At time of writing there hasn't been any word.

Peace Corps Training Crews for Educ'l TV

Albuquerque, June 18.

The U.S. Peace Corps is training crews in television production work. The U. of New Mexico here, which teaches many of the Peace Corps contingents, last week started on a new pilot program—that of teaching a 22-man group the rudiments of educational TV production.

The program was requested by Columbia as an aid in that country's fight against illiteracy. Crews are working through facilities of the UNM educational video station—KNME-TV here. Peace Corps has a one-year contract for the educational tv work, which includes studio work and field training.

Brit. Comm'l TV

Continued from page 26

company will make a bid for a full week's service, presumably in the midlands—if ATV moves out to London. In any event, there is a strong likelihood that the realignment of territories will result in the creation of five major companies, instead of four as at present.

There is not much evidence at the moment of any drastic changes in the regions, although there are strong demands for a better crack of the whip for the small companies with comparatively minute territories, which are struggling for survival.

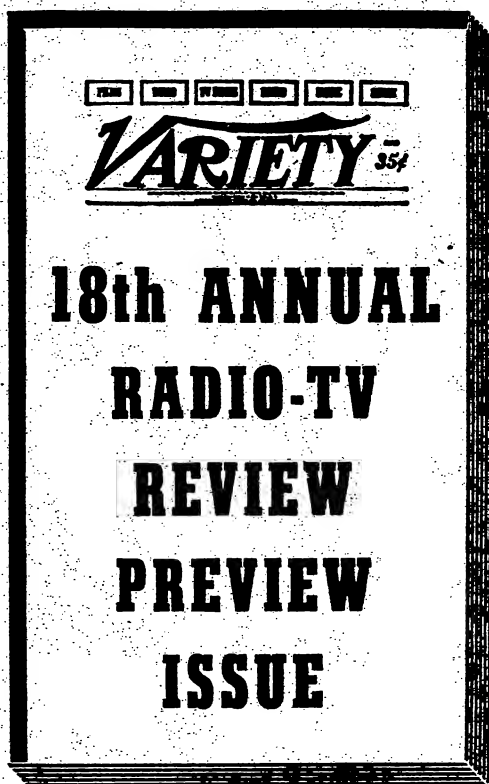
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† (Note: Last summer one TV station previewed its new fall programs in a two-page VARIETY ad that resulted in an unprecedented near sellout of its fall schedule BEFORE the season started!)

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From The Production Centres

Continued from page 35

has a Sunday afternoon berth on that station for the summer . . . Ed Grennan and George Stone are subbing for John Doremus on WMAQ while he vacations.

IN LONDON

BBC's "Monitor" program televised the closing night of the Old Vic on Saturday (15). The theatre's folding after 49 years . . . BBC's "Sportsview" will film the Clay Cooper heavyweight scrap and will screen it the following night (19) . . . America's Jim Reeves booked for Granada TV's "Scene at 6:30" show on June 21 . . . Jimmy Grant, Geoffrey Owen and Ted Nash are three radio producers promoted to chief producers under Kenneth Baines, new boss of pop music . . . A tele-recorded Maurice Chevalier show takes over ATV's "Sunday Night at the Palladium" spot on June 30 . . . Bill Travers and Jane Merrow head the cast of the BBC's tv serial "Lorna Doone," which bowed in on Sunday (16) . . . Nathan Joseph, a director of Transatlantic Records, appeared on ABC-TV's "Midland Profile" program and criticized "the type of very heavy rock music that is now being promoted" . . . Veteran bandleader Joe Loss starts his own band show on BBC's Light program on July 6 . . . Alma Cogan is the subject of Alan Freeman's next "Here Come The Girls" program for AR-TV (19). Miss Cogan's said to be "projecting a new personality" . . . Granada-TV launching a new series of the stories of Guy De Maupassant called "Wives and Lovers." First will be seen on June 20 . . . America's "Bourbon Street Beat" opens on ABC-TV on June 29 . . . John Gregson back on tv after a two-years' break. He starred with Isabel Dean in "Eve of St. Mark's" for AR-TV yesterday (Tues.).

IN WASHINGTON

John Ward appointed local sales manager for WTOP-TV. He has been director of merchandising. Taking over that spot will be Harry Langford who has been salesman for a local food brokers company . . . WMAL radio signed on Paul Goldstein as an account exec. He came to WMAL in 1961 . . . NBC's retiring veterans Stanley Bell and R. G. (Rudy) Goldenstern will be honored by WRC at a reception Friday (21) at the Sheraton Park hotel . . . WRC, WTTG-TV and WDCD radio received community service awards from American Bar Assn's D. C. chapter . . . Ranger Hal, a kiddie emcee on WTOP-TV teams up with Animal Welfare Service in an unusual gimmick. Kids are to have own versions of Ranger Hal shows in their neighborhoods charging admission. Money then goes to Animal service in their areas . . . Washington's crime problem gets its umpteenth airing—this time on WTTG-TV's "Harvest of Crime" scheduled for Sunday (23) . . . WRC-TV pre-empted a new documentary series "Report from Arlie" June 24. Program done in cooperation with George Washington Univ. will cover various topics. Show's title is taken from a local intellectual talk shop, The Arlie Foundation and its director, Dr. Murdock Head, is show's host and producer . . . Ben Flynn, associate producer of CBS Washington Report takes producer-director spot succeeding Bob Allison, recently named producer-director for CBS News in Europe. Flynn's "Lamp Unto My Feet" program won the Ohio State Award of the Institute for Education by Radio-Television at that university . . . WTOP-TV renewed "Steve Allen Show."

IN BOSTON

Snafu on WBZ-TV's live pickup of 98th annual Harvard-Yale boat race on Thames (Saturday 15) from Hartford's WRIC, Channel 3, with race cancelled because of weather, but feed came through while wait for officials to decide went on with announcers doing some fancy ad-libbing on color. WBZ-TV cut to film as cancellation ended the wait . . . WEEI with chamber of commerce broadcasting seven week series on "Practical Politics" . . . Bill Hahn taped Ethel Merman for his WNAC program while musical singer appeared in her own show at Carousel tune tent . . . WGBH-TV carried Arthur Fiedler, conductor of Hub pops orch on fifth program in "Symphony Hall: An Intimate View" . . . WNAC-TV opens week of science fiction films, "Fantastic Features," Monday (17) from 7 to 8:30 p.m., with planet hopper "Feep," introducing the films . . . Joe Ryan, WBZ-TV press chief, to New York for Westinghouse confabs . . . WEEI-SBS radio's drive for ed and general assistance fund for children of USS Thrasher off to big start with \$1,000 for first week of campaign for funds . . . As part of WNAC radio's promosh for its new "sociable sound" format, the most sociable boss in Boston was chosen by judges selected on basis of winning letter sent in by employee. He's William O. Faxton, prexy of Comstock & Wescott, and station prexy William M. McCormick, presented the winner a Paul Revere bowl.

IN PHILADELPHIA

WCAU-TV garnered three first-place awards at the 27th annual Ohio State competition. Honored were "Space: the New Ocean," in the natural and physical science category; "Conformity," in the category of public affairs and community problems and "Tottle," in the personal problems for children and youth section . . . Bruce J. Bloom,

director of public relations for the Aquarama Theatre of the Sea and before that head of audience promotion for WCAU-TV, appointed director of community relations for WHY Educational Television . . . WFIL-FM has snagged the National Federation of Music Clubs premiere award for station's "Great American Composers" series . . . Sports director John B. Kelly, Jr. exits WPEN due to other commitments . . . Vocalist Micki Marlo named co-host of WRCV-TV's weekend "Summer-time on the Pier" shows . . . Les Keiter, director of sports for the WFIL stations to do the blow-by-blow description of the Liston-Patterson title bout, for the ABC network (July 22) . . . WCAU's Taylor Grant to receive the Samuel Fels award for humanitarian motivations evident in his analysis of the news . . . The Twins of Dixie, featured all season at the Dixie Room, set for tv airings on the Ed Sullivan show (Aug. 11) and Johnny Carson's "Tonight" (Aug. 23) . . . Sid Marks' WHAT-FM jazz show to be played over Armed Forces Radio, Ankara . . . Bernie Brown, Teamsters Union exec and former operator of the shuttered Moulin Rouge, has linked forces with Fran Williams, host of the syndicated tv film "Jam Session" . . . Ed McMahon, former WCAU staffer, and now with the "Tonight" show, to act as emcee at Steel Pier, Atlantic City.

IN DETROIT

Jim Wood, vet WJR personality whose "Showcase" has been heard since 1959 as a mixture of interviews and music in the afternoon, replaces J. P. McCarthy as the station's major disk jockey in across-the-board morning and afternoon sessions. McCarthy moves on to a new show in San Francisco. Jimmy Launce, a WJR announcer since 1958, takes over Wood's "Showcase" . . . WXYZ-TV will telecast the Gold Cup Races for hydroplanes with Fred Wolf, Don Watrick, John Slagle and Dave Diles describing the action and a brewing company picking up the tab . . . WJBK goes into the green stamp biz, giving away the trading stamps in a "Stamp of Approval" fun game with listeners sending in weekly entries and the station's various jockeys announcing winners daily. Station is set with major promotion of the game via newspaper and billboard ads.

IN SAN FRANCISCO

Owen Spann switched from KNBR (NBC) to KGO (ABC) when his contract ran out. He'll do disk-jockeying from restaurants. Replacing him, singer Dick Stewart, who ran a bandstand show before he hit the club circuit. Another new man on KGO is J. P. McCarthy from Detroit, with an early morning disk show . . . Restaurateur Reno Barsocchini's heavily favored VIPs took KSF's No-Stars 12-11 in their annual softball classic. Benefit (at Candlestick) for the Police Athletic League raised \$2,500-plus . . . Speaking of benefits, the KQED Auction may pass \$125,000 this year. Pledges are still being picked up, so the total won't be in for awhile . . . Jim Coyle and Mal Sharpe ("The Absurd Imposters") have a new nite show on KGO, are campaigning for an anti-neon invasion of L.A. and another Fire and Quake . . . Robert F. Klein, manager of Blair TV's L.A. office, will become executive vee of the John Cohan stations tomorrow (20). Outlets include KSBW-TV Salinas-Monterey; KSBY-TV, San Luis Obispo; and three radio stations.

IN ST. LOUIS

Lee Shepherd, the weathergirl who replaced Pat Fontaine on KMOX-TV just seven months ago, will leave the broadcasting business after July 6 to become a Houston hausfrau. Lee was married recently to Phil Willard of Continental Oil. Gene Wilkey, general manager of the CBS o&o reports the station will seek another femme for the weather chores . . . Radio station WBBR has received FCC green light to change its call letters back to WAMV . . . Chuck Norman, a former radio deejay, has lined up a music-variety show called "Saturday Night Party" for KTVI-TV's sked. Premiere on Saturday (29) . . . Bob Chase will spell Chris Condon on KSD-TV's local weathercasts during the first two weeks of July . . . KTVI-TV is filming an hour-long documentary titled "For Better Or For Worse" which will follow a June bride and her fella from marriage license bureau to the knot-tying ceremony. It will be televised on Sunday (30) . . . Robert Hyland, general manager of KMOX radio, has been named a member of the board of directors of the St. Louis Bicentennial Corp., which is planning festivities to mark the city's 200th anniversary . . . Veteran tv-radio entertainer Harry Honig has formed a "Concepts" company to supply agencies with creative program ideas . . . Munny Opera actress Susan Watson booked as the guest on Russ David's "Playhouse Party" show Tuesday (18).

IN SEATTLE

Eugene E. Wecker upped to assistant station manager in charge of programs at KIRO-TV, replacing Robert Gordon, now with USIA in Washington, D.C. Wecker was previously film director of CBS-TV outlet . . . New announcers at Radio King are Bob Congie and Mark Wayne . . . Wally Nelskog and Hale Bondurant have sold indie KIXI to J. Elroy McCaw (KTVW owner), A. Stewart Ballinger, H. DeWayne Kreeger and Willard J. Wright. Same group buying KGMJ-FM, both subject to FCC approval . . . Stimson Bullitt, president of KING Broadcasting Co., says company will publish a magazine of news and comment. Editor will be Peter Bunzel, an associate editor of LIFE . . . Duayne Trecker has joined news staff of KING, previously with KIRO . . . Bill O'Mara to news staff of KOL.

British Com'l TV April Revenue Up; Granada in Lead

London, June 18.

A slight increase in advertising revenue on commercial tv during April is reported in the latest analysis prepared by Media Records. The total for the month, estimated at \$25,578,000, is 4% up on the previous year.

Biggest earners were Granada Television, which garnered \$4,496,800 from its Northern operation, an improvement of 12% over the income for April 1967. Runners up were Associated Television, which earned \$1,951,600 from its weekend service in London and \$2,340,800 from its weekday service in the Midlands. These figures represent an improvement of 7% and 11% respectively. Associated-Rediffusion, which has the weekly concession in London, was 1% down at \$4,046,000. The fourth major, ABC-TV, earned \$1,128,400 from its weekend concession in the Midlands and a further \$1,864,800 from its weekend service in the North. These totals are 5% and 1% down on the previous year.

Scottish Television is again the biggest earner among the regional outlets, all of which have a full seven-day service. Their income, at \$1,397,200 was the same as the previous year. Southern-TV was fractionally down on the previous year at \$1,330,000 and TWW 1% up at \$1,288,000. Tyne Tees dropped 4% to \$1,108,800 and Anglia-TV 6% to \$666,400.

Advertising revenue of the other companies: Ulster, \$358,400; Westward \$422,800; Border \$215,600; Grampian, \$240,800; Channel \$53,200; West Wales and North, \$134,400.

Amount paid in television advertising duty totalled \$2,534,000 for the month, against \$2,444,400 in April, 1967.

Approve Genkar For Gouverneur, N. Y., Amer

Washington, June 18.

An FCC hearing examiner ruled Genkar Inc. was financially qualified to operate a radio station and said it should have a construction permit for 1230 kc at Gouverneur, N.Y.

The station would have 250 watts and operate on unlimited time.

Examiner Herbert Sharfman based his recommendation on economy moves by Genkar and resignation of its v.p. Martin Karig.

Action is subject to further FCC review.

Dick Curtis CTV Show

Toronto, June 18.

Dick Curtis has inked pact to emcee new weekly game show, tagged "Bet Your Bottom Dollar," to debut this week at 10 p.m. (EST), over nine coast-to-coast Canadian cities comprising CTV Television Network Ltd., with hq. starred last season in "Network," in Toronto.

Curtis, who came to Canada from the U. S. by way of Australia, a CTV variety series; has been transferred to the other Canadian-produced and created game quiz.

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Suzanne Pleshette	Sam Jaffe	Luther Adler
Eric Portman	Abby Lane	Eddie Albert
Felicia Farr	Sylvia Sydney	Hume Cronyn
Claude Rains	Keenan Wynn	Mickey Rooney

. . . and many, many more!

For details contact

SCREEN GEMS, INC.



Loevinger to Double

Washington, June 18.

FCC Commissioner Lee Loevinger will continue his ties with the Justice Dept. as a special assistant to Attorney General Robert F. Kennedy for international anti-trust.

Loevinger, who was Asst. Atty. Gen. for Antitrust before his appointment to FCC, will advise Atty. Gen. Kennedy on restrictive business practices in international trade.

Loevinger will also stay on as U.S. delegate and vice chairman of the Restrictive Business Practices Committee of the Organization for Economic Cooperation and Development (OECD).

His work will be done gratis.

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'Sweet Chariot,' Sakamoto's 'Sukiyaki,' Mancini's 'Uniquely' Top New LPs

"THE SWEET CHARIOT" (Columbia). Whether gospel music belongs in the church or in nightclubs is something for the gossipeers to battle out but meantime New York's pop/gospel nitery, "The Sweet Chariot," has caught on and so will this on-the-spot recording of the frenzied goings-on. In the package are The Golden Chords, The Nathaniel Lewis Singers and The Sweet Chariot Singers and they drive their message home in exciting rhythmic terms. Their emotional stir-up comes over well in the grooves and "old-time religion" never had it so good.

KYU SAKAMOTO: "SUKIYAKI" (Capitol). The pop spinning door has apparently opened wide for Japanese entries because of the unexpected click of Kyu Sakamoto's "Sukiyaki" click in the singles market. So far he's got the field to himself so the album will undoubtedly travel along the same sales route as the single. Sakamoto has adopted a lot of the technique popularized by the U.S. rock 'n' rollers and his Japanese lingo vocalizing, although not understandable, has an offbeat appeal. In addition to the Japanese songs, Sakamoto has versions of two U.S. originals, "Goodbye, Joe" and "Good Timing," and they add up to spinning fun, too.

HENRY MANCINI ORCH: "UNIQUELY MANCINI" (RCA Victor). Henry Mancini has an enviable clicko record as a composer and as a conductor. This new package (recorded in the new Dynagroove process) shows him off in both capacities and will have no trouble continuing his hot-selling streaks. As a composer he comes off best with "Banzai Pipeline" (his others are "Cheers" and "Lonesome") but his swinging big band arrangements give them an unusual spark. Same goes for the more familiars like "Stairway To The Stars," "Lullaby Of Birdland," "Chelsea Bridge" and "Moonlight Serenade." Especially attractive for a spinning pullout is "Rhapsody In Blue," which shows off Mancini's arranging style at its best.

BILL ANDERSON: "STILL" (Decca). Bill Anderson is a folksy fellow who attracted lots of spinning attention with his "Still" single. The reprise here of that click will, of course, be the lure for the sales push but his quiet and philosophical singing approach to the others in the package also have attractive features. His versions of such recent pop faves as "Take These Chains From My Heart," "From A Jack To A King," "Down Came The Rain" and "The Reverend Mr. Black" will help give the country boy a big city hearing. His own songs, "Get A Little Dirt On Your Hands," "I Wish It Was Mine" and "Happiness" will appeal more to his own folk.

THE PLATTERS: "ALL TIME MOVIE HITS" (Mercury). The Platters have made a solid niche for themselves in the disk world by revitalizing oldies with their harmony style. The quintet plays it straight and smooth and brings out the best features of each song they tackle. There are lots of good features in the pic clicks here ("Sweet Lullaby," "Pennies From Heaven," "Blues In The Night" and "It Might As Well Be Spring" among them) and The Platters make you know it.

PAT BOONE: "THE STAR SPANGLED BANNER" (Dot). Pat Boone segues from the pop to the patriotic in this song salute to flag and country. Boone gives it all an appropriate sincerity and he stirs up some emotion with the likes of "The Marine's Hymn," "The Caissons Go Rolling Along," "The United States Air Force" and Irving Berlin's "God Bless America." The package should turn out to be a good bread-and-butter item for the catalog.

STAN KENTON ORCH: "ARTISTRY IN BOSSA NOVA" (Capitol). The comparatively new bossa nova rhythm is excellently suited to Stan Kenton's "artistry" in rhythm styling. His highly-charged orch falls into the Latino sway with ease and gives many of the Kenton standards a new programming lilt. The package takes off with a bossa bounce of the Kenton theme, "Artistry In Rhythm," and glides along melodically through other of the

maestro's perennials like "Artistry In Bokro," "Eager Beaver" and "Jump For Joe." As usual, the Kenton musicianship is of high order.

"HOOTENANNY" (Kapp). This is a folk melange that the campus crowd will find to its liking. The diskery has gathered up a flock of sides by various artists to give the package a change-of-pace quality that provides good programming material. The set is sparked by The Chad Mitchell Trio's "Hang On The Bell, Nellie" and "Rum By Gum" but also adding spinning delights are Jo March's "Kisses Sweeter Than Wine," Marais & Miranda's "Native Minstrel Song" and Terry Gilkyson's "Green Grow The Lilacs." Others involved in the folk fun are Betty & The Duke, David Hill and The Samplers.

HANK WILLIAMS: "BEYOND THE SUNSET" (MGM). The Hank Williams catalog continues to live on through his massive country & western catalog via new recordings by varied pop and c&w artists and the steady release of his old cuttings. His cleffing talent has always been matched by his fine balladeering style which also shows up well on the efforts of others such as "Too Many Parties And Too Many Girls," "Be Careful Of Stones That You Throw" and "Beyond The Sunset." The package is another fine sampling of the works of an already legendary musical figure.

SKITCH HENDERSON ORCH: "HOLLYWOOD AWARD WINNERS" (Columbia). A roundup of Oscar-winning songs is a familiar programming peg but the richly melodic orch interpretations supplied by Skitch Henderson's orch make 'em all worth hearing again. The maestro's arrangements provide some fresh approaches to the standard repertoire and give each added listening appeal. Henderson opens with the most recent winner, "Days Of Wine And Roses" and goes backward in time to revive such faves as "You'll Never Know" (1944), "The Way You Look Tonight" (1937), "The Last Time I Saw Paris" (1942) and "Lullaby Of Broadway" (1936), among others. All ring the spinning bell.

LA SOCIETE DE MUSIQUE D'AUTREFOIS: "A TREASURY OF MUSIC OF THE RENAISSANCE" (Elektra). A fine sampling of 15th and 16th century music has been put together by the Parisian firm, Chant du Monde Records, and released here by Elektra. With an instrumentation that features the basic renaissance instruments, flutes, recorders, lutes, sacqueboutes (ancient trombones), chalemie (early wind instrument), etc., and some vibrant vocalists, La Society De Musique D'Autrefois recaptures the early music of France, Italy and England in charming terms. It's a two-LP pack which Elektra is peddling for the price of one.

THE RAMSEY LEWIS TRIO: "POT LUCK" (Argo). Ramsey Lewis isn't afraid to try his hand at divers and offbeat material for his jazz excursions as this set ably demonstrates. His range this time out covers a Scottish folk tune ("Loch Lomond"), an American folk tune ("Shenandoah"), an Italian pop ("Arriverderci Roma"), a U.S. pop ("Nature Boy") and an



LAWRENCE WELK

In His Newest Dot Album Salutes "1963's EARLY HITS"

aria from "Tosca." With the original melody as a firm base, Lewis extends his musical know-how via imaginative mood shifts that give the pieces fine jazz stature. Lewis' piano lead is excellently complemented by Eldee Young on bass and cello, and Red Holt on drums.

BOBBY BLAND: "CALL ON ME" (Duke). Bobby Bland is a rhythm & blues-shouter whose recent single "Call On Me"/"That's The Way Love Is" moved in on the pop spinning circuit for a good score. He continues in the pop groove in this new package using the two clicks as a starting point for each side. Package is still loaded with the r&b beat and the passionate blues shout, and even though it's aimed at the pop market the r&b fans will get the most kicks from it.

KENYON HOPKINS ORCH: "THE YELLOW CANARY" (Verve). Kenyon Hopkins has developed a haunting and moody score for "The Yellow Canary" pic and it's presented in this sound-track package with colorful jazz overtones that give it a special appeal. Programmers partial to offbeat entries should find turntable time for it and Hopkins' gripping main theme should lead the way.

"DIVORCE ITALIAN STYLE" (United Artists). The "Divorce Italian Style" pic has been on release for some time now and the soundtrack set should find favor with the large number of the film's partisans. Carlo Risticelli's music is steeped in a Sicilian melodic groove offering a potpourri of brisk, romantic and moody themes. It's an okay bet for programmers.

Stolz's Israeli Encore

Tel Aviv, June 18.

Robert Stolz, grand old man of Viennese music, arrived here as guest-conductor of Israel Philharmonics. He is conducting popular concerts of Viennese music, from Johann Strauss to Robert Stolz.

Stolz was reinvented to Israel after his last year's visit, which was a tremendous success. Even before he arrived, the 3,200 seat Mann Auditorium was sold out several times over.

Stolz met in Tel Aviv daughter, Clarissa Stolz, who has the lead role in Israeli pic, "Bab el Oud," now in the making.

Longplay Shorts

Andre Previn's score for "Irma La Douce" getting a workover on two LPs: a soundtrack album on the United Artists label and a package by Jack Lemmon, who stars in the pic, on Capitol. Frances Langford and her husband, Ralph Evinrude, held a cocktailery last Thursday (13) aboard their yacht, Chanticleer, in New York's West 79th St. Marina for her new Capitol LP, "Old Songs For Old Friends." In Caedmon's June release are "Much Ado About Nothing" with Rex Harrison and Rachel Roberts, excerpts from Samuel Beckett read by Cyril Cusack and "The Ballad Of Robin Hood" sung by Anthony Quayle. Cleve-Disc, the Hartstone distribution in Cleveland, has taken on the ABC-Paramount, Atco, Epic and KC lines in addition to Warner Bros., Reprise and 20th Century-Fox. Carl Maduri and Mal Vangar have been added to the Cleve-Disc staff.

After four years without a disk deal, Dorothy Donegan and J. C. Hurd have signed for an album project with the indie ICS Records, Corp. The McGuire Sisters, out with their first Reprise single this week, now prepping their first album which will be handled by Ray Ellis. Atlantic and Atco are spotlighting 16 of their "oldie" albums (10 Atlantic and six Atco) in a special sales program with a 15% discount running until June 28. Colpix and Command are the latest additions to the list of diskeries scheduling their national sales meetings at Miami Beach prior to the ARMADA convention there on June 23.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MITCH MILLER THE GREAT ESCAPE MARCH (Columbia) Shenandoah

Mitch Miller's "The Great Escape March" (United Artists*), a current pic theme, comes through in another one of those rousing ensemble march productions with which this chorus hit with "The Colonel Bogey March." It sounds like it could happen again. "Shenandoah" (April*) turns up this traditional number in a moving slice.

KITTY KALLEN WE'LL CROSS THAT BRIDGE (RCA Victor) I'll Teach You How To Cry

Kitty Kallen's "We'll Cross That Bridge" (Jonathan*) is a sharply written ballad conception which this songstress projects in glossy commercial style. "I'll Teach You How To Cry" (Jonathan Glenn*) is a classy type ballad, good performance material for nitery routines.

CONWAY TWITTY GOT MY MOJO WORKING (MGM) She Ain't No Angel

Conway Twitty's "Got My Mojo Working" (Arc*) is a fast-moving rocker with a novelty idea about a voodoo charm. It gets a frantic slice which should have impact with the juke set. "She Ain't No Angel" (Trio*) is another strictly teen-slanted entry.

JOE TEX I SHOULD HAVE KISSED HER MORE (Dial) Someone To Take Your Place

Joe Tex's "I Should Have Kissed Her More" (Treet*) is a standout blues slice with a jumping beat and a solid lyric which this singer belts stylishly. "Someone To Take Your Place" (Treet*) is another blues-flavored ballad also handled very effectively.

THE CHATEAUX SUMMER'S HERE (Coral) Honest I Will

The Chateaux' "Summer's Here" (Champion*) shapes up as a snappy rocking entry with a seasonal peg which this combo delivers in infectious style. "Honest I Will" (Champion*) is a slow-tempoed ballad also with a good idea.

THE PLAYMATES SHE NEVER LOOKED BETTER (ABC-Paramount) But Not Through Tears

The Playmates' "She Never Looked Better" (Vanno*) shapes up as a solid ballad with a teenage lyric and a nifty rocking melody which this combo handles well. "But Not Through Tears" (Vanno*) is another fine side with chances.

LITTLE RICHARD TRAVELIN' SHOES (Atlantic) It Is No Secret

Little Richard's "Travelin' Shoes" gives this p.d. spiritual a powerhouse workover with this singer's high-flying vocal backed by a swinging gospel group for plenty of excitement. "It Is No Secret" (Duchess*) is a gospel reprise of this country-flavored religious, also due for a repeat round of spins.

DION BE CAREFUL OF STONES THAT YOU THROW (Columbia) I Can't Believe

Dion's "Be Careful of Stones That You Throw" (Acuff-Rose*) is a sentimental saga in a backwoods groove which this rocking balladeer projects in appropriate style for strong impact. "I Can't Believe" (Mubon-Roosevelt*) is a conventional ballad delivered in okay form.

BILLY ECKSTINE EVERYTHING I HAVE IS YOURS (Mercury) You Made Me Love You

Billy Eckstine's "Everything I Have Is Yours" (Robbins*) spotlights this veteran performer on a standard which he has belted for a hit in the past and now could do it again with a version due for across-the-board programming. "You Made Me Love You" (Holly-Brennan*), not to be confused with the standard with the same lyric idea, is a fine ballad side due for spins.

KATHY KEEGAN ONCE UPON A SUMMERTIME (Malibu) I Bought A Balloon

Kathy Keegan's "Once Upon A Summertime" (Leeds*) introduces an arresting song stylist with an excellent voice who works over this smartly written ballad in highly effective style. Could come out of left field. "I Bought A Balloon" (Panther*) is another pleasing conception with good chances.

WAYNE NEWTON DANKE SCHOEN (Capitol) Better Now Than Later

Wayne Newton's "Danke Schoen" (Roosevelt*) is a catchy melodic idea with a bright lyric which this singer handles very well. "Better Now Than Later" (T.M.*) is another light-voiced rendition, featuring the Newton Bros., for good results.

EVELYN FREEMAN DIDN'T IT ROCK (Imperial) Part Two

Evelyn Freeman's "Didn't It Rock" (Morrisania*) is just what its title says, a non-stop rocking excursion that moves relentlessly over both sides. On the first side, it's strictly instrumental. On the flip, some voices are added over the pounding beat.

ACE CANNON COTTONFIELDS (Hi) Mildew

Ace Cannon's "Cottonfields" (Ject*) starts off like a slow spiritual but quickly turns into a bouncing rhythm instrumental in the groove most closely identified with the Bill Black combo. "Mildew" (Quilted*) is another swinging side with the dirty sax sound on top.

JUDY THOMAS THIS LITTLE LIGHT OF MINE (United Artists) Little Rag Doll

Judy Thomas' "This Little Light of Mine" (Lowery*) is a colorful updating of a traditional folksong which this songstress projects in a wide open vocal that will draw spins. "Little Rag Doll" (Lowery*) is a fine version of this current pop entry. Herm.

*ASCAP. †BMI.

GOSPEL'S 'BLASPHEMOUS' BEAT

NARM Poll Hits Quality of '62 Yule Albums, Rate Only Four 'Excellent'

About 50% of the Christmas product offered to disk distributors was rated "poor" or "very poor" in a recent survey conducted by the National Assn. of Record Merchandisers. The NARM survey queried its regular and associate members on the 1962 Christmas album product.

The total number of Christmas albums rated by the NARM rack jobbers was 206. Of the total, only four LPs were rated "excellent." They were Johnny Mathis' "Merry Christmas" (Columbia); Bing Crosby's "Merry Christmas" (Decca); Elvis Presley's "Elvis Christmas Album" (RCA Victor); and "Perry Como Sings Merry Christmas Music" (Camden).

Of the 206 LPs considered, 37 were rated "good," 61 were termed "fair" for a total of 102 albums in the "excellent," "good" and "fair" categories. The rest (104 albums) were in the "poor" and "very poor" categories.

The problem of the amount of Christmas goods on the market was first considered by the NARM board of directors at its meeting in April, when the Christmas survey was initiated. This week, a number of recommendations were made to the record manufacturers, based on the original thoughts of the NARM board, the results of the survey, and on the suggestions made by NARM rack jobbers in answer to the survey requests for such comments.

In the letter presenting the recommendations, NARM exec director, Jules Malamud, wrote, "The recommendations offered are a service of the NARM in its continuing attempt to adopt the successful merchandising methods of other industries to the phonograph record business. The patterns and procedures for Christmas product recommended here have been successfully utilized by many toy manufacturers with their service distributors. The plan has proven feasible in the toy industry, and should be adaptable in the phonograph record industry."

All record manufacturer member companies in NARM, which had Christmas product last year, received the tabulation on their own company product.

The rack jobbers participating in the survey rated each album on the basis of their 1962 sales figures.

Chi DeeJay Dick Biondi Who Quit WLS Bids Fans Adieu But on Rival WYNN

Chicago, June 18. DeeJay Dick Biondi, who had been topdog locally with the teenage set until he left WLS abruptly in a dispute with management several weeks back, returned for one night last week to plug his new album and at the same time bid a proper farewell to his old following.

But he did it on another station, WYNN, and furthermore on the program that was his chief competitor in the 7 p.m. to midnight period. In effect, he named WYNN's Dick (Wild Child) Kemp to his legions as his successor.

It was clearly a vindictive stunt on Biondi's part to steer some audience away from his old stand on WLS, now hosted by Art Roberts. But it was also somewhat surprising in view of Biondi's negotiations with WABC, New York, for a permanent spot. WABC and WLS are sister stations in the ABC Radio o&o lineup.

WYNN, a McLendon station, made the most of Biondi's one-shot by staging his appearance with Kemp in a ballroom of the Sheraton-Chicago Hotel and inviting the kids to attend. It was billed in the promos and ads as "the meeting of the two Mad Richards." For a lark, the station attempted to buy time on WLS to promote the event, but of course it was turned down.

MGM's Pacting Spree

MGM Records went on another signing spree last week, adding a flock of new diskers to its roster. Scheduled for their initial releases under the MGM banner are Ronnie Rice, Ginny Arnell, Joe South, The Vendors and The Fraternity Four. Cub Records, an MGM subsidiary, signed Donnie Elbert, Bobby Long & The Cherios, and Linda Lane. Ava Records, the Fred Astaire label distributed by MGM, added Bobby Tate to its roster.

Miele Rejoins UA As Sales Chief Of Subsidiary Labels

Andy Miele has returned to United Artists Records as general manager of subsidiary labels. It's a newly-created post in which Miele will be in charge of all sales and merchandising activities for both singles and albums for the subsidiary labels distributed by UA.

The labels currently under the UA wing are Musicor, Ascot, Garex, Park Avenue and the new Contempo line of Arthur Godfrey. In addition, Miele will supervise a new kiddie line for the diskery, and will be developing new product for the organization.

According to Art Talmadge, UA president, the new appointment is another step in the development of UA's subsidiary labels and will enable national sales manager Joe Berger and director of sales merchandising Jay Jacobs to concentrate on UA product.

Miele rejoins UA after a two-year stint at MGM Records, where he was director of marketing. Prior to that, he was national sales manager for UA, and had served in exec capacities with Capitol Records.

AFM REELECTS KENIN PREZ, W.J. HARRIS, V.P.

Herman Kenin was reelected president of the American Federation of Musicians at the union's 66th annual convention in Miami Beach last week. He was unopposed for the one-year term.

Also reelected, without opposition, were Stanley Ballard, as secretary, and George V. Clancy, treasurer. Returned to the International Board were Walter M. Murdoch, Toronto, as Canadian representative; Lee Repp, Cleveland; Alfred J. Manuti, New York; and Charles (Pop) Kennedy, San Francisco. The first change in several years of the composition of the International Board was Hal Davis, Pittsburgh, replacing E. E. (Joe) Stokes, Houston.

William J. Harris, Dallas, was returned as vice president after competing with Thomas P. Kenny, Sacramento. Harris scored 1,175 votes as against 696 ballots cast for his opponent.

Rendezvous Grooves \$9,000 Suit Vs. Mark-Fi

Los Angeles, June 18. Rendezvous Records is seeking \$9,000 damages in a breach of contract action filed last week in Superior Court against Tony Alamo, L. Dale Gasteiger, Gordon Gessler and Mark-Fi Records.

In additionally demanding an accounting, Rendezvous alleged that the defendants refused to compute royalties and financial statements which were due last Feb. 15 under an agreement involving three master recordings.

PROTESTS SCORE CAFE 'INVASION'

Gospel music's current swing into the nightclub field is stirring up a storm of controversy. Main target is New York's Sweet Charlot, which bills itself as a "night club with soul" and features "pop gospel."

The segue of gospel music from the church to the niter, incidentally, is a reversal of the line set by jazz which has been moving from the cellar club into the liturgical field.

The protests raised against the "popularization" of gospel music have come in the past week from Mahalia Jackson on the Coast and Joe Bostic Jr., son of the producer of the New York City Gospel Festival.

Miss Jackson's protest was a virtual declaration of war on the "greedy, blaspheming church folk who are getting rich the wrong way." She added, "You can make money and still have dignity. The Gospel has been my hope and my staff. It's not here to entertain people, it's here to save people."

Hits Sweet Charlot.

Unusual sidebar to Miss Jackson's beef is that she's been a longtime disker with Columbia Records which recently tied up an exclusive recording deal with the Sweet Charlot. Referring to the Sweet Charlot waitresses who dress in white tunics, wings and mesh tights, Miss Jackson commented, "I've never seen that kind of shameless angel." The club's doorman wears a white choir boy's robe and passes out tambourines to all those who wish to join in the shouting. Even the rest rooms are tagged "brothers" and "sisters." Only taboo is the use of the word "God" and "Jesus" in the tunes.

Miss Jackson blames it all on money: "No sooner do these church folk learn to sing good than some fast-talkin' promoter comes along and signs 'em up. They go right into the churches and hunt 'em out. The jubilee has been set to jazz because some poor Negro singer who can't get a job anywhere else decided to help out some record company. I'm ashamed of them. Miss Jackson, who has sold about 8,000,000 records, admits that she has some disks with some blues notes in them. "But," she says, "I've heard the Negro sing 'em that way in the sugar fields, in the railroad yards—all over."

Bostic's Condemnation

Bostic's beef came at the Gospel Festival's fifth annual affair in N. Y. last week. After condemning gospel in cabarets, he said, "We oppose the attitude of using the music without respect. It is a mockery and a blasphemy. Gospel is not just music, it is a feeling, a belief, a divine power."

An added critical note was sounded in an editorial in the Festival's program book. It said, "Gospel music is not merely entertainment. The incorporating of songs of Zion in order to entice

(Continued on page 55)

British Disk Best Sellers

London, June 18.

From Me To You	Beatles
(Parlophone)	
Want Know Secret	Kramer
(Parlophone)	
Scarlett O'Hara	Harris-Meehan
(Decca)	
When Will You Say I Love You?	Fury
(Decca)	
Lucky Lips	Richard
(Columbia)	
Chains From My Heart	Charles
(HMV)	
I Like It	Pacemakers
(Columbia)	
Two Kinds Teardrops	Shannon
(London)	
Can't Get Used To Losing You	Williams
(CBS)	
Deck of Cards	Martindale
(London)	

AFMites Tune Out Threat of Dual Musicians Union at Miami Beach Conclave; Abandon 10% Surcharge

BMI Ups Bob Burton

Judge Robert J. Burton, veepee of domestic performing rights administration of Broadcast Music Inc., was elected exec veepee at the June meeting of the board of directors.

He will also continue to serve as secretary of the organization. Burton is acting-city court judge in New Rochelle, N.Y.

Hot Work Issue Poses Problem For Chi Local 10

Chicago, June 18.

A new storm is brewing in Local 10, Chicago Federation of Musicians, and once again it appears that prexy Barney Richards is caught in a dilemma created by his predecessor, James C. Petrillo. The former longtime union chief was not only iron-handed in his dealings with both members and buyers of live music, but was often eccentric in his rulings.

Current controversy concerns whether broadcast studio musicians should be permitted to work other musical jobs. It will be a hot issue because the freelance players have long felt that studio men have had a soft touch as a result of a Petrillo edict of two decades ago that the studios must retain full-time musicians whether they use them or not. It was one of Petrillo's several successful battles in his fight against the use of recorded over live music. The freelancers didn't mind the sinecure as long as the studio musicians didn't compete with them in the jobbing field.

Hassle stems from what was patently a spite ruling by Petrillo during the election campaign which he lost. In a fit of pique over symphony musicians who spearheaded the revolution against him, he declared that they could not take jobs outside their regular Chicago Symphony Orchestra and Ravinia Festival work. It backfired when, instead of mollifying the jobbing musicians, it caused the symphony players to redouble their efforts to have him unseated—which they did.

One of Richards' first acts as prexy was to rescind the decision, but even then he was caught in the crossfire between the jobbing musicians and the symphony players as part of his inheritance. It was a case where no one had thought about the restrictions on resident musicians until Petrillo used it as a campaign weapon. Once having experienced the reduction in competition, the freelance players were reluctant to give it up.

'CLEO' ALBUM BARGES PAST 300,000 SALES

The soundtrack album of "Cleopatra" on the 20th Century-Fox label has now rolled over the 300,000 sales mark. Norman Weiser, diskery topper, reports that orders for 100,000 copies came in on Thursday (13), the day after the picture premiered at New York's Rivoli Theatre.

The diskery started taking orders for the album before it was ready for the market and 150,000 were taken by distributors on a cash-guarantee basis. Another 50,000 were re-ordered before the pic's preem. The soundtrack features the score by Alex North.

Miami Beach, June 18.

The threat of a dual musicians union was averted last week at the American Federation of Musicians' 66th annual meet in Miami Beach when the membership voted to do away with the controversial 10% surcharge on travelling bands in favor of a \$6 per capita dues assessment.

Also abolished were the 15% radio and tv tax and the Theatre Defense Fund taxes. The AFM's new fiscal policy also put ceiling on initiation fees and provided an increased local initiation ceiling of \$150.

The roll call on the vote, which ran into the early hours Thursday morning (13) in a special session, recorded 158,068 (2/3) for the new plan and 113,742 (1/3) against. New York's Local 802'ers racked up 28,438 votes against the new fiscal resolution.

The outcome marked a major victory for the dissident orch leaders who had been conducting a long campaign in the courts questioning the legality of the 10% surcharge. The AFM was forced to take some action on the surtax in view of its recent reversals in the courts.

Early in May, the U.S. Court of Appeals in N. Y. ruled that the AFM's 10% travelling surcharge and Local 802's 1 1/2% tax payments violated the Taft-Hartley Act. The decision affirmed an earlier N.Y. Federal Court ruling that the AFM and Local 802 be permanently enjoined from demanding on accepting the surcharge and the tax levy from orchestra leader Ben Cutler.

(Cutler's case was presented apart from the rest of the many orch leader plaintiffs in the main action in order to bring the case to the Court of Appeals as quickly as possible. The orch leaders and the Court approved of this step because the AFM wanted to know once and for all if the taxes imposed on orchestra-leader employers were legal or not.)

The money collected via these taxes represented some \$3,800,000 to the Federation and \$75,000 per annum to Local 802. The loss to the AFM in abandoning the surcharge for the plan has been estimated at \$1,400,000, George V. Clancy, AFM treasurer, forecast an annual starting deficit of \$140,000 if all the revenue items and savings projected by the resolution were approved.

The threat of dual unionism (Continued on page 54)

New Spoken Word Label Preems Major Authors' Readings on 7-Inch LP

A new spoken word record firm will make its bow with a seven-inch LP late in August. The company, to be known as Calliope Records, will be based in Boston.

Calliope will debut with four disks: James Baldwin reading from "Giovanni's Room"; William Styron reading from "Lie Down In Darkness"; Bernard Malamud reading from "The Magic Barrel," and Philip Roth reading from "Letting Go."

The Calliope line will be peddled throughout the country in paperback, college and general bookstores for \$1.95. The disks will contain up to 18 minutes of playing time.

After its initial release, the new diskery will produce readings by other American and foreign writers, including James Jones, John Knowles, John Updike, Archibald MacLeish, Howard Fast, C. Northcote Parkinson, Peter Ustinov and Alastair Reid.

The new firm is headed by Howard Kahn, an urban renewal specialist; Harry Schwartz, a city planner, and Lynne Schwartz, a magazine editor.

AFMites Tune Out Threat

Continued from page 53

sparked by dissident musicians if the surcharge was not abandoned, was sounded by more than one delegate at the convention. Complaint also was made that proper notice had not been served on the delegates of the new fiscal resolution and chairman Hal Davis rebutted by saying that the compelling court decisions were only a month old and the AFM administration, after pre-convention planning, had not been able to publish its proposal until the day of the voting on the resolution.

Manuti's Warning

Executive committeeman Al Manuti, president of the 30,000-member N.Y. Local 802, largest in the Federation, warned the delegates that a handful of recalcitrant orchestra leaders is growing. He cited two new cases instituted by Boston leaders.

"We can't sustain this tax," he said, "because no one is going to continue to pay it." For that reason, he added, the convention delegates must either put the Federation on a sound financial basis or dissolve it. He observed that a previous speaker had implied that the Supreme Court is waiting with open arms to rule on the surcharge case but that there is no valid assurance that the court would consider the case. Furthermore, he said, at least two justices would undoubtedly disqualify themselves, referring to Justice Arthur Goldberg, who once served the Federation as a referee, and Chief Justice Earl Warren, who is an honorary member of the Federation.

Manuti mentioned that in the event the 10% surcharge was continued, the attorney for the opposing orchestra leaders would lose no time in organizing a guild similar to that formed on the Coast several years ago "only this time it will be much larger." Manuti said he didn't anticipate any specific loss of members by the N.Y. Local by reason of the \$6 per capita dues levy. It would cost 802 around \$150,000 per year. A "shop steward" proposal to relieve orchestra leaders of collection duties would not work any better than its predecessor machinery, Manuti in-

sisted. Had there been any other way to maintain a status quo the international officers would have found it in their long discussions, he added.

As further discussions rolled the session into the early morning hours, delegate Ernest Hoffman demanded that the resolution be put to a vote. A voice vote was indecisive and the chair so announced, whereupon more than the required five locals moved for a roll call vote. This cumbersome procedure, under which each local votes its total membership strength, was approved after some debate.

(At issue in the dissident orchestra leaders' claim on the illegality of the surcharge was that the 10% tax was an extraction from the leader's share and that he has been paying this money to the union out of his own share. The Court of Appeals agreed with the findings of the lower court that the orchestra leader is an employer within the meaning of the statute and that as such he may not be required to pay over to the unions the taxes and surcharges involved. The decision concurred with Section 302 of the Labor-Management Relations Act which prohibits unions from demanding or employers from making payments to unions representing their employees.)

Riding along with the new fiscal resolution was the decision to go to a biennial convention policy. However, the AFM is already committed to meet next June, probably in Portland, Ore. The AFM has long been one of the few international unions to legislate and elect national officers in annual conventions.

The convention opened with an hour-long speech by President Herman Kenin that pointed to the accomplishments in the field of federal legislation, the substantial growth of the AFM's pension plan (\$6,500,000 are now in the pension fund), and contractual gains in preserving tv recording for live and domestic scoring. (He reported that 97-98% of all music heard on tv show backgrounds is now recorded by U. S. and Canadian musicians.)

Kenin also praised Miami Beach for its desegregation policies. He had caused complaint to be made to county officials over the alleged refusal of the Lighthouse Restaurant at Baker's Haulover to serve some Negro delegates, but Kenin said county authorities assured him they had warned the restaurant concessionaire that such a policy would not be tolerated.

Of the "cabaret tax," Kenin said, "We are not, in my opinion, going to get to be able to dispose of the remaining 10% of this excise, in this Congress, but our protests and our vigilance must not be relaxed."

On the heated surcharge issue, Kenin said, "We are asking this convention to grant a change to a responsible per capita dues basis that will insure a continuation of the international union. 'Lacking this reform,' he warned, 'the AFM would be confronted by a dual union problem wherein musician critics of the old surcharge methods may seek to break away and attempt to form a rival union.'"

On the second day of the convention, Representative Frank

Thompson Jr. (D-N.J.) praised the efforts of the AFM in supporting federal legislation to create a Federal Advisory Council on the Arts and other legislation to aid music and all the performing arts.

He also pointed to the results obtained by the Federation in bringing about the reduction of the so-called "cabaret tax" from 20% to 10%. He referred to the recent report compiled by the International Statistical Bureau at the behest of the union, which reveals that the 1961 reduction has led to an increase of \$25,000,000 to \$35,000,000 in income for musicians.

On the Upbeat

London

Tom Springfield, of the Springfield singing trio, has written music and ditty for Frankie Vaughan's latest number, "Hey, Mamma."

Pop vocalist John Leyton waiting for June 20. That's the day his big screen chance opens in the West End. "The Great Escape." Leyton doesn't warble a note in the pic. He thespians seriously and, maybe, that's his future.

Tony Osborne, musical director and pianist, is leaving Decca to rejoin EMI. . . Cyril Stapleton and his orch take a summer get-out from London's Lyceum dancery for a four months' tour of Mecca's provincial halls. . . Frank Ifield and The Shadows (not together) will top summer Sunday seaside concert bills for Arthur Howes. Cliff Richard will not be with The Shadows; his backing group, because of other commitments. . . Southern TV is to launch a new pop record panel game on June 21. It will star a new girl deejay, Sandra Stone, an 18-year-old shop assistant.

Bill Leader named general manager for Transatlantic Records. . . Philips Records signed Darcy Glover as its new sales manager. Arthur Ruddock quit due to ill health. . . Tommy Steele's film, "It's All Happening," is to be shown at selected holiday resorts. Charlie Galbraith's combo waves the Union Jack at Belgium's Comblain-La-Tour fest Aug. 4. Johnny Dankworth and his spouse, Cleo Laine, are bringing jazz to the York Arts Festival currently, and Johnnie Jones' London City Stompers have just repped U.K. at Yugoslavia's International Jazz Fest. . . Mark Peters & the Silhouettes, the latest Liverpool outfit to put the Northern city in the pop news. For Orleane the combo has just recorded "Fragile—Handle with Care." . . Decca tossed a press party to greet the RCA Victor recording star, Jim Reeves. . . Frank Ifield dicking for a tour of his home country, Australia. . . Philips bringing out the original cast LP of "Pickwick."

Philadelphia

RCA Victor has dropped some record promotion men. Among the casualties: Johnny Rosica, who will be shifted to another spot with firm, and Bob Cullen. . . The Black Angus (Wynnewood) in an entertainment policy change, bringing in Joe Vaino and his group—Tommy Steel, vibes; Don Kelder, drums and Tom Manning, bass. . . The Ray Charles concert skedded for the July 4 holiday at Wildwood's Diamond Beach Club, called off. Seating capacity insufficient to meet star's asking price. . . Fabian has split with his new manager Jack Spina (who also handles Pat Boone). His trustee John Palmieri is in charge of all negotiations. . . Charlie Pasco, formerly Frankie Avalon's drummer and Fabian's music conductor, now at Henry's, in Cherry Hill. . . Pep Latanzi, former Fabian music arranger, also at same Jersey spot. . . Phil Spector has bought out his partners in the Phillies label—Harry Finfer, Harold Lipsius, and Lester Still. . . Jerry Fine, who has joined Artie Singer in a new booking office, was a former sax man with Gene Krupa and other top bands. . . RCA Victor has signed Rix Ortolani, in New York for two days before hurrying back to work on a Spanish pic. He is the European film composer, arranger and conductor.

Paul Taubman replaces Paul Whiteman as conductor for the Miami Symphony's all-Gershwin program June 23 in Miami.

Inside Stuff—Music

Eight young composers will share \$4,750 in the 11th annual Student Composers Awards (SCA) sponsored by Broadcast Music Inc. (BMI). In addition, an eight-year-old student from California was awarded a letter of recognition, encouragement and honorable mention by the national judging panel, of which William Schuman, president of Lincoln Center for the Performing Arts, is chairman. The SCA awards are being made to the following: Conal Boyce, 19, of Berkeley, Cal.; Charles M. Dodge, 20, of Ames, Iowa; Alan Leichling, 15, of New York; William Thomas McKinley, 24, of Pittsburgh; Arthur Murphy, 20 of New York; Fredric Edgar Myrow, 23, of West Hollywood, Cal.; Richard Toensing, 23, of St. Paul, Minn.; and Charles Wuorinen, 24, of New York. Ellene Levenson is the eight-year-old from Woodland Hills, Cal., who received the special mention.

BMI annually makes \$7,500 available to the national judging panel, in addition to all monies not previously distributed. Prizes ranging from \$250 to \$2,000 are awarded at the discretion of the judges, who have the right to determine the amount and the number of all the awards. In 1964, the panel will have a total of \$18,550 available for distribution, which includes \$11,050 it chose not to distribute previously.

The wide variety of musical talent available on records today is spotlighted anew in Schwann's "1963 Artist Issue Catalog." Listed, for example, in the 276-page booklet are the currently available recordings by 590 orchestras, 293 quartets and other chamber groups, 903 conductors and 1,213 instrumental soloists. Of the latter, most popular are pianists (452). Violinists are second with 166, followed by organists with 88, harpsichordists with 73, flutists with 64, and 56 cellists. All told, there are 42 separate instruments listed. Included are such offbeat instruments as the glass harmonica, koto, psaltery and virginal. In addition to the orchestral groups, conductors and instrumental soloists, the catalog also lists the currently available recordings of 425 choral groups, 233 operatic groups and 2,330 vocal soloists.

The RCA Victor-commissioned work, "A Frenchman in New York" by Darius Milhaud, will be given its world premiere next Tuesday (25) in Boston's Symphony Hall by the Boston Pops Orchestra with Arthur Fiedler conducting. The work, which runs about 21 minutes, details the French composer's impressions of Gotham in much the same way that "American in Paris" reflected George Gershwin's views of the French capital. Immediately following the preem, Fiedler and the Boston Pops will record the new composition as well as the companion Gershwin work for Victor.

Meredith Willson received an honorary Doctor of Literature degree from Indiana Institute of Technology at the college's 39th commencement ceremony last Saturday (15). Late last year, following a lecture appearance on the Indiana Tech campus, Willson wrote an alma mater song for the college. During the commencement ceremony he conducted a 75-voice male chorus in the first public performance of "Hail, Alma Mater," recently published by Plymouth Music. Willson, whose new musical, "Here's Love," opens on Broadway this fall, holds a Doctor of Music degree from Parsons College.

A two-week seminar designed to determine ways and means to change music teaching systems in primary and secondary schools began at Yale U. Monday (17). The seminar was arranged by Joseph Turner of the U.S. Office of Science & Technology, based in the White House. Among the 30 jazz music specialists invited were Mercer Ellington, who conducts a jazz show on New York's WLIB. In addition to Ellington are Billy Taylor, pianist-composer who conducts a music show on N.Y.'s WNEW, and pianist Oscar Peterson.

Sydney Banks, who now has his own tv package-production outfit, is again director of Mariposa Folk Festival, which drew 15,000 to Orillia, Ont., last summer. (They're preparing for 25,000 this year, Aug. 9-11.) Third annual folkfest has talent headed by Ian (Tyson) & Sylvia (Fricker), the Travellers, Alan Mills, Jacques Labrecque, Bonnie Dobson, Stu Phillips and Valerie Siren. Banjo and guitar workshops and seminars will be co-ordinated by Guild of Canadian Folk Artists.

IPG Taps Paul Robinson As Sales, Promo Head

Paul Robinson has joined Sid Parnes' recently formed Independent Producers Group to head sales and radio promotion. This move comes at the same time that the company has completed its arrangements for distribution in 24 markets for its first two labels, Vivid and IPG.

One of IPG's main efforts now is on the Joe E. Ross disk of "Ooh Ooh." Ross plays Officer Toddy in the tv series, "Car 54, Where Are You?"

Robinson, the latest addition in the IPG buildup, has been a disk promotion man for the past several years.

Epic's Regional Meets Skedded for 3 Cities

Epic Records has scheduled three regional sales conventions during the week of July 8. The meets will take place in New York, Las Vegas and Miami Beach.

The diskery will unveil its fall line, scheduled for release in August and September, to the local distributors. The N.Y. conclave is set for July 9, Las Vegas for July 12 and Miami Beach for July 16.

WINSTON JOINS COL

Rudolph Winston has joined Columbia Record Productions as an account exec. He'll report to Floyd Glinert, manager of national sales for the division, in his activities for obtaining a custom record business in the New York area.

Before coming to Columbia Record Productions, Winston participated for six months in the executive management training program of the Columbia Broadcasting System.

DARRELL McCALL Sings

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Sings

IF MY PILLOW COULD TALK

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June 17-22, PEP'S, Phila.; July 4, NEWPORT JAZZ FESTIVAL, Newport, R.I.; July 7-22, TOUR OF JAPAN; Aug. 6-18, WONDER GARDEN, Atlantic City; Aug. 23, CINCINNATI JAZZ FESTIVAL; Aug. 23, BARN ART CENTRE, Riverside, N. J.; Aug. 24-Sept. 3, THE GRAND BAR, Detroit; Sept. 14, UNIVERSITY OF ILLINOIS, Urbana, Ill.; Sept. 19-Oct. 2, BIRDLAND, New York; Oct. 4-26, TOUR OF EUROPE; Oct. 24-Nov. 3, SHELLEY MANNE'S MANHOLE, Hollywood, Cal.; Nov. 5-24, JAZZ WORKSHOP, San Francisco.

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart	Label
1	1 6	IT'S MY PARTY Leslie Gore Mercury
2	2 7	SUKIYAKI Kyu Sakamoto Capitol
3	8 5	BLUE ON BLUE Bobby Vinton Epic
4	5 7	DA DOO RON RON Crystals Phillies
5	11 5	EIGHTEEN YELLOW ROSES Bobby Darin Capitol
6	10 5	LAZY CRAZY, DAYS OF SUMMER Nat King Cole Capitol
7	13 14	HELLO STRANGER Barbara Lewis Atlantic
8	3 10	I LOVE YOU BECAUSE Al Martino Capitol
9	4 11	IF YOU WANNA BE HAPPY Jimmy Soul S.P.Q.R.
10	6 9	STILL Bill Anderson Decca
11	18 11	TWO FACES HAVE I Lou Christie Roulette
12	7 7	YOU CAN'T SIT DOWN Dovells Parkway
13	9 12	SURFIN' U.S.A. Beach Boys Capitol
14	12 10	LOSING YOU Brenda Lee Decca
15	22 4	IF MY PILLOW COULD TALK Connie Francis MGM
16	20 8	ANOTHER SATURDAY NIGHT Sam Cooke Victor
17	— 1	ONE FINE DAY Chiffons Laurie
18	— 1	STRING ALONG Rick Nelson Decca
19	16 11	HOT PASTRAMI Dartells Arlen
20	24 6	LOVE OF MY MAN Theola Kilgore Serock
21	30 4	IF YOU NEED ME Solomon Burke Atlantic
22	27 3	BIRDLAND Chubby Checker Parkway
23	17 13	I WILL FOLLOW HIM Little Peggy March Victor
24	— 2	PRIDE AND JOY Marvin Gaye Tamla
25	43 2	RING OF FIRE Johnny Cash Columbia
26	45 2	SO MUCH IN LOVE Tymes Parkway
27	— 2	COME AND GET THE MEMORIES Martha and the Vandellas Gordy
28	15 9	FOOLISH LITTLE GIRL Shirelles Scepter
29	14 9	TAKE THE CHAINS FROM MY HEART Ray Charles ABC-Par
30	26 2	EVERY STEP OF THE WAY Johnny Mathis Columbia
31	34 3	MY SUMMER LOVE Ruby and Romantics Kapp
32	49 2	FALLING Roy Orbison Monument
33	40 2	TIE ME KANGAROO DOWN Rolf Harris Epic
34	28 5	PRISONER OF LOVE James Brown King
35	32 2	WILDWOOD DAYS Bobby Rydell Cameo
36	— 1	MEMPHIS Lonnie Mack Fraternity
37	33 2	ABILENE George Hamilton IV RCA
38	23 5	THE GOOD LIFE Tony Bennett Columbia
39	37 5	PUSHOVER Etta James Argo
40	— 1	EASIER SAID THAN DONE Essex Roulette
41	38 2	ON TOP OF SPAGHETTI Tom Glazer Kapp
42	— 1	WIPE OUT Surfaris Dot
43	— 5	THE BOUNCE Olympics Tri-Disc
44	41 3	JACK THE RIPPER Link Wray Swan
45	— 1	NOT ME Orlons Cameo
46	19 10	REVEREND MR. BLACK Kingston Trio Capitol
47	— 1	POOR LITTLE RICH GIRL Steve Lawrence Columbia
48	36 5	SWINGIN' ON A STAR Big Dee Irwin Dimension
49	— 1	FIRST QUARREL Paul & Paula Philips
50	— 1	SURF CITY Jan & Dean Liberty

Klein Exiting As
RCA Europe Mgr.

London, June 18. Arnold Klein is quitting RCA International Ltd. after seven years as European manager in charge of disk sales, artists' promotion and merchandising. He will take a long vacation starting July 1 and expects to be in Europe for some time before announcing his future plans. "These," he told VARIETY, "are almost certain to be in the record industry or some attendant branch of show business."

He also anticipates continuing the amicable relationship he has had with RCA. No successor to Klein has yet been named.

20th-Fox Label Ups U.S.
Distributors to 31 Outlets

Norman Weiser, vice president in charge of operations for 20th Century-Fox Records, has completed the realignment of the diskery's distributor network. In each instance, the new distributors began their representation of the line with prepaid orders on the "Cleopatra" original soundtrack album.

Included in the new appointments are the following distributors: Marnel, Baltimore; Cleveland, Cleveland and Cincinnati; Arc, Detroit; Trinity, East Hartford, Conn.; Marnel, Philadelphia; Fenway, Pittsburgh, and C&D, Seattle.

With the nine changes, the diskery's distrib network now totals 31 outlets in the U.S., plus Quality Records, Ltd., covering Canada, and Music Craft in Hawaii.

After Dinner Opera Co.
Back for N.Y. Encore

The After Dinner Opera Co. returns to New York for the first time in five years June 24 for a six-day run at The Pocket Theatre, an off-Broadway house.

Under the supervision of Emanuel Levenson, music director, and Richard Flusser, stage director, six singers will be starred in a program of seven small operas. Jeanne Beauvais (soprano), Norman Myrvik (tenor) and Francis Barbard (bass-baritone), three singers who have been with the company in N.Y., at the Edinburgh Festival, on tours of Europe and three coast-to-coast tours of the U.S. and Canada, will be joined by Claire Simmons (soprano), Paul Dixon (tenor) and Norman Riggins (bass-baritone).

Gospel

Continued from page 53

the purchase of liquor is something closer to hedonistic ritual. Under no consideration can we possibly lend our endorsement to a blasphemy of our music that is sacred and reverent to so many to the cacophony of tinkling glasses."

On the other side of the gospel coin is a report from James Blackwood, president of the Blackwood Bros. Quartet, RCA Victor diskers. Recently Blackwood conducted a survey of 2,000 radio stations which showed that they programmed anywhere from 15 minutes to a full hour of gospel music and that other surveys have shown that religious music programming has increased 70% in the last 10 years. He also points out that there are over 100 hours of gospel quartet singing on tv in the U. S.

Grossed \$220,000

In addition to working with the quartet, Blackwood owns a religious record distributing firm that services bible book stores in several southern states. His gross business last year was \$220,000.

The artist royalty reports on the Blackwood Bros. Quartet from RCA Victor show that in the past year the group sold 212,788 LPs. Before this figure is derived, deductions are made for promotion and discount programs so the actual figure could be over \$250,000.

There are also a large number of record companies devoted exclusively to producing religious records. Among them are Word, Sacred, Christian, Faith, and Zondervan. These firms sell 100,000-plus records each year.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk. Wk. On Chart	Label
1	1 11	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	3 12	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
3	2 16	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	5 23	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
5	9 85	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	4 12	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
7	8 10	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
8	6 21	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
9	14 11	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
10	17 21	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
11	18 8	BYE-BYE BIRDIE (Victor) Soundtrack (Loc 1081)
12	7 9	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
13	15 5	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
14	16 10	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
15	11 46	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
16	19 5	JIMMY SMITH (Verve) Hobo Flats (V 8544)
17	12 9	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
18	21 4	VAUGHN MEADER (Cadence) First Family, Vol. II (CLP 3065)
19	10 9	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
20	13 20	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
21	32 2	SHE LOVES ME (MGM) Original Cast (E 41180)
22	23 60	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
23	27 23	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
24	29 19	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
25	20 15	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
26	24 10	NANCY WILSON (Capitol) Broadway My Way (T 1828)
27	22 7	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
28	— 1	RICK NELSON (Decca) For Your Sweet Love (DL 4419)
29	31 2	CHANTAYS (Dot) Pipeline (3516)
30	25 3	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
31	36 2	ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)
32	46 3	MANTOVANI (London) Latin Rendezvous (LL 3295)
33	28 11	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
34	— 27	OLIVER (Victor) Original Cast (LOCD 2004)
35	— 7	PEGGY LEE (Capitol) I'm a Woman (T 1857)
36	42 35	BENT FABRIC (Atco) Alley Cat (33-148)
37	30 15	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
38	34 10	CANNONBALL, ADDERLEY (Riverside) Jazz Workshop Revisited (444)
39	43 4	STAN GETZ & LOUIS BONFA (Verve) Jazz Samba Encore (V 8523)
40	35 56	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
41	50 8	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
42	26 39	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
43	39 12	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57424)
44	38 17	BRENDA LEE (Decca) All Alone Am I (DL 4370)
45	45 14	ROY ORBISON (Monument) Greatest Hits (M 8000)
46	48 3	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
47	47 3	NED MILLER (Fabor) From Jack to King (FLP 1001)
48	37 24	KINGSTON TRIO (Capitol) New Frontier (T 1809)
49	41 4	JOAN BAEZ (Vanguard) Vol. I (VRS 9078)
50	49 8	EYDIE GORME (Columbia) Blame It On the Bossa Nova (CL 2012)

Americana Hotel, N. Y.
Eddie Fisher & Co. (22 in orch, conducted by Colin Romoff); Lester Lanin orch; \$6 cover.

The Americana's Royal Box is finally getting to be a real swinging niter and appears now to have resolved the last physical bug. What should have obtained for Donald O'Connor, i.e. the raised dancefloor, was installed for Eddie Fisher's timely preem at this Loew's Tisch plushery, and it should stay that way.

Moving the bandstand-podium-stage to mid-centre was a marked forward-step with the O'Connor dating, and now the elevated floor which affords better vantage point for the off-ringers. In actuality, Fisher didn't need it as much as the hoofing O'Connor because the showmanly balladeer, via a mile-long mike-chord, which an aide feeds him expertly so as to permit maximum play, twice gravitates into the far reaches of the room to achieve further intimacy. The raised floor, of course, achieves that immediately.

Whatever the captiousness about Fisher's alleged throat hoarseness and some miscues at the preview (Thursday) show for the Runyon Fund, these were not in evidence at the formal Friday (14) bow.

He was poised, assured, thoroughly pro an didn't even need any backstopping by the gallant Joe E. Lewis who ringsided and was "booked" for both shows, in case Fisher's voice needed a comedy assist. The now veteran youngster made it 100% all the way.

Americana exec veepee & g.m. Claude C. Philippe had a showmanly timed booking for Fisher within the same week as the "Cleopatra" preem on Broadway, just a couple of blocks down Broadway. Because of voice fatigue and necessity to rehearse with the augmented 22-men (and women) orchestra—there are two distaffers in the string section—the original concept of Fisher opening Tuesday, a day ahead of "Cleo", had to be shifted. It makes little difference. He will mop up at a neat \$6 cover.

Opening night also had a special \$10 premiere dinner, quite epicurean, whether by hotel or straight cuisine standards, obviously part of the Philippe technique.

Fisher's songalog, of course, could conjure up real-life analogy vis-a-vis his marital situation, and obviously some of the following titles could bespeak Tin Pan Alley automusicography. The same audience identification could also obtain with any of his auditors.

However, as he uncorked "Don't Let It Get You Down", "Back In Your Own Back Yard", "This Nearly Was Mine", "You Made Me Love You", "What Kind of Fool Am I" and "No Sad Songs For Me", there were spontaneous salvos. Fisher also includes such "neutral" items as "Hava Nagila", his socko Jolson medley, his "an-nuities" (the disk bestsellers), "Let Me Entertain You" and other tidbits. He wisely has eliminated all small-talk references to Liz and "Cleo".

The same boyish quality is still there but he is now a seasoned pro. Maestro Colin Romoff, a sort of Mitch Miller conductor whom Fisher specially salutes for his virtuosity, patently did a tiptop job with the locally recruited orch. Fisher also salutes his longtime percussionist Sammy Goldstein. Biz boffo, and, according to the maitre d' Peter, booked well ahead.

The Americana's Royal Box will remain open all summer with shows geared to the prom set. Carmen Cavallaro is due in in July; other bookings being set. Buddy Greco may be one of them. Pearl Bailey is booked as the New Year's Eve attraction. Della Reese, Anna Maria Alberghetti (who may reopen the fall season) and Dianah Carroll are others set.

Desert Inn, Las Vegas

Las Vegas, June 11.
Dick Shawn, Kim Sisters (3), Donn Arden Dancers (12), Carlton Hayes Orch (15); produced by Frank Sennes, presented by Wilbur Clark \$4 minimum.

Dick Shawn, well known in the trade as one of the toughest acts to follow, is now involved in a double-header with another in that category — the Kim Sisters (3). However, it doesn't take Shawn long to line up his audience, and his smooth impact soon starts to build to the point where the more-versatile-on-each-trip-here Kims leave a cheering audience daring an act to top them.

The Kims play just about any musical instrument you can name,

so Shawn gets an initial yock with his gag, "I think I found one thing they didn't play," and starts humming on a tissue-papered comb. Shawn gets consistent laughs with his singing Eskimo bit, his spoof of the late-late tvers, and his needling of the rock 'n' rollers.

His now-classic "Massa Richard" is his as-usual strong bowoff, and his turn, tightened to 35 minutes even at the first show (which normally has to be chopped in half), is strong niter fare. Shawn is at a peak as a singer, dancer, comedian, and all-around "entertainer's entertainer." Matty Malneck fronts the Carlton Hayes orch (15) for Shawn's offering.

After about four years in America, the Korean Kim Sisters have honed their act, and wisely add new material to each outing here. What naivete is missing since their earlier performances is made up for in smoother, more professional showcasing. The girls come on a stage piled high with musical instruments, and they manage to get around to playing all of them.

They click with novelty (all three playing lighted banjos in the dark); nostalgia (a mandolin medley of standards); and musical humor (three fiddles in a hillbilly hoedown). Their dancing, and a "Flower Drum Song" medley brought appreciative applause from first-nighters.

The incongruity of three pretty young Orientals singing familiar American songs (such as "Has Anybody Seen My Gal?" and "I'm Looking Over a Four-Leaf Clover") always brings enthusiastic response. At the opening show, the girls' mother joined them in a pleasant rendition of "Unchained Melody."

The dozen Donn Arden Dancers decorate the stage in a colorful splash to start the festivities. The Frank Sennes produced, Wilbur Clark presented bill is in for four frames.

Nugget, Sparks, Nev.

Sparks, Nev., June 11.
Dave Barry, Johnny Puleo's Harmonica Gang (6), George Arnold Singers & Dancers (16), Foster Edwards Orch (10); no cover, no minimum late show.

The accent is on comedy in this edition of the "International Follies" at John Ascuaga's Nugget Circus Room—what with Dave Barry relegating his lines for top laugh response, and Johnny Puleo making with the slapstick during his Harmonica Gang's instrumental efforts.

Barry, playing his first date in this room, brings in material not essayed in his previous local outings and scores a heavy hand. Working in his usual fast, uninterrupted (except for the palm endorsement) style, he touches on all bases: politics, domestic situations, teenagers, gaming tables.

He's retained his proven routines: the accurate sound effects, the limp-wrist interior decorator bit, the drunken driver carbon, the Godfrey impersonation. Comedic keeps his material basic, identifiable to all, and it comes across for top response.

Johnny Puleo and troupe reprise the act group presented in this room last summer. The diminutive Puleo wins tablers' sympathy (and the laughs) as he's pushed about by rest of the sextet during the instrumentals, and generally excites mayhem within group. Boys prove ability on likes of "Mack the Knife", "80 Days", "Never on Sunday" and "Moon River."

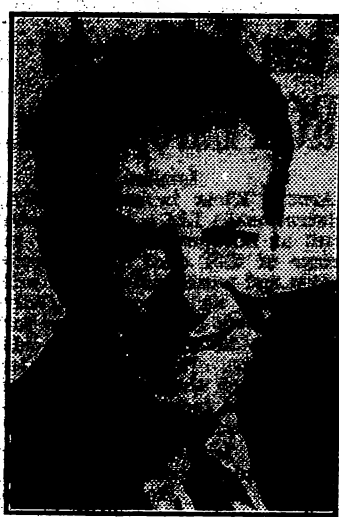
Gatineau, Ottawa

Ottawa, June 14.
Jonah Jones (4), Russ Thomas Orch. (5); \$2 admission.

The last time Jonah Jones played the Gatineau Club was with Cab Calloway almost 20 years ago. This trip he has his socko foursome along and the tunes they dish out have the customers dispensing great mitting throughout.

Staying with w.k. arias, the combo works 40 minutes three times each evening and every minute is delightful. The Jones style of east side jazz comes from the drums of Danny Farrar, bass of John Brown, the standout 88ing of Andre Persiany and the horn of Jonah who also handles chant chores.

Opener business was big with good prospects for the nine days to Saturday (22) the group is here. Russ Thomas' house combo plays for dancing. Cliff Tripp keyboards and warbles in the Gatineau's Blue Lounge.



BELTING EXUDER

NELSON EDDY (with soprano-comedienne GALE SHERWOOD) has this from Glenn C. Pullen, Cleveland Record: "He exudes more vocal virility and finesse than you will find in troubadours one third his age. His strong voice sounds as cheerful as ever in belting out medleys of hits from early movie successes."

A. P. A., Inc., handles

Copacabana, N.Y.

Bobby Rydell, Jack Wakefield, Faye Dean & Ralph Young, Joseph Mele Orch, Frank Marti Band, Copa Girls; \$6 minimum.

Bobby Rydell has lost a lot of the youthful charm that made him so appealing when he debuted here in June, 1961. In its stead is a slickness and a studied savvy that wins appreciation if not affection. He's 21 years old now, and, although still a juve fave on disks, much of his teenage identification is wearing off because of his too show-bizzy manner and he's still not mature enough to take over the adults in the crowd.

But even in this in-between stage of his career, he manages to do well. Despite what sounded like a souped-up mike setup in the room which gave everything a high decibel count, Rydell came through with a swinging 50-minute set. He still does a reprise of his past disclicks ("Wild One," "Sway," "Volare") and it still works.

Latest additions to his act are "I Left My Heart in San Francisco" and "Coloring Book" which he balladeers nicely, and a medley from "Bye Bye Birdie," musical pic in which he appears. A special material bit, "Wedding Bells Are Breaking Up That Old Gang of Mine," pegged on the recent marriages of some of his youthful disk colleagues, is hard going. A hold-over from his '61 debut is his bow-off with impersonations from the repertoires of Red Skelton and Frank Fontaine. It's still anticlimactic.

The act was produced by Lou Spencer with music arranged by Steve Garrick and conducted by Ricky Valentine. Joseph Mele's orch gave him a full-blown musical support.

Jack Wakefield, a newcomer to the Copa, holds the comedy front this session. He's further appraised in New Act columns.

The production songs by Bob Hilliard & Milton De Lugg are routine entries and the production singers, Faye Dean and Ralph Young, are only moderately effective. The Copa Girls reveal quite a bit in the cleavage department and little else. The Joseph Mele and Frank Marti bands continue to supply the bounce that draws the terpsiters.

Drake Hotel, Chi

Chicago, June 13.
Katyna Ranieri, Jimmy Blade Orch; \$2.50-\$3 cover.

Katyna Ranieri, a lushly-figured Italian beauty, was last seen in Chi about six months ago when she played a one-week fill-in date in the Palmer House's Empire Room. She created such a stir in her brief engagement that Drake Hotel veepee Ben Marshall bid for her return at the earliest date available.

Miss Ranieri is a considerable cut above the proficient canaries that chirp their way around the plush supper club circuit. She has an earthy Latin sex appeal and a rich wide-ranging voice that de-

rives the maximum emotional punch from her predominantly Continental songalog.

She uses her hands and arms to dramatize her songs with the skill of a ballet dancer. Adding to the total effect is an outstanding green Grecian style gown, created by a noted Roman couturier, that complements her piled-high red hair and clings to her admirable form.

Teasing off with "Al Di La" in Italian, Miss Ranieri also does "Arriverderci Roma" in that language and an intriguing new ballad, "More," which she introduced on the film "Mondo Cane," and is debuting in the niteries during this engagement.

Jimmy Blade backs Miss Ranieri with his usual astute care.

Hawaii Kai, N. Y.

Bobby Colt, Momikai, Islanders, Line (3); no cover or minimum.

Joe Kipness, who has been associated with several successful legit ventures, namely "High Button Shoes," among others, has in recent years turned restaurateur and is now a niterie boniface. His Hawaii Kai, which started as a straight Polynesian eatery, now has a full-fledged floorshow in the Hawaiian-American motif as befitting its cuisine and decor.

Kipness has produced a layout which is different than anything in the area. It takes in the wide track hula girls and the songs of Bobby Colt, with a combo on stage to provide for dancing. In all, he has a pleasant talent collection to go with the groceries.

Colt is a vet of the N.Y. niteries. An experienced singer, he can fit into most situations because of a copious catalog. He is equally adept at ballads and rhythm tunes. He puts a lot of pash into the slower numbers and takes the measure of the audience with his offerings.

The Islanders, a vocal group, are purveyors of Hawaiian songs. They show well rounded voices, play an assortment of guitars and work the dance interludes as well. There are also three cute hula dancers, who make for a charming interlude. The trio is doubling from the lounge, where they are cocktail waitresses. Time was when there were Broadway spots with singing waiters, but weaving waitresses are unusual.

Mistress of ceremonies is Momikai, long a fixture on the Arthur Godfrey Show, who makes the announcements charmingly, and who contributes a song and hula for added measure.

Mister Kelly's, Chi

Chicago, June 11.
Barbra Streisand, Jackie Vernon, Marty Rubenstein Trio; \$2.50 cover.

If the electric climate of excitement created by Barbra Streisand at Mister Kelly's is an indication of what's happening elsewhere there is small doubt that she is well on her way to joining that handful of the performing elite. Show caught was packed with a rapt audience (Mister Kelly's reports the greatest advance reservations in nearly a year), and there was a crackling interaction between her and the tablers.

Miss Streisand is that rarity who has both cult and crowd appeal, probably because she caters to neither. A one-of-a-kind talent, her stage image is a bag of paradoxes—she is fresh and sophisticated, subtle and straightforward, and complex and direct. Above all she is a consummate performer, both free and self-aware and mixing improvisational flair with an effortless control of her songery and audience.

Her song selections are all off the beaten track and her arrangements are ideally suited to her style and breathy clear voice. They range from a euphoric version of "Anyplace I Hang My Hat" to a wistful rendering of "Who Will Buy."

Jackie Vernon's minor key humor is a first-rate complement to Miss Streisand. The singer-anticipating crowd took a few minutes to tune into Vernon's mordant comedic notes from underground, but once on the beam they responded with steady yocks to his stream-of-consciousness approach.

Material is fresh and includes a Charles Adams-ish love poem ("I hold your hand in mine—but you are gone"), and an oddly intriguing comic "Stardust" solo on a trumpet that satirically jibes at cornball music.

Roundtable, N.Y.

Gus Vali's "Bellyrama" featuring Jamela Omar and femme quartet of dancers; Rocker Roberts & The Airdales; \$2 music charge Fri-Sat.

Boniface Morris (Roulette Records), Gurlek, ex-Birdland and Embers, is riding the new Turkish delight in the niterie belt to swinging h.o. at his Roundtable. This former Versailles niterie, onetime citadel of top-name bookings via the Nick (Prounis) & Arnold (Rossfield) aegis, remains a roomy, comfortable interior with booth-banquettes on the opposite side of the stage. The heavily upholstered booths provide firm elevations on which al fresco twisters can strut their stuff while Rocker Roberts and his Airdales are truly rockin' the room from the podium.

Added to this now is clarinetist-impresario Gus Vali's "Bellyrama", a somewhat pretentious but none the less effective billing for a quintet of coochers, of which Jamela Omar is prime exponent. All their navel maneuvers are polite and palatable and yet have enough appeal for the dominantly younger dancing crowd. The Roundtable attracts. Miss Omar may have pitched her tent in the Kazan, in the mountains of Turkey (now part of Russia) as is claimed, but the other kids look less of Greco-Turkish origin albeit performing acceptably.

Probably the best unsung talent is coproducer Gus Vali whose clarinet would intrigue a Benny Goodman. He's a personable Greek-American lad whose licorice stick virtuosity is almost as compelling as the bellyrinas. He, Alan Jeffreys and Luis Barreiro conceived the show; Jeffreys doubles as trumpeter with Vali's combo, wrote and directed the revue; he also authored the much-heralded "Vintage '60," west coast revue which David Merrick brought to Broadway a season or two back.

Considering the modest tariffs—the \$2 music charge only obtains on Friday and Saturday—The Roundtable is a bargain buy. For the same \$6.50 steak dinner which is SOP in many straight restaurants, owner-operator Gurlek throws in the two bands and "Bellyrama" revue. He's a canny observer of the customer scene, believes in audience-participation so that when the exhibitionists take over too long, he cools them so that the customers can crowd onto the floor, and they certainly do. Who said The Twist is dead?

Among other midtown bistros clicking with the torsotossers uptown is the Metropole's new upstairs room, the Sultan's Harem, where Neila Atjes holds forth, and a new 2d Ave. spot called the Casbah East.

Statler Hilton, Boston

Boston, June 14.
Vicky Autier, Sammy Dale Orch with Barbara Howe; \$2 cover.

The Statler-Hilton's Terrace Room is in its summer finale with Vicky Autier, the Gallic pianist-chantoosey, occupying front and centre. Miss Autier fits the room ideally. It's a comparatively large seater on several levels which gives a feeling of warmth, and the singer easily takes advantage of its intimate aspects to establish a warm and easy entente with the crowd.

During this month, much of the business in the Boston area results from collegiate activities. Not only are the promoters finding their way to the various niteries, but the wealth of local colleges holding commencement attracts a pleasure-bent audience to the cafes as well. Thus, a crowd eagerly seeking a gay time becomes an easy and willing victim to Miss Autier's offerings.

Miss Autier carries a versatile and multilingual catalog, which includes chansons en Francaise, Italian and inevitable English. She does many of these tunes distinctively. She has an easy and charming delivery, yet her punch is sufficiently subtle to enable her to get her message across without pounding it out.

Miss Autier also shows eloquence at the ivories. Her major show-off piece is "Tea for Two" in which her left hand pounds out the theme, while the right artfully blends in songs which normally bear little relationship. It's an old, but always effective bit, especially when performed as expertly as Miss Autier does it.

The blonde singer is accompanied by the Sammy Dale Orch, which also supplies the dance incentive. The band vocalist, Barbara Howe, provides several pleasant singing interludes during her turns.

2-MAN RULE FOR AGVA LOCALS

N.Y. Area Inns, Clubs Turn to More Names to Lure Bigger Summer Biz

The summer entertainment circuit around New York will cut a wider swath than usual this season. As competition for vacationers becomes increasingly acute, the various hotels are turning to talent in an effort to lure a larger clientele. This is particularly true of the Long Island area, where several beach and cabana clubs as well as hotels are shifting to names.

The latest L.I. inn to come into the name category is the Lido Beach Hotel, Lido Beach. Starting June 23, it will use names over weekends. Booked thus far are Milton Berle, Connie Francis, Joe E. Lewis, Rosemary Clooney, Ritz Bros. and Anna Maria Alberghetti. The nearby Lido Beach Country and Gold Club, now managed by Alfred Taxin, once a major talent buyer in the Poconos area in Pennsylvania, has announced its intention of using names.

This is an unusual situation inasmuch as both spots were formerly under one management and were parcelled off separately in sales to different buyers. Both became co-ops. The tenants of the hotel have decided on the talent in an effort to entice rentals for the untenanted apartments, while the golf and beach club is going in for talent to lure more members.

The various beach clubs along that L.I. landscape are also utilizing shows. Malibu Beach Club and others will book acts this year.

Of course, the greatest summer employment centre in the country for talent is the Catskill territory, where bookings will continue on the same high level as in previous years. The Concord Hotel, Kiamasha Lake, will again be the largest talent buyer in the area, and will use high budget names throughout the summer.

Standard acts are normally the rule on weekdays, but the weekends will have the headliners. Phil Greenwald, the Concord booker, (Continued on page 60)

GLASER BUYS BEVHILLS BLDG. FOR NEW HQTRS.

Joe Glaser, head of Associated Booking Corp., has purchased a three-story building in Beverly Hills, where he will move his offices as soon as a remodeling job is completed. He bought the building for \$360,000 and is spending another \$75,000 on alterations. ABC will occupy one floor of the layout. The ground floor is rented by a bookstore owned by a member of the family of Sen. Barry Goldwater.

In the new setup, Glaser plans to enlarge his film, legit and television departments. He also expects to expand his New York operations at that time as well.

Disk Trust Fund Aids Hub's Cuffo Arts Fest

Boston, June 18. Hub's 12th annual cuffo cultural combo, Boston Arts Festival, opens its 25-day run in the public garden at noon Thursday (20). Theme this year is "Midsummer Nights" and opening night has the Boston Symphony orch in a concert of midsummer night's music with Harry Ellis Dickson conducting.

"A Midsummer Night's Dream" by the Association of Producing Artists closes the festival Sunday, July 14. In between, cuffo audiences will see Theodore Bikel, and Pete Seeger in folk concerts; the Boston Ballet with Edward Villella, the Ilori African Dancers, and a New Orleans jazz band.

The 56-piece orch has been made possible by a grant from the Music Performance Trust Funds of the Recording Industries, through the cooperation of the Boston Musicians Assn. Local 9. Alison Ridley Evans, who formerly produced at Theatre on the Green, Wellesley, is managing director of the festival.

Ginny Sims Minn. Resort Sets Name Bands & Acts

Breezy Point, Minn., June 18. Under the new ownership of Ginny Sims and her husband and under her and "Ish Kabibble's" direction, Breezy Point Resort this summer will go in for name bands along with acts.

Bookings starts this week. Russ Carlyle's orchestra is due Saturday (22) to be followed by Jimmy Dorsey's crew June 24-25. Susan Aldrich and Keith Gamm are set for the poolside and one of the rooms and the Gene Martin Quartet, with Naomi Barratt, for another.

European Tours Now Hinges On GI Base Dates

Dates in U.S. military installations in Europe are becoming the backbone of most European tours for American acts. The monies earned in playing for GIs form the basis of the junket and enable the performers to get into position for dates elsewhere on the Continent. The huge increase in European bookings for American acts is held to be partially due to the extensive GI circuit abroad.

For example, Anita O'Day left yesterday (Tues.) for a tour that will take her on a series of dates in July in U.S. bases in Germany. She precedes this with a stand at the Furuviksparken, Furvik, Sweden, starting Friday (21) for three days, thence to the Tivoli, Stockholm, for six days to be followed by the Liseberg, Gothenburg. She'll play Helsinki and will also do several Swedish tv stands while abroad.

Duke Ellington, now on a European junket which included the GI dates, will again tour the continent in February on the second trip plotted for him by Joe Glaser's Associated Booking Corp. The Deep River Boys will start their 15th annual heigira abroad June 30, also on an ABC deal.

Another major reason for junkets abroad is the prestige of working Festivals. Sarah Vaughan, for example, will go over July 27 for the Cap d'Antibes Festival, Cannes, from July 27 to 30, and will play dates afterward. She'll be at the Tivoli, Copenhagen, for the month of August, and will do television and one-nighters in England starting Sept. 7.

Another Festival booking by ABC is a one-nighter for Jimmy Smith. Smith will fly to the Comblain-Latour Festival, Liege, Belgium, on Aug. 3, and return the following day in order to make an Aug. 5 date in Tulsa.

Square Dance Conclave Lures 12,000 to St. Paul

St. Paul, June 18. Local hotels and motels already are booked solid and it will be necessary to billet 1,500 dancers in the adjoining Twin City, Minneapolis, this week when about 12,000 terpers gather here to attend the National Square Dance's 12th annual convention. Three-day conclave starts Thursday (20).

Dancers are expected from 43 states, Canada and Saudi Arabia. A 100-car caravan and special trains will start bringing them in tomorrow (Wed.). In addition to the two cities' hotels and motels, house trailers and tents will be set up to accommodate the visitors.

MIZELLE EXITS RIVIERA, L.V.

Hollywood, June 18. Elliot Mizelle, managing director of Las Vegas' Riviera Hotel for past six months, departs July 1 and post will not be refilled.

Prior to Vegas hitch, Mizelle was veepee-managing director of Los Angeles' Ambassador Hotel.

SENATE PROBE CUES NEW SETUP

The American Guild of Variety Artists' national board which met last week at the Americana Hotel, N.Y., has made it possible for its locals to be ruled by only two members. Step was taken in anticipation that the Senate Subcommittee on Permanent Investigations, headed by Sen. John McClellan (D.-Ark.), will require that the union change its form of government from branches, which are controlled from New York, to locals, which are autonomous and rule themselves.

The board made the change possible by waiving the constitutional requirement requiring 10 days' notice of any change of bylaws. Thus with no notice to members, the board adopted a resolution which would change elections in the branches. Until now, branch members elected a seven-man branch executive board plus seven alternates. The provision for election of alternates was eliminated. They also declared a quorum to be three members, and two votes therefore constitute a majority. Therefore, two members can control all the affairs of the local.

The national board also ended opposition on the executive board by voting to dismiss dissidents Ann O'Connor and Paul Valentine from that body.

Dissident members of the national board protested vigorously against what they termed "an end of democratic rule" in the union, but they were outvoted by the smoothly functioning majority.

The union was warned at its convention that it would have to change from a branch to a local setup by Sen. Jacob K. Javits (R.-N.Y.) who spoke briefly at the meeting. He is a member of the McClellan Committee.

Javits told the convention that the committee's recommendations would contain that proviso. He also warned members that they would (Continued on page 60)

5 Nominees Vie For AGVA Prez

Opposition to prexy Joey Adams in the forthcoming election of officers of the American Guild of Variety Artists is assured by nomination of five names for the presidency. Nominated along with Adams are Dick Gregory, Jack Haley, Pat O'Brien and Paul Valentine. Certain to run, if the others are eliminated, is Valentine, a member of the administration's opposition.

Last year, Adams was unopposed. Ray Bolger had been nominated, but declined to have his name on the ballot. His perennial opponent, Penny Singleton, drew a suspension last year and was unable to get her name in nomination. The same situation occurred this year, and again she was unable to get on the ballot.

Members can be nominated for more than one office, but must choose which post they want to run before ballots are printed. Only exception is they can run for an office as well as a member of the national board.

Nominated for the first vice-presidency are Jack Haley, Harry Richman, Jay Lester, Paul Valentine and Johnny Woods. For second veepee: Harry Richman, Russell Swann, Charles Think-a-Drink Hoffman, Nick Lucas, Buddy Walker, Leon Fields, Larry Ford, Danny Dean, Armand Marion, Dick Jones, Johnny Woods, Arthur Tracy, Gladys Ahearn and Jack Haley. For third vicepresident: Russell Swann, Paul Valentine, Charles Brett, Jay Lester, John Shirley, Billy Grant, Jack Haley, Harry Richman, Will Ahearn, Armand Marion, Lew Black, Lenny Kent.

Roy Rogers (not the cowboy), Sally Winthrop, Linda Compton, (Continued on page 60)

Chi Vaude Bookers May Fade Away If Buyers Deduct Performer Taxes

Vaude Due for Comeback At Central Maine Fair

Lewiston, Me., June 18. Vaudeville is expected to return to the Central Maine Fair as the result of the appointment of James B. O'Kane of Rumford as promotional director of the event to be held at the Lewiston Fair Grounds next Labor Day week.

O'Kane, a former Lewiston newspaperman, said he was planning to enlarge the midway and bring back vaudeville and fireworks displays, formerly featured at the fair.

Skar Files \$3-Mil False Arrest Suit Vs. 2 Ill. Sheriffs

Chicago, June 18. The Sahara Inn, the suburban motel that opened its Club Gigi nitery with a name policy amid much fanfare a year ago and went out of business a few months ago, was back in the news last week.

Manny Skar, who owned the hostelry until it fell in the hands of Federal receivers, filed a false arrest suit for \$3,000,000 against Sheriff Richard B. Ogilvie and Richard Cain, the chief of the sheriff's police. The suit, which also charged malicious prosecution of Skar, grew out of a sheriff's police raid Jan. 8 when Cain and his deputies confiscated a small quantity of marijuana from the dressing room of a group of musicians appearing in the lounge.

Skar charges that the police had no warrant, and that the arrest caused him "embarrassment, humiliation and loss of business" and eventually caused him to lose the motel.

It was also disclosed that 10 individuals and corporations have bid for the defunct motel, among them cowboy star Gene Autry. Marshall Savings & Loan took title to the spot when Skar fell behind in payments on mortgages totaling \$5,804,276.

Peeler Scarcity Plagues Pitt's Burley Theatres

Pittsburgh, June 18. The dire need of new faces (or torsos) in burlesque is pointed up by the plan of the Casino Theatre here to have a contest to uncover new strippers.

Maurice and Alvin Bortz, casino owners, hired promoter Ray Becker, who staged the Miss Universe contest here, to find amateurs, models, professional dancers and actresses who may qualify as a feature.

Bryan & Engel, who have a circuit of 10 burley houses, are behind the contest 100% and will give the winner 10 weeks at a starting salary of \$160 a week.

Becker said, "I realize the old saw of many stars coming out of burlesque applies mostly to comics but this is the first big chance in years for girls to come into a phase of show business that might give them stardom in a relatively short time."

The contest finals will be held at the Casino and the winner will begin her tour at that house.

Frolics Name Slate

The Frolics Club, Salisbury Beach, Mass., has lined up one of the more expensive talent lists for the summer's run. Starting July 7, Bobby Darin will do a week, to be followed by Louis Armstrong, July 14; Tony Bennett, July 21; Johnny Mathis, July 28; Della Reese, Aug. 4; Nat King Cole, Aug. 11; Patti Page, Aug. 18 and Connie Francis, Aug. 25.

All bookings, except that of Louis Armstrong, were lined up by Stan Scotland of General Artists Corp.

Chi vaude bookers have the shivers over the prospect of the proposed (by Senator John L. McClellan D.-Ark.) law requiring prime buyers of variety acts to deduct Federal taxes from individual performers. It's believed it would be a mortal blow to the purse for midwestern organizational and industrial club date producers and bookers who sell to fairs, circuses, amusement parks and promotional shows.

There is little doubt among them that the bookers' role as a middleman will be sharply diminished, and in many cases eliminated, if the buyer learns how much each act in a package costs. The bookers see nothing wrong with the traditional price padding of a package. To them, it's their legitimate due for getting the right acts, negotiating individual contracts, and often staging elaborate productions. They feel that as long as they have beaten the competitors' prices, and the client and performers are happy with the money, it's nobody's business how much they paid per act.

Pessimism the Rule

Even the more optimistic variety show producers foresee the possibility of being reduced to a cost-plus basis when talent prices are revealed. Others feel that it will evolve down to a fee setup, which is being done in some cases now, and a substantial number say they'll be out of business.

(In this light, the bookers feel that showman George Hamid Sr.'s objections to the proposed law, as expressed in a recent letter to Sen. McClellan, avoid the real issue—their right to remain in business. They feel that Hamid's two points—the right of secrecy for performers fees and the technical problems of withholding Federal taxes from fair and circus acts—are vulnerable to attack by critics and are merely cover-ups for the bookers' main concern.)

It's also predicted that the new situation will produce a new-low (Continued on page 61)

NITERY BIZ UP IN '63 1ST QTR, IRS REVEALS

Washington, June 18.

Tales of woe from baleful bonifaces were countered by Internal Revenue Service with reports that the excise tax take on cabaret and roof garden admissions was higher in the first quarter of 1963 than for the same period last year.

IRS said excise coin on cabaret and roof garden admissions was \$9,912,000 for the first three months of 1963. First quarter figure for 1962 was \$9,107,000.

The excise receipts on coin operated gaming devices were \$882,000 for first quarter of 1963 compared to \$640,000 for the first three months of 1962.

Houston Begins Work On \$6,000,000 Aud.

Houston, June 18.

Demolition work is slated to start this week on the old City Auditorium which is to be replaced by the \$6,000,000 Jesse H. Jones Hall for the Performing Arts, which will be completed in late 1965. The city paid \$235,000 in cash to build the three story brick building in 1910 which has sheltered most of Houston's entertainers.

John Morgan, stage manager and then superintendent of the auditorium from 1918 to 1926, recalled some of the famous stars which appeared at the spot. They included Will Rogers, Caruso, Madame Ernestine Schumann-Heink, Jascha Heifetz, Ignace Jan Paderewski, Maude Adams, Alma Gluck, Geraldine Farrar, Anna Pavlova, among others.

Producer of Glasgow Royal Perf. Hits Irate Scot Comics as 'Unprofessional'

By GORDON IRVING

Glasgow, June 18.

Scot comedians who squawk over alleged "elbowing-out" from the Royal Performance here July 3 are not only being "unprofessional" in their complaints, they are also talking without knowledge.

Dick Hurran, London director in charge of the overall production of the gala Royal Performance at the Alhambra Theatre, made the above comment to VARIETY here, referring to complaints from Scot comic Lex McLean and others. McLean had described the show as "an insult to Scot artists," and said he would refuse to work under the conditions he understood to have been stated.

McLean, in his squawk, stressed that he did not intend his refusal

to take part, though invited, as a "snub to Queen Liz," but "rather a snub to those people who think they can treat us like dirt, and who think that any act from down South (England) is better than what the Scots can put on."

"I think it is very unprofessional that such a fuss should be made in public regarding what should be a dignified occasion," said Hurran, who is also in charge of the "Five-Past Eight" revue around which the gala Royal evening will be set.

He stressed that, at time of the beefs, he had already allocated 30 minutes for a special Scottish scene featuring the Auld Lang Syne artists. This, in a show lasting only two hours and 40 minutes, was pretty generous time, he felt.

Unfair Attack

McLean, Hurran said, was attacking certain performers (and that included Americans) who had agreed to come to Scotland and give their services free of charge in aid of their own theatrical charity.

"It is unfair to involve these people," Hurran declared. "They have kindly accepted the invitation to appear before the Queen. They feel they are getting into an argument on nationalistic lines."

"Some of the people complaining say they are not coming just to sing a chorus of a song. How do they know what some of the peo-

(Continued on page 60)

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VARIETY

Booking Direction

DICK HENRY

1733 Broadway

New York, N. Y.

Vice Raid on The Bear, Chi Folk Nitery, Bares Hustling and Narcotics

Chicago, June 18.

One of the owners and several of the employees of the recently-opened folk nitery, The Bear, were arrested last week when a Vice Squad detective was solicited by a prostitute and a subsequent raid turned up what police believe to be narcotics. The spot remained open, and license action will probably depend upon what happens when owner John Brent appears in Narcotics Court on Thursday (20).

Arrest developed when the detective was approached by a female interpreter for the French-speaking prostitute. Cop went through the motions of going to her room per the law and arrested her there. He then called for help to raid the club, which is located in the building that once housed the L'Aiglon Restaurant. Police seized three pipes, purportedly for opium smoking, a quantity of pills and cigaret papers from a novelty stand.

The nitery had gotten off to a slow start when it opened several months ago, but had developed a lively late night business. The other two owners, neither involved in the arrest, are Howard Aulk and Walter Reilly.

Six Scot Comics Snub Royal Gala As Brush to Kin

Glasgow, June 18.

Gracie Clark & Colin Murray, Scot vaude duo, who headline local layouts with their comedy cross-talk act, walked out of a "crisis" meeting held by the Scottish Theatrical & Variety Artists' Benevolent Fund to discuss the upcoming Royal Performance at the Alhambra Theatre.

Squawk of local Auld Lang Syne comics is that they may be relegated to a minor spot in the show, gala night of the show biz year here, which Queen Elizabeth and the Duke of Edinburgh will attend. Already, six Scot acts, all comedians, have declined to appear, and a seventh Scot, minstrel-comedian Andy Stewart, will be touring Australia when the show takes place.

Row began two weeks ago when the Scot topliners began to assume their share of the show would be a chorus line-up in the finale. This has since been denied by the organizers, who say the Scots will get a 30-minute spot in a show lasting, with interval, two hours 40 minutes.

A hush-hush meeting of the Council of the Scottish Theatrical & Variety Artists' Benevolent Fund, which will receive some \$30,000 from proceeds of the show, was held to discuss the reported "rumpus."

Twenty minutes after the meeting started Clark & Murray exited, saying: "We have walked out in disgust. We have got the truth now. Dick Hurran, the producer, didn't want any Scots in the show. They've given the whole thing over to him to do as he likes. I told them what I thought of the whole setup."

Suggestion that Clark & Murray exited in disgust was later denied by the Fund officials, who said the vaude duo left because they had a train to catch to their summer revue at Perth Theatre, 50 miles distant.

Larry Marshall, local tv comedian, also declared that he, too, has officially withdrawn from the show. "Those of us who have refused have done so because we think the arrangements are an insult to Scottish performers," he said.

Much of the dispute arises from a mistaken belief that the July 3

(Continued on page 61)

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Inside Stuff—Vaude

George Wood's autobiographical scrapbook, "Royalty, Religion and Rats," has been published as a limited, personally signed edition costing \$8.10. Profits of the tome are to be divided between eight charities. Gimmick of the book in which names bristle is that there is no index. "Anybody wanting to find what I've written about them will have to work through it," says Wood.

A N.Y. Daily News editorial saluted Lucius Beebe's coinage of "One Sound State" for Nevada, because of what legalized gambling has done to the prosperous exchequer of that state. Carson City, the capital of Nevada, attests to its prosperity via the gaming tables.

One paragraph in the editorial—the News has been long advocating off-track gambling and a national lottery as panaceas for economic ills—however gets something of the jaundice eye from the quid nunes when it states, "Special effort is exerted to keep hoodlums, thugs and racketeers from moving in on Nevada gambling establishments. Gambling houses are licensed and carefully watched."

See Canadian Expense Account Crackdown as Threat to Mont'l Cafes

Montreal, June 18.

Announcement by Finance Minister Walter Gordon, during his first budget report last Thursday night (13) to the House of Commons, that the government is getting ready to crack down on "expense account living," has thrown something of a scare into Montreal night life.

Fear is that Gordon's warning is too much like the action taken some months ago by the U.S. Internal Revenue Service—with its consequent disastrous effects on nighteries, theatres and restaurants throughout the U.S.—to be ignored.

Although, unlike U.S. tax collector Mortimer Caplin's spelling out what could and could not be done in the name of tax deduction, Gordon did not give specific details of the crackdown, his warning was ominous:

"Certain taxpayers . . . seem to be able to eat, drink, and entertain on a lavish scale on the basis of what is called a business expense but which is actually financed in large part at the expense of the public revenue."

Gordon's hint of things to come should also cause new headaches for the nitery, fancy wine-and-dineries, and theatre industries in spots like New York and Miami, because of the hundreds of Canadians who travel south-of-the-border for business reasons. They add a little fun to their toil after work is done, and tack it all on to tax deductible expenses.

If Gordon's sticking to the letter of the tax law is implemented as indicated, then Montreal night life will be the hardest hit of any in the country, because this town is still the centre for nightclub going and haute cuisine dining.

Reflecting the still dynamic night life in Montreal—despite recent attempts by the city administration to close down what it claims are shadier spots—was the opening this week of the posh Roof Garden atop the Royal Embassy Hotel, and the announcement of a restaurant plan with a large group participating in a cut-price scheme for customers.

No question that Royal Embassy owner, William La Radza, would hardly have invested all that loot in the new room—which features, of all things, a mirrored dance floor and swimming pool—if there was any idea that the free-and-

easy expense account spending may come to an end.

Main problem is that, since the opening of the Queen Elizabeth (Continued on page 60)

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June 10, 1963

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New York 20, New York

Dear Larry:

Thanks to your tireless efforts and tremendous insight, the ANDY WILLIAMS engagement was such a success, that it broke all existing records for attendance in our club's long and wonderful history in this business. Not only were all our 1350 seats occupied every night, but we had to employ a "Standing Room Only" policy, from the first night on.

Larry, the demand was so great and the crowd so big, we literally had waiting lines, extending from our foyer and lobby, to our outside patio and parking lot. In fact, with the business that we turned away nightly and the telephone calls for reservations that we had to refuse, we today, had published in the Greater Boston newspaper, a public apology, to the effect, that we were sorry we could not take care of the demand of the public, as all our facilities were completely exhausted, due to the "sell-out" crowds nightly.

The results of the ANDY WILLIAMS engagement, was certainly beyond our wildest expectations, to say the least. Every night was like opening night . . . in fact, one might say, it was nine "Days of Wine and Roses," flowing and growing, right here at the Monticello.

Once again you did the job, with the same competence you have done so many time in the past, that I had to write you and again thank you. While thanks are in order, please extend my very best to ANDY'S Manager, ALAN BARNARD, for without his tremendous cooperation, much of this past week's success, would have never been attained.

Let's do it again soon.

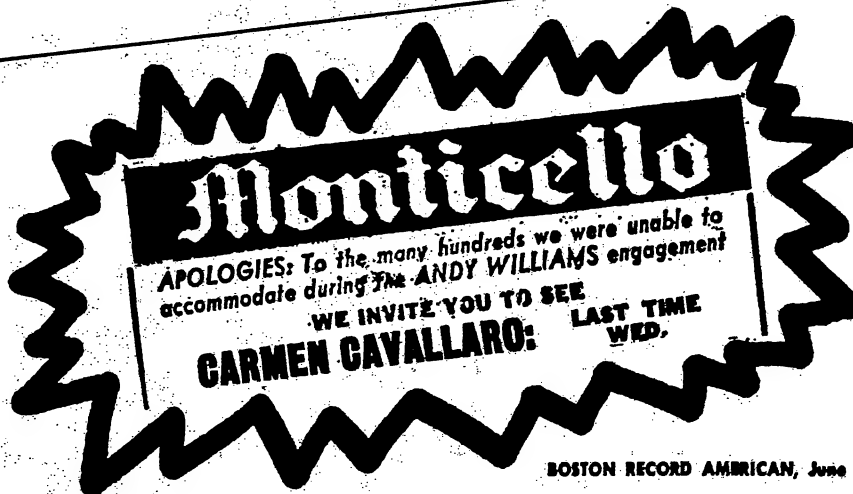
Sincerely yours,

Caesar Tamagno
CAESAR TAMAGNO



Caesar Tamagno (right), owner and operator of the nationally famous supper-night club, is shown here, thanking and congratulating his star performer, after giving him nine "Days of Wine and Roses".

deb/CT



BOSTON RECORD AMERICAN, June 10, 1963

Royal Prod. Hits Comics

Continued from page 58

ple who have already accepted are going to do?

"In fact, two very famous artists who have accepted invitations to appear will be singing only one chorus in the minstrel scene before the interval. They are Bob Monkhouse and Yana. By including their names, we make the list of artists more attractive."

Hurran recalled how 20 w.k. performers had joined in the "Flordora" chorus in a London Royal Performance, and how, in another,

they had been all participating in a sing-song round a piano. "It is common knowledge," he added, "that very famous stars are used to doing this kind of thing."

Producer pointed out that the gala production July 3 (for which America's Alan King and Connie Francis will fly here) is not a Royal Command Performance or even a Royal Scottish Variety Performance, but merely a gala Royal Performance of the Howard & Wyndham show, "Five-Past Eight," starring Max Bygraves and guest acts.

The Alhambra Theatre is closing only for the night of the actual performance, he said, and there will be no time for rehearsal of a special show. "We are using the entire cast of 'Five-Past Eight,' plus guest acts of a professional and world reputation, like Alan King, Connie Francis, Shirley Bassey, The Springfields, Mr. Acker Bilk and David Jacobs, et al.

Aids Hoot Mon Artists

"The show is in aid of the Scottish Theatrical & Variety Artists Benevolent Fund, and not by the Fund," Hurran noted. "The fact that it is taking place in Scotland makes us put a Scottish content into the show. As to who these artists are, we have left this entirely to the STVABF and their committee."

"There will be a Scottish sequence immediately preceding the finale. As producer, all I will ask of them is that what they do should be in keeping with the prestige of our theatre, and that they keep in mind the dignity and prestige of the occasion."

Jerry Lewis, the U. S. comedian, who was originally sketched for the show, has withdrawn on advice of his medicos. Lewis cabled Hurran: "I am extremely disappointed in not being privileged to appear before the Royal Family, and sincerely hope that I will be invited again."

Organizers here have been told that Lewis has had to curtail a three-months' promotion tour to bally his new film, "The Nutty Professor," in the U. S. and Canada.



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N.Y. Area Inns

Continued from page 57

has an extremely flexible budget. The hotel has about 1,500 rooms and a nitery seating 3,000. Thus, it can afford to shell out the huge sums allotted for entertainment.

Next in line is Grossinger's, Grossinger, N.Y., which also used high level names. This inn will frequently bring in concert artists as well.

The other hotels use varied grades of talent. Biggest booker in the area is Charlie Rapp, who sets as many as 400 acts a week in resorts throughout the Catskills, Westchester, Long Island, New Jersey and Pennsylvania. There are other bookers in the resort area, but they are not even close in the amount of work offered by Rapp.

Some acts, on a weekend, will work three hotels a night on this circuit, and many performers use the earnings during this period as a nest-egg for the times when club dates aren't as plentiful. A bad season in the mountains could put a lot of acts out of business.

Five Nominees

Continued from page 57

Ernie Fast and Pearl Bailey are the candidates for recording secretary. Nominated for treasurer are Leon Fields, Frank Ross, Arthur Tracy and Russell Swann. Jos Smith, incumbent, refused to run again.

Delegates at large to the national board are Frank Keenan, Pat Patton, Lew Black, Buddy Walker, Russ Berg, Stan Stanley, Sally de May, Carlo Corelli, Eddie Barton, Harry King, Tommy Tucker, Danny Dean, Peter Man, Lorraine McNeil, Lew Testa, John Shirley, Will Ahearn, Billy Lee (Hartford), Joe Evans, Elvira Raboid, Eddie Lavern, Dick Martin, Larry Ford, Harry Richman, Lenny Kent, John Francis, Paul Benson, Jimmy Val Gray, Jack Gwynne, Jimmy Lee, Joaquin Garay, Harry Lewis, Nick Lucas, Bob Haley, Mark Jarret, Walter Mills, Buddy Clayton, Peggy Alexander, Paul Gray, Arthur Tracy, Eddie Burnett, Vic LaMonte, Wally Lane, Don George, George Church and Larry Collier.

Nominations were also made for delegates from Atlanta, Kansas City, Philadelphia, Detroit, Hartford and San Francisco.

AGVA

Continued from page 57

have to get rid of the "undesirable elements" in the union and added that the Committee's forthcoming report on AGVA would make "unpleasant reading."

Improving the 'Image'

To counter the bad effects of the Senate Committee action, the union also adopted several measures designed to give it favorable publicity. One was the posting of a \$1,000 reward for the arrest and conviction of the killer of Medgar W. Evers, the NAACP leader who was assassinated last week in Jackson, Miss. It also adopted resolutions to hold benefits in Jackson and Birmingham with funds to be used on a march to Washington to protest on segregation.

Both the AGVA convention and the national board meeting which followed, encountered more than

the normal amount of opposition to the measures the administration promulgated, but it was nonetheless able to muster an overwhelming majority at will.

Chairman Joey Adams sharply limited debate on measures where opposition arose. At one point he refused to continue the meeting until those requesting the floor were seated. Another time, he accused dissenters of employing "communist tactics," but was challenged by dissident Ann O'Connor to call her a Communist.

Adams also refused to read a letter by veepee Jack Haley, unable to attend the confab, in which he gave his reason for voting not to suspend former president Penny Singleton. Haley sent a telegram requesting his statement be read. Adams read the wire and denounced Haley for his opposition to the other two members who suspended Miss Singleton for 10 years.

The proceedings were closely controlled at all times. Debate never got out of hand despite the growing number of opponents. Newcomers to the confab, Will & Gladys Ahearn, elected as delegates from Los Angeles (Mrs. Ahearn replaced Penny Singleton because of the suspension), joined the opponents to the administration. Nonetheless, the opposition was never able to muster more than 15 votes at any time.

Mont. Expense Accis.

Continued from page 58

Hotel five years ago with its posh Salle Bonaventure, Montreal has become a hot convention town, and the local hosts are bound to be cramped in their entertainment plans if the government goes ahead with the crackdown on a la Mortimer Caplin.

Right now, all the restaurant and nitery owners can do is bite their nails while waiting to see what happens, since they don't even have a working organization to push their case in Ottawa.

Govt.'s Stiff Warning

Ottawa, June 18.

Canada is to follow the U.S. in cracking down on tax-deductible "high living" expense accounts.

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June 20th thru July 4th
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July 8th thru August 3rd
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Federal government's budget included a warning that the Dept. of National Revenue will let nothing slide past its regulations against excessive deductions for wining and dining prospective customers on a lavish scale.

Revenue minister Walter Gordon, in his budget speech in the House of Commons, saw two consequences of the crackdown: it would bring upped revenues and reduce frustrations of taxpayers "unable or unwilling to engage in prolonged and often expensive efforts at tax avoidance."



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"If Alan King is the King of Comedy in England, we have just found the New Prince — Pat Henry."

Cyril Waterman
HOLLYWOOD REPORTER

Direction, GENERAL ARTISTS CORP.

Public Relations, GENE WEBER

Geo. Burns, Still the Trouper, Bows His Umpteenth New Act—Burns & Provine

By DALE OLSON

Hollywood, June 18.

Vaudeville troupers never die—and, apparently, some of them don't even fade away.

On Friday (21), one of the veterans of the two-day who has grown into a living legend in the American entertainment world will open another new act when George Burns introduces his latest partner, "Roaring '20s" star Dorothy Provine, to the nitery stage.

Burns & Provine is the new name, following on the heels of Burns & Channing and, in Burns' earlier career, Brown & Williams, Davis & Jose, Goldie, Fields & Glide, Flipper & Friend, Jackson & Malone, Burns & Links and, of course, the fabled Burns & Allen.

"There isn't a name in show business I haven't used at least once," Burns reflected recently. In fact, the only one he could recall never having been tagged on the stage was Nathan Birnbaum—and that's the one he got at birth "quite a few years ago on New York's lower east side."

Birnbaum changed to Burns because of the Burns Bros. Coal Co. As kids, George and his friends, Abie Kaplan, used to gather the remnants of neighborhood coal deliveries — "we were too poor to have it delivered to our houses." Filling their knickers to the sagging point, the boys would wobble home greeted with "Here come the Burns Bros." It stuck—and so did the coal; from the hips down, I looked a little like Jolson.

But Burns didn't consider himself in show biz until 20 years later "when I met Gracie." Burns & Allen came into being in 1922, topped the Orpheum and Keith circuits and went on to the heights.

After Gracie retired, Burns kept on and some new acts were born. Believing "you have to hit them with new material and a new look every time around," he kept changing the material and the people. First there was the young singer

he discovered and paved the way to stardom—Bobby Darin. Ann-Margret and Bobby Rydell followed. Along came Carol Channing, who did her first double act with Burns and groups like The Lettermen who worked their first Vegas jobs with the comedian.

Burns & Provine open in Fresno, at the Hacienda, thence Vancouver, B.C., and Sparks, Nevada, ending the initial round for four weeks at the Riviera, Las Vegas.

Six Scot Comics

Continued from page 58

show is to be a Royal Scottish Variety Show. Producer Hurren made it clear some weeks ago that it would, in fact, be a gala performance of the Glasgow Alhambra's "Five-Past Eight" revue, which stars Max Bygraves.

A statement issued by the council of the Scottish Theatrical & Variety Artists' Benevolent Fund, following the meeting here, said in part:

"The council wish it to be made known that the Royal Performance in the Alhambra Theatre on 3rd July next is not a performance promoted by the Council or any Committee of the Fund, but, on the contrary, the performance is being arranged by the owners of the theatre who are providing the proceeds will be donated to the Scottish Theatrical & Variety Artists' Benevolent Fund."

While several Scot artists were invited by the Council to take part in the show, the statement added, the question of whether they would or would not appear was one which rested entirely with the artists themselves.

Scot headliners still in the Royal layout are leading comedians Jimmy Logan, Jack Radcliffe and Johnny Beattie, plus singer Kenneth McKellar.

Coco Grove Solo Mio

Hollywood, June 18.

Cocoanut Grove here has scrapped policy of booking supporting acts. Robert Goulet, who opens two-week stand tonight (Tues.) to one of greatest reservation advances in nitery's annals, works solo and so will all other toplineers now set.

Exception would be packaged revues—such as Donald O'Connor will introduce for an autumn reprise.

3 Strippers, K.C. Burley Mgr. Each Peel Off \$100 In Fines on Lewd Rap

Kansas City, June 18.

Manager Wally Nash and three strippers recently arrested in a raid by Kansas City police on the Folly Burlesque Theatre last week were fined \$100 each. They had been free on \$1,000 bond each, on charges of giving an indecent performance. Judge Eugene Brouse levied the fines in Municipal Court.

Charges against other employees of the theatre as being accessories were dismissed. The police raid on an afternoon performance was the first made in more than 15 years on the theatre.

Strippers told the court they wear brief black garments over the essential parts of the body, and that in the theatre's dim light it might look as if they were unclothed. Police had charged that the performers stripped until entirely naked in the show raided.

Operation of the theatre was interrupted following the raid. The program for years has been the same, including continuous live performances by a comic, an emcee and usually three strippers.

Messer's Oke \$4,400, W'peg

Winnipeg, June 18.

Don Messer Jubilee Show, featuring cast from national tv network show, grossed \$4,400 and pulled 2,800 to the 4,100-seat Auditorium last Monday (10).

Date, sponsored by local Junior Chamber of Commerce and radio station CKRC, opened a western Canadian tour for the show.

'Relaxed' As Key to 'Perfection': Clooney Re Benny, Burns, Crosby

Albany, June 18.

Rosemary Clooney, in a gusher Friday (14) over CBS radio, turned the spotlight on her appearance, with Jack Benny, at the Bridgeport (Conn.) Barnum Festival, June 28. Songstress did not know why Bridgeport had been selected for the affair—it was suggested that city is P. T. Barnum's "hometown." She characterized Benny as "a perfectionist, like all of the men of that era—George Burns and Bing Crosby." Miss Clooney added, "They relax in a background of perfection. Crosby is always rehearsed, although he seems casual."

Miss Clooney had not seen Benny's stage show in New York, during the newspaper strike; asked, "Was it wonderful?" "Terrific" was the reply.

She again plugged Father Dimas Clark's center, a "half-way house" for ex-convicts, in St. Louis. The priest, a former prison chaplain, and called "The Hoodlum Priest" (United Artists made a picture of his life and work, under that title), hopes to establish several other "half-way houses." Miss Clooney said that "nickles, dimes and quarters, or any other money" would be welcome.

She suggested that Rev. Clark would be "a wonderful guest" for the program (Arthur Godfrey's).

Chi Vaude Bookers

Continued from page 57

In relations between the bookers and the acts. While many acts don't care what the producer makes as long as they get their standard price, a number of smaller acts are going to want a piece of the difference when they learn that a booker is getting, say, twice as much as they are being paid. It's bound to make for intensified haggling and bitter feelings.

Bandleaders' Boon

Should the legislation go through, it could produce a bonanza for orchestra leaders with American Guild of Variety Artists booking franchises. The bandleaders who play the jobs would, in many cases, be willing to book the show at cost in order to get the band booking. There's nothing in the union rules to prevent this if the leader has a franchise. It's estimated that this factor alone would mean the business extinction of 30% of the booking agents.

The bookers interviewed generally attributed the threatened new laws to the McClellan committee's expose of hanky-panky between AGVA and the owners of certain clubs, mostly strip joints in Chicago. According to this thesis, no one was particularly interested in the booker-buyer-act relationship until the charges of sweetheart contracts and enforced prostitution of B-girls brought the whole business into the spotlight. Now, the majority of reputable bookers is paying for the wayward ways of a disreputable few.

The ominous portent of the proposed new law was postulated thusly by one vet Chi booker: "We're going to wake up one morning and the handwriting on the wall will read—'Brother, I'd rather do it myself.'"

BELAFONTE SRO 80G AT O'KEEFE, TORONTO

Toronto, June 18.

Harry Belafonte scored a sellout \$80,423 for six performances in his first week at the O'Keefe Center here. Standlees' contribution to the take was \$430. He opened Tuesday (11).

Belafonte's three-week stand is completely sold out and represents one of the heaviest advances in the history of this house. Grosses on subsequent weeks will be somewhat higher because of a lower price to subscribers, bulk of whom came the first week.

VARIETY

Copacabana, N. Y.

"Supplying the comedy is Rip Taylor who is essaying his first stand in this room. Taylor's strong point is a simulated crying jag during which time he gets across an assortment of EXCELLENT LINES. He has a pleasant mien and seems to be sufficiently experienced in handling his material. Taylor STARTS OUT STRONGLY AND NEVER LETS UP. He reaches his peak with the lachrymal interlude and he's A WINNER at the end of his tour of duty." Jose.

EARL WILSON

New York Post

"BRAVO: Rip Taylor's comedy at the Copa."

FRANK FARRELL

New York World-Telegram and Sun

"Simply TEARiffic!"

LOUIS SOBOL

New York Journal-American

"... Built and built until he had those First Nighters howling for more..."

GENE KNIGHT

(Nick LaPole)

New York Journal-American

"HE'S A FUNNY YOUNG MAN and last night's hip group read him loud and clear."

THANK YOU!

Gentlemen of the Press

RIP TAYLOR

— Just Concluded —

COPACABANA, New York

(Thank you MR. JULES PODELL)

Currently:

40 THIEVES CLUB, Bermuda

— Coming Up —

GLEN CASINO, Williamsville (4th RETURN)

DUNES HOTEL, Las Vegas (3rd RETURN)

MONTICELLO, Framingham

And Returning (1963-1964)

ED SULLIVAN TV SHOW

Happy 15th ANNIVERSARY to MR. ED SULLIVAN and Associates

Publicity: SAUL RICHFIELD

Personal Management BUDDY ALLEN

595 Madison Ave., N.Y.C., El 5-2230



New Acts

JACK WAKEFIELD

Comedy

20 Mins.

Copacabana, N. Y.

Although Catskill humor dominates most of Jack Wakefield's 20-minute turn there are moments when the comedy surmounts the borscht belt barrier. As it stands now, though, the act works well only with those who dig and/or appreciate the Jewish stress in their storytellers.

He's a likeable fellow, though, with a sincerity, sentimentality and overall good-will that's reminiscent of Danny Thomas. So even when he's recounting about a Chinese-Jewish, Japanese-Jewish or Sammy Davis-Jewish blending, there can be no misinterpretation of his general good-fellowship.

His nondenominational excursions, however, work best. Especially good is the routine pointing up the frustrations of getting a tape-recorded beep on the other end of a phone call. His style here is comical and brisk and points up the fact that he needn't rely so heavily on the B'nai B'rith bunch. *Gros.*

BOB POZAR TRIO

Jazz Instrumentals

30 Mins.

Village Vanguard, N. Y.

Bob Pozar Trio won the 1963 Collegiate Jazz Festival held at Notre Dame and a week's engagement at the Vanguard was the prize. But, a jazz buff might ask, what kind of a prize is it for a young group to be billed with (pitted against, if you will) the Stan Getz Quartet, one of the most exciting jazz foursomes going (the vet jazz saxman is a prize-winner in his own right, having taken the NARAS awards for best jazz album and best jazz record of the year)?

Anyhow, young Pozar and his boys show a lot of potential in a book of instrumentals that features some impressive original composing. And the leader, on drums, could be the only man in the business today who switches unobtrusively from sticks to knitting needles.

With Pozar are Ron Brooks on bass, who handles the intros nicely, and Mike Lang at piano, who has a solid feel for modern interpretation.

Musicianship is sharp all around, although the group does not yet have an identifying style. Said style, however, should evolve with road work, and the Trio now is a good bill filler for jazz niteries around the country. *Bill.*

HOWIE STORM

Comedy

18 Mins.

Monticello, Framingham

Here's a diminutive, 5-4 comic, who uses his small stature to great advantage in winning audience appeal. Opening with a mike set for a six-footer, he nabs immediate laughs by walking into the pipe. Slightly built youngster builds problems of size to all-out laughable proportions.

From plight of the small man in modern society, he segues into a hilarious and original routine on karate. "If one thing doesn't work, being a good karate man, I've got something else up my sleeve—a gun."

He's got some fast one-liners on tv commercials and shows slick with fresh material, expert timing, and impeccable delivery. Storm impresses by use of unusual material and looks good bet for top niteries and tv. *Guy.*

LES CINCI

Apache Dancers

10 Mins.

Latin Quarter, N.Y.

Femme-male dance duo perpetuates real mayhem with a few terp steps mixed with their rough-house manipulations. Muscularly-built couple start out slowly until he gets tough and slams her to the floor. Finally it is the girl's chance for tossing around, and she throws him around like a lightweight, finally leaving him flat on his back and the floor. It's of the genre of Lucienne & Ashour, long standard with this type of routine.

The femme is far from the underdog in this offering. The ease with which she handles her much heavier partner is startling. Act is good enough for most nightclub spots. Did well here. *Wear.*

THE BACHELORS (3)

Musical

15 Mins.

Metropole, Glasgow

Here's a musical act that registers strongly with the outfronters, and shapes as being even stronger as they gain experience over the months ahead.

Garbed in coffee-colored suits, male trio all reflect useful musicianship, and put over a slick, well-paced offering in vocals and instrumentals. Each of the threesome has an infectious and happy smile, which adds considerably to audience enjoyment.

With one member on double-bass, other two on guitars, the three offer tunes ranging from "Only You" to the catchy, breezy, yock-raising "Jailer, Bring Some Water" and the w.k. "Foggy, Foggy Dew." During act, one member switches to the harmonica to play "Spanish Gypsy Dance." *Gord.*

Unit Reviews

Rose Festival

Portland, Ore., June 13.

Tom O'Loughlin presentation of "The Rose Festival Stage Spectacular" starring Frank Fontaine and Shari Lewis, with Homer & Jethro, Francis Brun, The Bumpy Spectaculars (8), Johnny Maston, Gene Holder's Racing Elephants (3), George Arnold's Orch. (14). At Portland Memorial Coliseum June 11-16, '63; \$2.50 top.

The Portland Rose Festival Assn. spared no effort to present the slickest night-time attraction in its history. It set up its highest budget because past years were unsuccessful. Result is a whopping two-hour vaudeur with variety, change of pace, and enough entertainment to have repeat biz appeal.

Acts work on a huge revolving stage in the center of the arena, making every seat good. Comic Frank Fontaine scores with his impreshe and warbling. Petite Shari Lewis wows the youngsters with her Hush Puppy, Lamb Chop and magic stint. Staging is outstanding and she plays the entire house for solid returns. Her routine, however, is too long for this type revue.

Acro-juggler Francis Brun, in next to closing spot, clicks with his lightning-fast maneuvers. Cornsters Homer & Jethro garner belly-laughs with their easy, homespun music. Bumpy Spectaculars (8) in the deuce display better than average hand-to-hand acro work. The entire family is disciplined and knows their way around the boards.

Wally Matson handles the emcee chores nicely. He tees off the second half with a few gags and plays two trumpets at the same time. Gene Holder's Racing Elephants (3) get things under way when local disk jockeys and college coeds ride around the arena several times. George Arnold's Orch. (14) backs the show. *Feve.*

Five-Past Eight (ALHAMBRA, GLASGOW)

Glasgow, June 11.

Stewart Cruikshank presentation of "Five-Past Eight at the Starlight Room," starring Max Bygraves, with Fay Lenore, Saddri Dancers (3), "Excess Baggage," presented by Alma Michaels & Judy, Croft Twins, Anthony Bygraves, George Mitchell Singers (14), Bernard Jamieson, Russell Arness, Tiller Girls (16), Gerald Orch. directed by Erik Ogden. Staged by Dick Hurran; choreography, Lionel Blair; decor, Tod Kingman; costumes, Berkeley Sutcliffe. \$2 top.

With the glittery setting of the "Starlight Room," gaily lit, colorful and romantically enchanting, this luxurious layout hits standards that would not shame London, Las Vegas or Paris, and gives a new look to Auld Lang Syne show biz now slowly emerging from the localized and kitchen-sink emphasis. Added to that, it stars Max Bygraves, London comedian, who scores with easy relaxation and ability to be an overall entertainer in song, comedy and patter. It's little wonder revue is playing to SRO biz.

Bygraves, most relaxed of entertainers, tilts at most aspects of current life and leisure, and makes skilful use of film clips for comedy effect. He's joined, at one point

by his teenage son, Anthony, who shows juvenile aptitude as a juggler and drummer, and has a boyish charm that appeals to outfronters. Bygraves also rides a horse in one scene. Use of a film clip showing him at London Airport is cleverly merged into live scene with same format. Bygraves and the precision-conscious 16 Tiller Girls, who do solid work throughout show.

Fay Lenore, red-haired singer, is active in various scenes, scoring especially in the "Italiana" item in first half of show; gal has lotsa talent and energy.

Specialties are Alma Michaels with her w.k. pooch act in the "Excess Baggage" number, in which Miss Michaels has the assistance of her daughter Judy. Results are amusing and rouse yocks and mitting from outfronters. The three Saddri Dancers (two m's, 1 f) offer a lively adagio dance act with good sprinkling of light relief. George Mitchell Singers play a considerable part in musical side of the show, and the eye-catching Croft Twins are decorative addition. Dancing leads are taken by Bernard Jamieson and Russ Arness.

Ingenuity of producer Dick Hurran is obvious throughout, and his use of CinemaScope-style credit titles at start of show brings a new dimension to live theatre here.

The "Starlight Room" setting is identical to that which will be used in this same plush theatre for upcoming Royal Performance July 3, when U.S. acts Jerry Lewis, Alan King and Connie Francis join Bygraves and other leading U.K. (including Scot) performers for special gala show before Queen Liz and the Duke of Edinburgh. *Gord.*

House Review

Metropole, Glasgow

Glasgow, June 11.

Birdie Gallagher, Patrick O'Hagan, Una McLean, Kool Katz (3), Arthur Blake Singers (8), Phil McCall, Danny Regan, Roy Boucher, Malcolm McLean, Betty Gillan, May Moxon Girls (12), Arthur Roynon Orch.

Bright spark with much comedy potential in this summer layout is Una McLean, a dark-eyed good-looking distaffer with some amusing new fun-fodder. She works with much energy, has an infectious laugh, and tickles the risibilities of outfronters. Once she settles down to a more relaxed style, and quits gabbing at so rapid a pace, she should be set for featured comedy billing hereabouts.

Miss McLean scores in comedy sketch, portraying Cleopatra, and also as a beauty-contest winner being interviewed for tv. In sketches she has assistance from Roy Boucher, an impeccable Englishman type (who also is her real-life husband); Betty Gillan and comedian Phil McCall.

Patrick O'Hagan, just in from a U.S. tour, does both Scot and Irish songs in a breezy act, adding right quota of his native blarney to ingratiate himself with customers, whom he has joining in the numbers. His routines are a hit with the payees, and singer exits to strong palming.

Birdie Gallagher, Irish thrush, also offers songs from the Emerald Isle, including her own fave, "The Boys from the County Armagh," and adds the Scot classic, "Auld Scots Mither Mine" for sentimental effect. Hampered at show caught by erratic microphone aid, she should also guard against too easy habit of dancing around stage while giving out in song.

The Arthur Blake Singers are an asset to layout, four males and four distaffers scoring with effective lighting and happy arrangements. Blake himself accompanies at piano. The Kool Katz, three young males, smartly garbed, suit the younger set in modern rhythm songs; minor fault is an off color gag by one of the trio.

Phil McCall has a well-patterned Scots patter act that doesn't aim high in originality, and is best in a sketch where he impersonates a typical London tempercenter not unknown in this area. The May Moxon girls are brightly dressed, and dance nimbly, as does producer-dancer Danny Regan, who's responsible for overall megging of the show. Resident orch is capably batoned by Arthur Roynon. *Gord.*

CURRENT BILLS

WEEK OF JUNE 19

NEW YORK CITY

MUSIC HALL—Purdue Univ. Band, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Twinn)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Eyan Dunstan, David Hamilton.

SYDNEY (Twinn)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND—Penny Nicholls, Bob Andrews, The D'Angels, The 2 Firees, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon & Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

WINTER GARDENS (Pavilion)—David Whitfield, Pinky & Perky, Dallas Boys, Vernon's Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafros & Fred Iles Trio.

TOWER CIRCUS—Charlie Calrol & Company, Pussita Troupe, Flying Zengannos, Rudi Lila, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Edith Schickler, Baranton Sis, Herma, Luchs, Houcke's, Bears, Desmond & Marks.

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charvels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Currie, Tropical Cascades.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeville Jazzmen, Rudy Cardenas, Walter Gore, Ballet Group, Royal Dancers, Dorothy Dampier, Leslie Nye.

MANCHESTER (Palace)—Harry Seacombe, Jessie Evans, Peter Bull, Anton Rodgers, Teddy Green, Gerald James, Oscar, Quirk, Julian Orchard, Hilda Braid, Victoria (Palace)—George Mitchell, Minstrel, John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Timmie Rogers, Johnny Barraclou, The 3 Kings.

FIVE EAST—Limelights, Gerry Mulligan Orch., Nancy Ames.

BLUE ANGEL—Bobby Short, Woody Allen, Alan & Grier, Jean Paul Vignon.

BON SOIR—Teri Thornton, Patricia Scott, Rex Robbins, Lovelady Powell, Susan Browning, Fredericks Weber, William Roy, Robert Colston.

CHARDAS—Tibor Rakossy, Elemer Horvath Orch., Lily Frana.

CHATEAU MADRID—Duendos Gitanos, Sergio & Sana, Watson Trio, Emilio Reyes Orch., Los Guaracheros.

COPACABANA—Bobby Rydell, Jack Wakefield, Ralph Young, Joseph Mele Orch., Frank Marti Orch.

EMBERS—Dizzy Gillespie Quintet, Five Spot—Thelonus Monk, Kenny Burrell.

HAWAIIAN ROOM—Judy Scott, Denis Regor, Keolu Beamer, Fal & Huiabellies.

HICKORY HOUSE—Lee Evans, Lee Reynolds, East—Mike Duroso Orch.

HOTEL AMERICANA—Eddie Fisher, Lester Lanin Orch.

HOTEL ASTOR—Ada Cavallo, Bob Kasha Trio, Eddie Lane Orch.

HOTEL NEW YORKER—Verna Lee, Mike Saunders Orch.

HOTEL PARK SHERATON—Irving Fields Trio, Coby Lou Cooley.

HOTEL PLAZA—Kitty Kallen, Emil Coleman Orch., Mark Monte Orch., Plaza Room: Julius Monk, Jack Fletcher, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Fredericks Weber, William Roy, Robert Colston.

HOTEL ROOSEVELT—Sue Carson, Frank D'Rose, Countrymen.

INTERNATIONAL—Clyde McPhatter, Paul & Paula, Crystal, Mike Duroso Orch.

JULY'S—Bobby Cole, Chico Randall, Latin Quarter—Jerry Colonna, Ron & Jay Holiday, Francois Szony & Claire, Five Williams Troupe, Barbara Heller, Norm Crosby, Jo Lombardi Orch., Irving Fields Orch.

LIVING ROOM—Lionie Sattin, Hank Garrett, Anne Merlin, Bob Ferro Orch.

NO. 1 FIFTH AVENUE—Hankinson & De Mille, Millie Flinn, Dick Wallace.

SAHARA—"The Happy Land," Leo Fuld, Yael Sharr, Sahra Dancers, Bob Phillips Orch.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

THE HARTOT—Nat Lewis Singers, Ellison Singers, Herman Stevens.

TOWN & COUNTRY—Chubby Checker, Eagle & Mann, Ray & Roman, Ned Harvey Orch., Rod Rodriguez Orch.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, Bill McCutcheon, Ann Fraser, Bob Ciban, David Shire, Mona Aboud, McLean Stevenson, Richard Benedictis, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperials.

VIENNESE LANTERN—Barbara Reisman, Pola Berger, Ernest Schoen Orch.

VILLAGE BARN—Maria Carlo, Gloria Hudson, Jim James, Plute Pete, Ronnie Douglas, Lou Harold Orch.

VILLAGE GATE—Miriam Makeba.

VILLAGE VANGUARD—Stan Getz 4, Bob Fosse 3.

CHICAGO

THE BEAR—Muddy Waters, Fred Kaz, BLUE ANGEL—"Calypso Carnival," Fayray Shelar, Lord Christo, Lady Limbo, Lord Smiley, Lord Tiger, Lord Charlton, Lord Nassau, The Duke, Al D'lacey Orch.

CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevard - Deans, Boulevard - Dons, Teddy Phillips Orch.

DEL PRADO HOTEL—"Hits of Broadway," revue.

DRAKE HOTEL—Katyna Ranier, Jimmy Blade Orch.

EDGEWATER BEACH—Vaughn Meader, Edgewater Beach Guys & Dolls, Don Davis Orch.

GATE OF HORN—Nina Dova, Danny Con, Harris Bros.

JULIE MONK'S—"Struts and Feels," revue.

LEBISTRO—Tommy Nichols, Connie Milano Trio.

LONDON HOUSE—Herbie Mann Trio, Jose Belhancourt Trio, Larry Novak Trio, MISTER KELLY'S—Barbra Streisand, Jackie Vernon, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Morey Amsterdam, Mimi Bazzell, Ben Arden Orch.

PLAYBOY—Dick Haviland, Abbey Lincoln, Jerry Grayson, Ray Petty, Tani Jones, Bob Vegas, Harold Harris Trio, Joe Parnello Trio, Bob Davis Trio, Joe Iaco Trio.

SECOND CITY—"20,000 Frozen Grenadiers."

SHERATON-BLACKSTONE—Jan Norris, Franz Benteler Orch.

SUTHERLAND LOUNGE—Miles Davis, Redd Foxx.

LOS ANGELES

COCONUT GROVE—Robert Goulet, Freddy Martin Orch.

CRESCENDO—Ella Fitzgerald, Roy Eldridge.

DING'S—Anita Ray, Jack Elton, Steve LaFever.

JERRY LEWIS—Chuck Dodd.

LOSERS—Matt Dennis.

MELODY ROOM—Lil Greenwood, Russ Bros.

INTERLUDE—Crandall & Charles.

SLATE BROS.—Poncie Ponce, Totie Fields.

STATLER HOTEL—Moro Landis Revue, TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Josh White.

YE LITTLE CLUB—Dave Madden, Rudy Render, Burt Taylor, Jack Smalley Duo.

LAS VEGAS

DESERT INN—Dick Shawn, Kim Sisters, Lounge: Ben Blue, Les Baxter, Ma-falda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orch. Lounge: "Vive les Girls!" Janu-ary Jones, Merri Ellen.

FLAMINGO—Mita Gaynor, Volantes, Lounge: Della Reese, Delta Rhythm Boys, Bobby Sherwood, Phyllis Dorne, Bob Sims.

FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Francis, Four Fabes.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—Four Tunes, Johnny Olewn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.

NEW FRONTIER—"Grand Ole Opry," Lounge: Johnny Bachemin, Clara Ward Singers, Sunny Spencer.

RIVIERA—Peggy Lee, George Kirby, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orch. Lounge: Kay Stevens, Joy and Boys.

SAHARA—Buddy Hackett, Helen O'Connell, Dale Harris, Moro-Landis Dancers, Louis Basil Orch. Lounge: Tex Bencke, Ray Eberle, Modernaires, Paula Kelly, Freddie Bell, Russ Cantor.

SANDS—Sammy Davis Jr., Augie & Margo, Bill Carey, Copa Girls, Antonio Morelli Orch. Lounge: Sonny King, Vido Musso, Margaret Ann, Morry King Strings, Jackie Heller, Ernie Stewart.

SHOWBOAT—Frank Verna, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Vienna, Silperettes, Gene Redman Orch. Lounge: Puntastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal Orch. Lounge: De Castro Sisters, Four Aces, Andriani Bros., Collins Kids, Esquivel.

TALLYHO—Gino Tonetti, Marty Heim.

THUNDERBIRD—"South Pacific," Bill Meigs, Gay Edmond, Benny Baker, Alan Baxter, Mokihana, Ty Whitney, Nat Brandwynne Orch. Lounge: Frances Faye, Teddy Randazzo, Peggy Dietrick, Jack Schaffer.

TROPICANA—Folies Bergere '63, Ray Sinatra Orch. Lounge: Vaughn Monroe, Denis & Rogers, Al de Paulis, Du Bonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Mel Young, Kitty Kover Combo, Elsa Branchi Trio.

CRYSTAL BAY (Tahoe)—Frankie Fanelli Group with Rea Brunell.

HAROLD'S—Kirby Stone Four, Half Brothers, Blue Ribbon Belles, Don Conn Orch.

HARRAH'S (Reno)—Dukes of Dixieland, Reynolds & Bayneff, Nick Luca, Judy Lynn, Tunemen, Tony Lovello, Red Coty.

HARRAH'S (Tahoe)—Lawrence Welk, Lounge: Woody Herman, Brothers Castro, Pep Tones, Wager & Carroll, Jimmy Wakely, Bobby Sherwood.

HOLIDAY—Sherry Fields Orch., Abbie Neal and Ranch Girls, Patti Kim with Monte Bleu Quartet, Charles Gould and Satin Strings.

MAPES—Art Mooney Orch., Mickey Manners, Lucky Star, Rocky Rockwell, Joe Karnes.

NEVADA LODGE (Tahoe)—Esquires, Celebrities with Bobby Lane.

NORTH SHORE (Tahoe)—Lloyd Lind-roth, Pierson Thal Orch., Sandy Merrill and H-Litters.

PRIMA DONNA—"Paree, Ooo La La," revue with Wick and Brand, George Prentice, Turner-Smith Singers and Dancers, Al Tronti Orch.

SPARKS NUGGET—Dave Barry, Johnny Puleo's Harmonica Gang, George Arnold Singers and Dancers, Foster Edwards Orch.

WAGON WHEEL (Tahoe)—Tommy Dorsey Orch., John LaSalle Quartet, King's IV, Bobby Page Show, We Four, Tom McKenle, Nita Cruz, Johnny Jack and Joe, Naida, Lani & Beachcombers, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—"Continental Revue" with Danielle Darvor, Dick Weston, Lieth Chorlton.

BLACKHAWK—George Shearing Quintet.

CLAREMONT HOTEL (Berkeley)—Lionel Hampton.

CONDOR—George Hamilton, Teddy Brown.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Venetian Room, Allen Sherman.

FRENCHY'S (Hayward)—Dorothy Dan-drige.

HOLIDAY INN (Oakland)—Frank Gor-shin.

HUNORY I—Dick Gregory, Chan Canasta, Don Washington.

JAZZ WORKSHOP—Hank Crawford Septet.

Latin Quarter, N. Y.

Jerry Colonna, The Petites (3), Marv Blue Four, Dino Formichini, Les Cinci (2), Billy Wells & Four Fays, Glenda Leigh, Art Johnson, Barbara Lange, Line (21), Jo Lombardi & Irving Fields Orchs; \$8 minimum.

E. M. Loew and Ed Risman have given their venerable "Venus Touch" a fresh lineup of acts with this show. Hence, it is a new presentation excepting for the vivid, colorful production numbers which are generally much the same as when "Venus" opened last fall. New layout is headed by Jerry Colonna, who has a slick nightclub act, aided by the Petites and Marv Blue Four. Latter is a four-piece hep combo which plays his entire turn, and goes far in making the whole turn jell.

Colonna, whose long association with Bob Hope has made him familiar to radio and tv listeners for years, is making his initial N.Y. nightclub appearance at the Latin Quarter although he's been on the Manhattan stage before. Nitery work, incidentally, is not new to Colonna since he had a similar act with which he clicked out west several years ago. His current turn has played the key Las Vegas and Nevada resort hotels, and it fits here as a strong leader.

Colonna has the happy ability to play smoothly and to patronage liking. The Petites are three comely misses whose warbling measures up to their looks. Coupled with the instrumental group of four lads, they provide strong backgrounding for the popeyed funsters. In fact, Colonna has the turn so well paced that there is nary a dull moment as the femme trio or the Marv Blue Four takes over while he catches his breath.

Colonna tees off with "On the Road To Mandalay," which gives him his initial chance to hit a high note. The Marv Blue Four comprise a solid drummer, a topflight pianist, a guitarist (also banjo) and sax-clarinetist. Latter provides a neat foil for the little clowning indulged in by Colonna.

Colonna's "I Want To Build a Mountain" is a sock bit of straight singing. His "No Business Like Show Business" enables him and his supporting group to bring in oldie tunes that are done up solid. This turn should go well in almost any situation.

Dino Formichini, Met Opera tenor making his initial nightclub appearance, scores easily. His operatic selections in Italian include "La Donna Mobile" and "Vesta La Giubba." For a slight contrast he tosses in "Granada," which he does in excellent fashion.

Les Cinci (New Acts), billed as an Apache dance team scored heavily.

Billy Wells & the Four Fays are spotted in No. 1 position to send the costly layout off to a rousing start. This vet combo of tumblers, all blonds, do standard acro feats but with such ease that they go over readily. There is also a slick bit of contortionist work by one of the femmes.

The "Venus Touch" production numbers remain fairly much the same, but retain their sumptuous aspects. Art Johnson takes care of most of the vocals, aided by Barbara Lange. The principal dancer still is Glenda Leigh, who continues to wow 'em with her Cleopatra routine.

Jo Lombardi's orch cuts a sharp show and plays for customer terping. Irving Fields combo is in for alternate music for dancing.

Wear.

Edgewater Beach, Chi

Chicago, June 10.

Vaughn Meader, Edgewater Beach Guys & Dolls, Don Davis Orch; \$1.50-\$2.50 cover.

The tune from the Polynesian Village these days is the jingle of the cash register. Having just completed the hottest three weeks in recent years with Forrest Tucker, it appears that the melody will linger on with Vaughn Meader. It's apparent that the pulling power of the Prexy parodist has been little hurt by his tv and record exposure or by a concert here a few months ago.

As a solo standupper, Meader acquits himself as a poised and artful comic, but the JFKarbo is beginning to wear thin. Perhaps it's the penalty for flash mass success or maybe the temporal nature of the subject of his mimicry.

However, it's apparent that he has yet to find himself a well-defined comedic identity outside

of his Kennedy role, and as a result his material other than his White House waggery comes off as only a prelude to his takeoff on the Chief Executive, and that is beginning to pall.

His venture into a mock press conference with the audience as the questioners is well worth the inherent risks. He fielded the queries astutely and sans hesitation, and derived some of his best yocks from this gambit.

The Edgewater Beach Guys (5) & Dolls (5) appeared to be on their special merit for this show, and their potpourri of legituner hors d'oeuvres were executed with zest and flair.

Next is Sarah Vaughan, July 2 for three weeks.

Mor.

Five-Spot, N. Y.

Thelonious Monk Quartet, Mose Allison Trio; \$3 minimum (\$1.50 bar minimum).

Relocated Five Spot jazz emporium, which has been open for some months but just recently received its cabaret license, is preeming a full entertainment bill with much the same great old sounds in three times the room.

Pianist-composer Thelonious Monk, very much a part of the old scene, is seated at the brand new Baldwin grand (which bonifaces Joe and Iggy Termini let him pick out himself). Backing the highly individual stylist in a book of brilliant standards in jazz instrumentation and sparkling originals that are the Monk signature are saxist Charlie Rouse, drummer Frankie Dunlop and bassist Wilbur Warren.

It's the foursome that just completed a highly successful tour of Japan, and, as usual, the Orient seems to have sparked the jazzman ego and approach to his craft (Horace Silver and his group came back from a similar junket last year with the same "new breed" verve).

Also on the bill is the Mose Allison Trio, headed by bop-blues pianist Allison, recently reviewed at the Village Vanguard. For this turn, Allison is emphasizing his driving blues-in-progressive-frame piano instrumentals over the sotto, clever blues vocals that go better with more general audiences. Five Spot's clientele is, as of old, obviously the come-to-dig jazz buffery.

Decor of the new club has nicely transferred the atmosphere of the old snug into posher, comodi-ous surroundings. Besides the cabaret and bar, conveniently located for standup diggers, the new place features an arcade and sidewalk loggia for cool breezes with the cool sounds.

Bill.

Royal York, Toronto

Toronto, June 11.

Pat Suzuki, Moxie Whitney's Royal York Orch (11) \$2 cover.

Pat Suzuki has changed her entire nitery act for her first "live" Toronto visit to the 450-capacity, posh Imperial Room, and is jamming 'em in during her two weeks' appearance at the Royal York Hotel.

Since the closing of "Flower Drum Song" on Broadway two years ago, she has taken time out to have a baby and is now staging a comeback on the supper club circuit. Gone is the pony tail and her hair is coiffed in coronet style. She also wore white, sequined pajamas when caught.

Warren Meyers, who accompanies Miss Suzuki at the piano, also concocted her nitery act—which was two months in rehearsal—and had the assistance of arrangements by Jack Elliott, Doug Talbot, Don Sabesky and Peter Matz.

Miss Suzuki opens with a bouncy "Put on a Happy Face," a serious "As Long as He Needs Me," a rollicking "How 'Ya Gonna Keep 'Em Down on the Farm," a comedy treatment of "Maharajah of Magador" and a medley of hits from "Drum."

Pint-sized brunet wisely, in the main, sticks to Broadway pops that are strong on nostalgia. Jaunty hoyden is big, however, in vocal delivery and showmanly song styling, even though she has taken a two-year hiatus.

Miss Suzuki has a personality that is warm and friendly, the act looks like a winner and she performs with joyousness where the canarying warrants.

After her appearance in the Royal York, she opens summer stock in "Flower Drum Song" (natch) at the Circle Theatre, San Diego, July 9, after two weeks' rehearsal.

McStay.

Slate Bros., L. A.

Los Angeles, June 10.

Poncie Ponce, Totie Fields, Georgie Johnson, Sheldon Smith Trio; \$1.50 cover, two-drink minimum.

The Brothers Slate have an off-beat three-week booking in Hawaiian "Eye"lander Poncie Ponce and high calorie canary-comedienne Totie Fields. It's an attraction for the pub-prowler looking for something different. Whether the novelty value will be enough to draw the spenders is another matter. Word-of-mouth will have to do the trick.

Ponce, best known for his featured role in the Warner Bros. teleseries, uncorks a fairly potent, if not always pitch-perfect, set of pipes. He belts out such dramatic refrains as "Granada," "Sorrento" and "Hava Nagilah," accompanying these international selections with a running gag promise of rendering a Hawaiian number.

He also does some competent vocal imitations of such celebs as Elvis, Satchmo, Belafonte and Tony Bennett, and contris an accomplished solo on the uke to the tune of "Stars and Stripes Forever." Ponce has a disarmingly informal stage manner, although occasionally too casual.

What Joe E. Lewis is to Scotch, Shelley Berman to phones, Miss Fields is to avoidupois. Virtually her entire turn rotates around the one joke in which she kids her own ample physique. Pound for pound, two-ton Totie, here making her Coast bow, gets a lot of comic calories into the 'one fatty gag and manages to get off quickly before it wears too thin.

Topics of her routine (department store adventures with awe-struck salesgirls, high school class reunions, etc.) actually are of primary interest to femme customers, but Miss Fields aims her suggestive asides at the men, frequently selecting a vulnerable ringsider to kid with references about her "voluptuous" body and its effect on his sexual equilibrium.

But Miss Fields doesn't go overboard into the wild blue yonder. She toes the mark. Her conductor, Georgie Johnson, plays the good-natured stooge for many of her barbs, and even the Sheldon Smith Trio joins the act bodily when they attempt to tote Totie onto a stool. This is not an act for the sophisticated pub-crawler, but most others should be rewarded with a fair laugh quotient.

Tube.

Village Gate, N. Y.

Miriam Makeba, Lucho Navarro, Tom Paton; \$3-\$3.50 admission.

African songstress Miriam Makeba is back in her New York home for a month, the Village Gate, much to the pleasure of boniface Art D'Lugoff, since he is able to pack this rambling Greenwich Village cellar.

To D'Lugoff's benefit, Miss Makeba, an indomitable talent, is too specialized for the major uptown posheries and too expensive for the smaller rooms. This gives the Gate a sort of exclusivity by default of Gotham's nitery environment.

Miss Makeba is as usual strikingly attractive in her projection and exciting in her renditions of African folk and love songs, with a smattering of folk from elsewhere tossed in. And she does a lyric rendition of a number that is usually heard as a guitar solo, called in this instance, "Forbidden Games," which would certainly be a hit if there were a couple of other pop singers around who could handle the melody.

Billed with Miss Makeba is Lucho Navarro, South American sound-effects comic who, thanks to electronics, turns in a unique and solid performance. His eerie mike and voice antics include everything from the Indianapolis speedway to the Madrid bull ring. It's a return.

Rounding out the current show is folk singer Tom Paxton, a stand-up belter of the earthy who has a singular talent for building his turn from cool to aroused audience response.

Bill.

Melody Room, L. A.

Los Angeles, June 11.

The Russo Bros., Lil Greenwood, Renee Robin; two-drink minimum.

The Russo Bros. and the distaff vocal team of Lil Greenwood and Renee Robin have launched a two-week engagement at this racy, rollicking room in the heart of the Sunset Strip. The results are not always satisfying, but most of the time are apt to be audible a block away.

The three Russos emphasize fun

in their work, with brother Al, the guitarist handling the comedy department. His humor is haphazard and largely of the funny hats variety, but he seems instinctively prone to play the clown, so he gets by with very little. His comedy-and-song efforts include "Ace In The Hole" and "The Judge." Carmen, the drummer, doubles as crooner on "Time After Time," and the three brothers work up a full head of musical steam on "Over And Over Again" and "Hava Nagilah." Brother Mike plays the piano.

The Misses Greenwood and Robin do not complement each other's work when they unite into a duo. Each would do better as a single, especially Miss Greenwood, who seems far more experienced and relaxed on a stage and has the more dynamic talent. Miss Robin seems more the sweet, retiring type of vocal personality and is overpowered by the gregarious Miss G. in whose voice one can detect traces of Dinah Washington, Roberta Sherwood and Mahalia Jackson. Their attempts to harmonize usually result in a most discordant sound. Their material includes "I Can't Give You Anything But Love," "Fools Rush In," "Night Time Is The Right Time" and the twist classic, "What'd I Say?"

Tube.

Colonial, Toronto

Toronto, June 11.

Phil Napoleon & Memphis Five (6); no cover, no minimum.

First date in eight years at Toronto's big, balconied Colonial Tavern, Phil Napoleon & his Memphis Five are drawing well. His combo still has the same pure, clear tone, the same rich weaving of counterpoint that distinguished the original Memphis Five, and still uses the traditional change of tempo within a number.

Many solos — especially Napoleon's on trumpet — elicit heavy mitting, and several exciting climaxes had the crowd rocking. Caught for two half-hour sets, group tends to condense the old faves into medleys—like the Canadian-composed "World Is Waiting for the Sunrise" with "Sweet Georgia Brown," "Shine" and "Tin Roof Blues."

Combo also does what sounded like part of a differently arranged version of Napoleon's own great "Meanest Blues," a Memphis Five hit of the early '30s (with "How Come You Do Me Like You Do" on flip). It seemed worthy of the full-scale treatment accorded Duke Ellington's "Satin Doll," which was played a shade too respectfully. But most numbers are hard-driving and sometimes brilliant, with Napoleon still wiry, full of bounce and a trumpet virtuoso.

Gard.

White House, Mpls.

Minneapolis, June 11.

Van Dorn Sisters (3), Fred MacKenzie, Dick Burgess Trio; no cover or minimum.

Polish-born Van Dorn Sisters are making their bow in Minneapolis this round, and their initial outing shapes as a lucrative one for the White House. Boniface Irv Schectman's downstairs Apartment nitery was more heavily populated at the threesome's opening than it has been for some time.

A brunet, a blond and a redhead, Van Dorns are fetchingly attired in clinging white gowns. Plenty easy on the orbs, they also boast lotsa charm and poise and harmonize smoothly. Blond Ollie, the trio's spokesman, exudes personality in the Hildegard genre. In manner and speech, she resembles that chantoosie.

Van Dorns are at their best when they're belting out a tune. Their repertoire is fresh and pleasing. Only drawback in their preem show was an unimpressive offering of "April Showers," poorly arranged and not their type of number. Chicks quickly get back in the groove, however, with their bowfoll, a solid, swinging rendition of "South Rampart Street Parade." Dick Burgess' house trio is okay in support of the headliners.

Alternating with the Van Dorns in the White House's Apartment and Bamboo Room is Fred MacKenzie who has been a topper here several times in his own right. A local fave, he wows most femme tablesitters with his magnetism and affability. Nothing unusual in either voice or style, he compensates by having a bottomless pit of songs from which to draw. Accompanying himself on electric guitar, he pleases customers by answering countless requests.

Reed.

Latin Casino, N.J.

Cherry Hill, N. J., June 18.

Andy Williams, Myron Cohen, Jack Curtis, Moro-Landis Dancers (8), Martyn King Orch (20); \$3-\$6 minimum.

The magic of tv familiarity had the big South Jersey cabaret-auditorium jammed to its farthest tiers with an audience predominantly femme. Andy Williams, making his solo nitery debut in this area, proved that such familiarity must be deserved. He handles the huge banquet crowd as easily as if he were still entertaining in their livingrooms.

Williams stays on for an hour and offers a variety of song, all of them blockbusters and culled from the best of Tony Bennett, Frank Sinatra, Ray Charles, Sammy Davis, Jr., et al. Styles range from his own trademarked informality to country and western rhythms.

All of the borrowed lilt draw immediate recognition response and, no slouch in the hit department on his own. Williams elicits everything from roars to sighs with his golden-circle entries—"Days of Wine and Roses," "Can't Get Used to Losing You," "Hawaiian Wedding Song" and that wonderful wedding of lyric, lilt and limning—"Moon River."

A trace of fatigue in the upper register was noticeable at first, but the headliner soon warmed up and carried the audience with him, singing along and clapping out the beat for such matters as "In the Summertime" and "You Are My Sunshine." His style displays the contemporary fondness for flattening, the effective use of changes and throbs for interpretation and a dancer's regard for rhythm.

To aid the "having-a-party" atmosphere he slips into a pullover sweater and sheds tie to the accompaniment of "Consider Yourself," and even borrows a drink from a ringside table. Conductor-pianist Dave Grusan directs the 20-piece house orch and duets with Williams in the close harmony choruses.

No stranger to the Latin Casino audience but equally welcome is Myron Cohen, that specialist in ethnic stories and highly suspect modesty. With accent and intonation, eloquent eye-rolling and much weaving of hands, Cohen is an artist who can build even a familiar story to a smash punchline. And despite all his pious declarations to the contrary, some of these are uproariously blue.

Cafe has dropped the four show-girls for the final week of the season and Moro-Landis line of eight dancers disports to Jack Curtis' vocalizing for the brief warmup.

Joey Bishop next June 24.

Gagh.

The Losers, L. A.

Los Angeles, June 11.

Ann Richards, Eric Miller, Bill Marx Trio; two-drink minimum.

A deeply ingrained jazz spirit motivates Ann Richards' approach to her standard pop material. Few singers extant possess her rich melodic imagination or the vocal equipment to express such intricate musical ideas. In a club like the Losers, which caters to a fairly aware breed of pub-prowler, such specialized gifts are appreciated, a fact that should keep management, customer and performer happy for the next three weeks.

And yet, despite her vocal gifts and striking good looks, Miss Richards, who hails from the Christy-Connor school of modern jazz, is a rung below the nitery big-time and conceivably may be unable to bridge the gap. That is mainly because she appears to eschew commercialism in favor of artistic integrity. She is a jazz singer, not an entertainer. She does not go in for the kind of vocal gimmickry and stylistic affectation that have vaulted lesser singers than her to higher commercial perches. Whether Miss Richards possesses these profitable instincts of showmanship or the desire to activate them can only be guessed at. What is important at the moment to the discerning niterygoer is that she comes to sing, and the songs she sings get a good working over.

Able accompaniment is supplied by the Bill Marx Trio. Vocalist Eric Miller holds over in support.

Tube.

Repertory Review

The Comedy of Errors

American Shakespeare Festival revival of comedy in two acts, by William Shakespeare. Staged by Douglas Seale; scenery and costumes, Will Steven Armstrong; lighting, Tharon Musser; music, Herman Chessid. Opened June 11, '63, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$5.00-\$6.35 top. Duke of Ephesus..... Patrick Hines
Aegeon..... Philip Bosco
Antipholus Twins..... Douglas Watson
Dromio Twins..... Rex Everhart
Merchandise..... Richard Mathews
Balthazar..... Joseph Sommer
Goldsmith..... Lester Rawlins
Dr. Pinch..... Tom Sawyer
Sergeant..... Miller Lide
Abbess..... Betty Bendyk
Adriana..... Carrie Nye
Luciana..... Patricia Peardon
Adriana's Servant..... Anne Draper
Courtisan..... Rosemary Murphy
Her Servant..... Claire Richard
Miliam..... Donald Gantry
Terece Scammel
Harlequin..... Richard Mathews
Columbine..... Zenaide Trigg
Others: Bob Bauer, Harold Cherry, Frank Converse, Nicholas Martin, Robert Benedict, Gedde Smith, Paxton Whitehead, John Devlin, John Milligan, Sally Amaru, Donald Briscoe, Richard Carroll, Todd Drexel, Jack Erthal, Anne Gee, David Grimm, William Jacobson, Charles Lowry, James McDonald, Stuart Michaels, Gene Nye, Keith Perry, Leonard Raymond, Norman Tafel, Alex Rosman, Elaine Sulka, Norman Tafel, James Tripp.

Although "The Comedy of Errors" is one of Shakespeare's minor, infrequently produced plays, it offers a relaxing change of pace from the rigors of "King Lear." Opening last week as the second offering of the American Shakespeare Festival repertory, it is a skylarking bit of nonsense that should tickle frivolous minded audiences of all ages.

Shakespeare was evidently just learning his trade when he dashed off "The Comedy of Errors." It's a ragbag of a play, with a plot that would baffle an electric computer, some of the longest exposition that ever numbed an audience, but with a pants-kicking sense of humor that can be funny if well done.

This is a "busy" production, with just about everyone in the Festival company, down to the lowliest apprentice, characterizing frantically, and acting and reacting all over the crowded stage. Presumably for added color and picturesque quality, the costumes are 16th century, although the locale is still Greece.

The show is the young and uninhibited Shakespeare's adaptation of the ancient Plautus rumpus of parlayed mistaken identity, with two sets of twins and the sisters who think they love the same man. Several of the tangled situations are good for laughs, and the general effect is amusing, if never exactly side-splitting.

Under the desperately inventive direction of Douglas Seale, most of the scenes are played before a swarm of hangers-on. So much kibitzing tends to be distracting, and when the stage is sufficiently cleared (possibly to give all the bit players a coffee break), it's a relief to be able to concentrate on the principals and the lines.

Douglas Watson plays the dual role of the dashing Antipholus twins, wearing black leather leggings, white trousers and blue-trimmed tan coat, and donning a red cape for audience-identification when he's the stranger from Syracuse. Rex Everhart, with a turned-up putty nose, portrays the servant twins, the Dromios, in proper low-comedy style. Only at the very end, when all four characters must be onstage at once, do extras portray the alternate twins.

Carrie Nye is pretty and plausibly passionate as the puzzled wife who's unaware that her husband has a twin brother, and Patricia Peardon is attractively coy as her ardent sister. They and such featured secondary players as Philip Bosco, Patrick Hines, Lester Rawlins, Tom Sawyer and Rosemary Murphy give believably animated performances.

Will Steven Armstrong has provided simple, striking scenery and the pre-Revolutionary period costumes, and Herman Chessid has arranged the incidental music. It all adds up to a fussy but reasonably enjoyable romp with an antic-minded genius.

By way of aside, "The Comedy of Errors" is the farce on which George Abbott, Richard Rodgers and the late Lorenz Hart based their musical comedy, "The Boys from Syracuse." It was a 1938-39 hit on Broadway and the revival is a current hit off-Broadway.

Hobe.

Henry V

American Shakespeare Festival revival of drama in two acts, by William Shakespeare. Staged by Douglas Seale; scenery and costumes, William Pitkin; lighting, Tharon Musser; music and songs, Herman Chessid. Opened June 12, '63, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$5.50-\$6.25 top.
Chorus..... Tom Sawyer
King Henry V..... James Ray
Duke of Gloucester..... Robert Benedict
Duke of Bedford..... Nicholas Martin
Duke of Exeter..... John Devlin
Earl of Westmoreland..... Frank Converse
Archbishop of Canterbury..... Rex Everhart
Bishop of Ely..... David Byrd
Conspirators..... Joseph Sommer, Terence Scammel, Donald Gantry
Sir Thomas Erpingham..... John Milligan
English Officers..... Paxton Whitehead, Lester Rawlins
English Soldiers..... Rex Everhart, Richard Mathews, Philip Bosco
Pistol..... Harold Cherry
Nym..... John Milligan
Bardolph..... Bob Bauer
Boy..... Patrick Hines
King of France..... Douglas Watson
The Dauphin..... Philip Bosco
Duke of Burgundy..... Donald Gantry
Duke of Orleans..... David Byrd
Constable of France..... Donald Gantry
Governor of Harfleur..... Joseph Sommer
French Herald..... Gedde Smith
French Prisoner..... Terence Scammel
Queen of France..... Betty Bendyk
Princess Katharine..... Patricia Peardon
Katherine's Attendant..... Anne Draper
Mistress Quickly..... Betty Bendyk
Others: Richard Carroll, Todd Drexel, Jack Erthal, David Grimm, William Jacobson, Charles Lowry, James McDonald, Stuart Michaels, Gene Nye, Keith Perry, Leonard Raymond, Alex Rosman, Norman Tafel, James Tripp, Sally Amaru, Anne Gee, Claire Richard, Anna Rivers, Elaine Sulka.

As second-rank Shakespeare, "Henry V" is an entertaining play combining interesting characters, amusing comedy, stirring drama and passages of poetic beauty. The third production of the American Shakespeare Festival's ninth repertory season, it provides admirable contrast to the previous productions, the tragedy of "King Lear" and the highjinks of "The Comedy of Errors."

This handsomely presented, skillfully played revival reinforces the impression created by its two predecessors, that this year's acting company, though without major stars, is the best the Festival has ever offered. It remains to be seen, however, whether the public will be attracted by the consistent quality of fine ensemble acting rather than the glitter of boxoffice names. If it does, the Festival should become a summer mecca for playgoers who appreciate excellent performance in an attractive theatre in a lovely setting.

Shakespeare included a bit of almost everything in "Henry V" and though the writing lacks the heartbreak of "Lear," the dimension of "Hamlet," the imagery of "The Tempest" and the rambunctiousness of "The Taming of the Shrew," it is a worthy creation by a dramatic genius who had mastered his craft. In short, it's a good show.

The play has been expertly staged by Douglas Seale, with brilliantly economical scenery and costumes by William Pitkin, artful lighting by Tharon Musser, and appropriately stirring incidental music by Herman Chessid. The device of the Chorus, or narrator, which was eliminated in the Old Vic edition presented on Broadway several seasons ago, is retained in the present revival, and it adds a clarifying touch.

"Henry V" has the merit of improving as it proceeds, acquiring special impact at the start of the second of the two acts, as the young, astonishingly humble monarch moves unrecognized among his soldiers before dawn preceding the battle, encouraging them, praying and soliloquizing. His rallying speech to the men has soaring eloquence, and the battle scene, the sober moment of victory and the wooing of the French princess are effectively theatrical.

Although lacking the aura and exciting presence of an established star, James Ray gives a sensitive, expressive performance as the heroic young king. He has authority, reads the Shakespeare verse well, is audible in the quieter passages and has controlled power in the big speeches. Incidentally, the character he is playing is the same as he portrayed last year in the Festival production of "Henry IV." In that instance he was Prince Hal, and now the character is some years older and has ascended the throne.

All the other roles are secondary, but there are commendable performances by Philip Bosco as the boisterous pugnacious Pistol, Tom Sawyer as the Chorus (in one scene near the end, the direction places him too far upstage), Pat-

rick Hines as the timorous King of France, Patricia Peardon as the Princess, Betty Bendyk doubling as the Queen of France and Mistress Quickly, and Douglas Watson as the putty-nosed, firebrand Dauphin.
Hobe.

Show on B'way

The King and I

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical drama in two acts, with music by Richard Rodgers, book and lyrics, Oscar Hammerstein 2d, based on Margaret Landon's novel "Anna and the King of Siam." Staged by John Fearnley, musical director-conductor, Pembroke Davenport; choreography, Jerome Robbins (reproduced by Yuriko); scenery, Jo Meisner; costumes, Irene Sharaff (supervised by Stanley Simmons); lighting, Peggy Clark; orchestrations, Robert Russell Bennett. Stars Eileen Brennan, Manolo Fabregas, Anita Darian; features Joy Clements, Ken LeRoy, L. D. Clements, John D. Seymour, Sam Kirkham, Marion Jim. Opened June 12, '63, at the N. Y. City Center; \$4.65 top.
Capt. Orton..... Sam Kirkham
Louis Leonowens..... Tommy Leap
Anna Leonowens..... Eileen Brennan
Interpreter..... Paul Flores
Kralahome..... Manolo Fabregas
Phra Atrak..... John Garces
Lun Tha..... L. D. Clements
Tuptim..... Joy Clements
Lady Thiang..... Anita Darian
Prince Chulalongkorn..... Ramon Caballero
Princess Ying Yowalak..... Lisa Jo Abe
Sir Edward Ramsay..... John D. Seymour
Princess and Princesses..... David Agullar, Paula Chin, Delfino DeCaro, Capri Herman, Roma Herman, Vivian Hernandez, Lawrence Kikuchi, Susan I. Kikuchi, Peter Martinez, Ado Sato, Ramon Torres.
Dancers: Susan Aschieri, Hadassah Badoch, Mavis Ray Booth, Noemi Chiesa, Miriam Cole, Barbara Creed, Victor Dunlop, Carol Fried, Phyllis A. Gutelius, Edith L. Leabo, Paul E. Olson, Clive Thompson.
Singers: Faith Daltry Compo, Harris W. Davis, James Fels, Helen Guile, Janet Hayes, Bill Kennedy, Joy L. Sica, Sharon Vaughn, Lynn Wendell.

"The King and I" is an enchanting musical, but its potential isn't realized in the revival which began a two-week stand last Wednesday night (12) as the last of three spring musical productions at the N. Y. City Center. What remains standout, despite reservations about the lead performances, is the warmth of the Richard Rodgers-Oscar Hammerstein 2d adaptation of Margaret Landon's novel, "Anna and the King of Siam," as well as Jerome Robbins' brilliant "Small House of Uncle Thomas" ballet.

Eileen Brennan and Manolo Fabregas in the title roles succeed and miss on different counts. Miss Brennan is vocally pleasing, but she doesn't quite measure up to the part of the dedicated schoolteacher whose influence on and emotional involvement with the King of Siam and his subjects provides the basis for this tender story. Fabregas, a Mexican making his New York legit debut in the musical, projects a regal stature, but doesn't make the grade as a singer.

Although he's not called on to do much singing, he does have an important number in "A Puzzlement," which he handles adequately. The song comes across sharply when reprised by Ramon Caballero in the role of the son. In the overall, though, Fabregas gives a good performance of a proud but troubled king caught between old and new cultures.

Anita Darian, costarring with Miss Brennan and Fabregas, is fine as the King's head wife and Joy Clements, the unhappy concubine, scores both in acting and singing. Her narration for the smartly executed ballet is excellent. L. D. Clements, her offstage husband, is her onstage lover and he and the balance of the cast do well. The moppets, as usual, are cute and stager John Fearnley has ably directed.
Jess.

Touring Shows

(Figures cover June 16-30)
Camelot—Opera House, S.F. (June 17-29).
How to Succeed in Business Without Really Trying (2d Co.)—Curran, S.F. (June 17-29).
Mary, Mary (bus-truck)—Forrest, Philly (June 17-29).
Mary, Mary (3d Co.)—Fisher, Det. (June 17-29).
Milk and Honey—Shubert, Chi (June 17-29).
My Fair Lady (bus-truck)—Oakland (Cal.) Auditorium (June 17-29).
Sound of Music—National, Wash. (June 17-29).
Stop the World—I Want to Get Off (2d Co.)—Geary, S.F. (June 17-29).
Take Her, She's Mine—Blackstone, Chi (June 17-29).

Scheduled B'way Preems

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
I've Got a Feeling, James (9-25-63).
Chips With Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Next Time I'll Sing, Lyceum (10-9-63).
Jennie, Winter Garden (10-17-63).
Barefoot in Park, Biltmore (10-23-63).
Hundred Ten, Broadhurst (10-24-63).
Men and Boy, Atkinson (wk. 11-11-63).
Dylan, Plymouth (wk. 1-20-64).
Girl to Remember, Hellinger (5-12-64).

Shubert Alley Shorts

Norman Nadel, drama critic for the N.Y. World-Telegram, will spend his vacation this year on a chartered motorboat. He and his wife and daughter will leave from Toledo, cruise through Lake Erie to Buffalo, via the Erie Canal to Waterford, N.Y., and then down the Hudson (doubtlessly saluting Helen Hayes, whose home fronts on the river in Upper Nyack, N.Y.), then past Manhattan to his home on Staten Island. The trip will take four weeks.

Richard Watts Jr., critic for the N.Y. Post, will take another of his foreign trips, this time to Africa. The other first-stringers for the New York dailies will be stick-at-homes. Walter Kerr, of the Herald Tribune, will spend the summer at home in Larchmont, N.Y., with his wife, playwright Jean Kerr, who is awaiting the birth of a child in October. Howard Taubman, of the Times, will spend his vacation at his place at Danbury, Conn. John Chapman, of the News, will forego his usual trip to his native Colorado, remaining at his place at Westport, Conn.

"Photo Finish" is an example of the perils inherent in multiple talent. Although playwright Peter Ustinov has written one of the most amusing and perceptive comedies of recent seasons, director Peter Ustinov has evidently been unable to curb the actorish excesses of star Peter Ustinov. Although Paul Rogers, Eileen Herlie and Dennis King continue, under the circumstances, to give impressively legitimate and believable performances, the show has lost much of its opening-night edge, and now more than justifies some of the original critical heckling. As it happens, maybe the whole matter is more or less academic, since "Photo Finish" has not done the business its generally enthusiastic notices would indicate.

Jack Gilford, featured in the Broadway hit, "A Funny Thing Happened on the Way to the Forum," is doing a parody of those actor-anniversary gimmicks. He's sent out a scroll listing the shows in which he's appeared on Broadway (including a non-singing comic role in "Fledermaus" at the Metropolitan Opera), with a sticker announcing that this is his 28½ years in show business.

Is the current N.Y. City Center revival of "The King and I" really better than the original Broadway production, as several of the second-stringer reviews in the New York dailies indicated? Shades of Gertrude Lawrence and Yul Brynner—or let's have more critical restraint... N.Y. State Attorney General Louis J. Lefkowitz apparently was rattled by the response to the sensationalized handling of the recent news of the current investigation of New York legit accounting methods. Charles W. Stickle billed as executive assistant, subsequently issued a release stressing that the probe is "primarily for the purpose of protecting the substantial investments of the public."

Has an author-featured performer in a Broadway hit ever doubled as critic for a major publication? Jonathan Miller, one of the four writer-comedians of "Beyond the Fringe," has changed his mind and will not return to England and his medical career when the show ends its run in New York and on the road. He'll substitute this summer as film critic for the New Yorker mag while Brendan Gill vacations. Then, starting next fall, he'll write a column on television for the sheet, stressing the sociological rather than the immediate entertainment approach.

Ed Mirvish, who recently purchased the Royal Alexandra Theatre, Toronto, from the Mulock estate, plans to use the promotion and exploitation approach and methods of commercial business in the operation of the house. After extensive renovations, he'll reopen the theatre in the fall, preferably stressing popular (in preference to heavy dramatic) entertainment, and holding boxoffice prices to the lowest possible level. He'll avoid local productions until the house is an established operation. The new owner, who bought the theatre with the idea of preserving a cultural institution, admits being surprised to learn from an accounting that the Royal Alex has always made a profit, even during its lean years.

Shows Abroad

V Minus One

Glasgow, May 21.
Glasgow Citizens' Theatre presentation of drama in two acts, by John Hubbard, based on the "Philoctetes" of Sophocles. Staged by Piers Haggard; decor, Douglas Abercrombie. Opened May 20, '63, at the Citizens' Theatre, Glasgow; \$1 top.
Hercules..... Michael Kilgariff
Ulysses..... Ronald Ibbes
Neoptolemus..... John Church
Attendant to Ulysses..... Frank Wylie
Soldier..... Glen Williams
Philoctetes..... Bruce Taylor

"V Minus One," an unusual drama by John Hubbard, based on the "Philoctetes" of Sophocles, has been premiered at the little Citizens' playhouse in the un-salubrious Gorbals quarter of Glasgow. It is a mixture of classical and modern, with contemporary messages about warfare and secret weapons and ultimate deterrents. The author, using a pseudonym, has a wordy two-act in modern lingo about the Trojan wars.

The central character is a tattered, webbegone ancient wanderer who has been abandoned by his fellow-Greeks on the way to Troy, and to whom Ulysses returns in search of the secret weapon he holds, the famed bow of Hercules. The often wordy fighting wages around this role.

Bruce Taylor gives an uneven performance as the hero, but improves as the play proceeds, and has fine moments. Ronald Ibbes and John Church are suitably declamatory as Ulysses and Neoptolemus respectively, while the attendant warrior parts are neatly taken in earthy accents by Frank Wylie, Jon Croft and Glen Williams. The outstanding but brief performance of Michael Kilgariff is notable not only because of his height (6 ft. 8 ins.), but also because of his acting as a dominating Hercules.

But the drama is wordy and often boring, despite the inclusion of music and several comedy bal-

lads for the soldiers. The first act might benefit from drastic pruning. For those who are still curious, the title derives from the bow of Hercules being treated as the original predecessor of the V-, A- and H-bombs. The staging by Piers Haggard is brisk and confident.
Gord.

The Hot Tiara

London, June 3.
Minster Productions Ltd., in association with Martin Landau (for Marian Productions Ltd.) presentation of a comedy in three acts by Janet Allen. Staged by Jack Minster; decor, Hutchinson Scott. Stars Mary Kerridge, William Franklin. Opened May 28, '63, at the St. Martin's Theatre, London; \$3.15 top.
Mick..... George Pensotti
Bracken..... Duncan Lewis
Freda..... Mary Kerridge
Kim..... Elizabeth Counsell
Kitty..... Ambrosine Philipotts
Gregory..... John Horley Cassidy
William Franklin
Det. Sgt. Slade..... Rex Graham

Back in the 20s, or possibly even in the 30s, lightweight comedies of the calibre of "The Hot Tiara" could usually rely on an audience, but times and tastes have changed considerably, and it is unlikely that this three-act by Janet Allen will be around long.

The play is dated in style, technique and construction, and though largely predictable, has one switch from convention in that the thief gets away with the loot. The characters are vintage stock, and the dialog, aside from an occasional line of two, has a matching quality.

The tortuous plot concerns a middle-aged widow, rather upper-class and conventional, confronted by a gentleman thief who admits he has stolen her best friend's diamonds, and sets to work to involve her as his accomplice and receiver. She pretends to her family, and even her friend, that he is an old acquaintance unexpectedly returned from Canada, and under the influence of a
(Continued on page 68)

Heckscher's Long-Range Program For Non-Subsidy U.S. Aid to Arts

Washington, June 18.

Revealed exchange of letters between retiring arts consultant August Heckscher (returning to his bread-and-butter job at 20th Century Fund) and President John F. Kennedy sets forth proposed ways to help the cultural life in America without subsidy. Proposals include:

Taxes—Revise tax laws to create a "fair income averaging" provision. This "realistic and equitable" tax relief to artists is "of first importance to the growth of the arts."

Deductions—Extend the proposed 30% deduction ceiling for contributions to "all recognized cultural institutions." Make contributions to cultural organizations "wholly and not partially" tax exempt.

Repeal—10% Federal admission tax on legit theatres.

Help Artists and Writers—To deduct professional expenses, now unsympathetically treated by tax collectors.

Copyright—"Give new and serious consideration" to the proposal allowing copyright owners to be taxed under the lower scale capital gains tax.

FCC and the Mass Media—Have a panel from the advisory arts council issue regular reports on the quality of broadcast programming. Heckscher praised recent FCC efforts "through exhortation and encouragement" to raise the level of programming "in some degree." Broadcasters, he said, can scarcely be convinced that high quality programs have greater appeal than popular entertainment.

Educational TV—Increase the number and effectiveness of educational television stations. There are valid grounds, he said, for Federal assistance to teach-vee program and network development.

Copyrights—At stake in the present revision of the 1909 copyright act is the protection of the

(Continued on page 68)

Stephen Foster Tuner Next Week in St. Louis; Features Munny's Season

St. Louis, June 18.

"I Dream of Jeanie," a musical with book by Myles Standish, drama and film critic of the St. Louis Post-Dispatch, will preem next Monday (24) at the Municipal Theatre in Forest Park. The tuner, which is to run one week at the outdoor showcase, is based on two weeks in the life of Stephen Foster and will include such Foster songs as "Swanee River," "Camptown Races" and "Jeanie With the Light Brown Hair."

The cast will include William Lewis, Wendy Martin, Wilbur Evans, The Buffalo Bills, Lanna Saunders, James Duncan, Carolyn Morris and Ronald Field. "Carnival" with Susan Watson and Stephen Douglas in the lead roles, opened the Municipal Opera season June 10 and is currently in its second week. The closing presentation of the semester, "West Side Story," with Lee Venora and David Holliday headlining, will also run a fortnight, Aug. 19-Sept. 1.

Entries slated for single-stanza outings, besides "Jeanie," are "Li'l Abner" with Bruce Yarnell and Virginia Gibson; "Brigadoon" with Robert Horton; "The Unsinkable Molly Brown" with Dolores Gray and Yarnell; "Babes in Toyland" with Rowan and Martin; "The King and I" with Betty White and Charles Korvin; "Gypsy" with Jacqueline Ames and Alfred Sander, and "South Pacific" with Julia Meade and Giorgio Tozzi.

The production staff for the Municipal Opera, now in its 45th season, includes John Kennedy, director; Edwin McArthur, musical director; Dan M. Eckley, stage director; Paul C. McGuire, art director; Martin Smith, associate musical director; Lee Sanguinette, assistant musical director; Ronald Field and Mavis Ray, choreographers and ensemble directors; John Peters, general stage manager, and Philip Mandelker and R. Derek Swire, assistant stage managers.

During the last 44 summers, the Municipal Opera has drawn a total attendance of 28,486,491 for 3,506 performances of 482 separate productions of 217 vehicles.

Cast 4 Leading Parts

In Australian 'Succeed'

Principal roles in the Australian company of "How to Succeed in Business Without Really Trying" are to be played by Len Gochman, Edwin Steffe, Jay Gerber and Betty McGuire. Gochman had been substitute understudy to Robert Morse in the Broadway production. Steffe will handle the role played on the Main Stem by Rudy Vallee.

Freddie Carpenter, on leave of absence from the London firm of Howard & Wyndham, will direct the J. C. Williamson Theatres presentation for an Aug. 16 at Her Majesty's Theatre, Melbourne.

Stagehands Open Off-B'way Drive

The stagehands union is cracking down on off-Broadway. Martin Levine, business manager for theatrical Protective Union, Local No. 1, says that a concerted effort is being made to place members of the local with shows being presented in off-Broadway houses. The union official says the group, last week picketed the York Theatre, prior to the opening Thursday (13) of "Cages."

The pickets were called off when a contract was agreed upon whereby the presentation at the York is now using one member of the union, with another to be added if certain conditions materialize. Local 1 currently has contracts with several off-Broadway productions and those without union stagehands in their employ are to be approached individually by the union, Levine says.

New productions will also be hit with the stagehands demand. Levine emphasizes that the union is willing to work out concessions on the basis of individual situations. With a show operating under the best of conditions, the union hopes to have three of its members employed.

THE DEPUTY' ROOKED IN TEL AVIV NEXT SEASON

Tel Aviv, June 18.

"The Deputy," Rolf Hockmuth's controversial play which raised indignation in the Catholic world ever since it was presented in Germany, will be brought to Tel Aviv next season.

"The Deputy" attacks the politics of late Pope Pius XII as regards to the Nazi slaughter of Jews, accusing him of indifference toward the fate of millions of human beings because of alleged greater concern over Communism. In Israel, the audience will watch the play from the victims' point of view. However this does not guarantee success.

It was pointed out that "Andorra," a hugely successful play by Max Frisch, about the anomalies of anti-Semitism, which was played at one time on more than 50 stages of Europe, didn't really come off in Israel. What for European audiences counted as a shocker, was viewed here as a little bit naive, since "we are experts."

Barbara Ashley Readies 'Brazil' Tuner for B'way

Barbara Ashley, who's appeared on Broadway in several musicals, is entering managerial ranks. Her first production, due next season, will be "Brazil," a musical version of Bertita Harding's "Amazon Throne," published in 1941 by Bobbs-Merrill.

The tuner is to be produced by her newly-organized firm, the LJB Production Co. Stanley Richards, who spent almost two years in Brazil recently for the U.S. Dept. of State's International Cultural Exchange Program as lecturer and teacher in playwriting, is working on the book adaptation for the musical. Negotiations are in progress to have Brazilian composer Ary Barroso to do the score.

Miss Ashley does not plan appearing in the musical.

'Dear Me' in German

The German-language rights to "Dear Me, The Sky Is Falling" have been acquired for Germany, Switzerland and Austria by Felix Bloch Erben. Rights to the comedy for Holland and Belgium are now controlled by SEBA and a South African production is planned by Lysander Investments Ltd.

Mexican actor-producer-director Manolo Fabregas, who's set for the lead male assignment in the upcoming N.Y. City Center revival of "The King and I," has purchased the rights to the Leonard Spiegelgass play for production in his native country.

Actor Shuffles In 'Wolf' Casts; Who's on First?

Rehearsals for four different companies of "Who's Afraid of Virginia Woolf?" are keeping director Alan Schneider on the go. Nancy Kelly, who's to pinchhit for Uta Hagen in the Broadway production at the Billy Rose Theatre prior to playing the key femme role on tour, is being put through her paces. So is Donald Davis, who's to replace Sheppard Strudwick in the matinee company.

Strudwick, who'll appear opposite Miss Kelly in the touring troupe, will begin a six-week vacation following the July 6 afternoon performance of the Edward Albee play. Thus, Davis will begin his assignment at the July 10 matinee. Miss Kelly, who'll take over July 8 when Miss Hagen leaves for an eight-week vacation, will appear with Miss Hagen's co-stars, Arthur Hill and Ben Piazza, until Aug. 17.

Hill, Piazza and Rochelle Oliver, who rounds out the evening cast of the four-character drama, will vacation for two weeks following the Aug. 17 performance. Miss Kelly will then be joined at the Rose for a fortnight by Strudwick, Ken Kurcheval and Barbara Dana. Kurcheval and Miss Dana, who'll tour with Miss Kelly and Strudwick starting Sept. 2 in Boston, will also appear in road matinee performances with Michael Myers and Kendall Clark in the lead roles.

Currently appearing the New York matinee company with Strudwick are Elaine Stritch, who's costarring, and Bill Berger and Eileen Fulton.

Sked 'Blacks,' 'Calculated' For Studebaker in Chi

Chicago, June 18.

Arthur Morse, head of the Chicago Summer Theatre Corp., is bringing in the off-Broadway production of "The Blacks" and the recently folded Broadway show, "Calculated Risk," for what is to be a three-play season at the Studebaker Theatre this summer. The firm has been operating the Edgewater Beach Playhouse for the last six seasons, but will move to the downtown house this year because the Edgewater tent is considered too primitive for the road-show presentations.

Morse is negotiating with the Edgewater Beach management for the construction of a permanent hardtop house on the hotel property, possibly in time for next season. Disenchanted with conventional summer theatre package shows, Morse wants to import whole productions from Manhattan or give up the operation. In recent seasons he's brought in "Rhinceros" and "Purlie Victorious."

Jean Genet's "The Blacks," which has run more than two years off-Broadway, will open July 9 at the Studebaker. "Calculated Risk," the Joseph Hayes adaptation of a London hit by George Ross and Campbell Singer, is due Aug. 5 with Dana Andrews as star. A third play is being sought, "This Was Burlesque" having fallen through. Michael McAloney Productions arranged the bookings.

Anne Rogers will costar with Alfred Drake in "Zenda," the musical which is scheduled to begin a 15-week tryout tour Aug. 5 in San Francisco. Harry Horner is designing the sets.

Next Season B'way Postponements Shake Up Party, Theatre Bookings

By JESSE GROSS

Horner Prez of ATPAM; Name Joe Harris Veep

Richard Horner is the new president of the Assn. of Theatrical Press Agents & Managers. He was elected last week along with other officers and board members, all of whom were unopposed. Joseph Harris is vicepresident and Milton Weintraub, Edward J. Scanlon and George Zorn were reelected secretary-treasurer, business agent and sergeant-at-arms, respectively. Horner succeeds Thomas Kilpatrick and Harris succeeds James Hughes.

Elected to the board of governors in the managers division were George Banyai, chairman of that group, Ben Boyar, Denis Du For and Dick Seader. Press agent reps from the N.Y. Chapter are Reginald Denenholtz and Ben Kornzweig and from the road ranks Glen Allvine and Maurice Turet. The Yiddish members of the board are Oscar Green and William Mercur.

Gottlieb Skeds 'Chips' for B'way

London, June 18.

Arnold Wesker's London hit, "Chips With Everything," is set for the Plymouth Theatre, N.Y., starting Oct. 1, with an all-British male cast of 22. Permission to import the London actors has been received from the U.S. Immigration Service by Broadway producer-manager Morton Gottlieb, who will present the English Stage Co. and Bob Swash production in New York.

"Chips" will return to the Royal Court for a short run in August, with the cast of the New York production. John Dexter, the director, and ex-Regimental Sergeant Major Britain will be going to New York in late September. Britain will drill the cast, all of whom portray members of the Royal Air Force.

ANN SOTHERN IN 'BANK' AT CHARLOTTE STOCK

The Charlotte (N. C.) Summer Theatre season at the Ovens Auditorium opened last night (Tues.) with the pre-Broadway tryout of "God Bless Our Bank," starring Ann Southern. "Guys and Dolls," starring MacDonald Carey, will be next week's bill, beginning Tuesday (25). Among those appearing with Carey will be June L. Walker and Harold Gary. Miss Walker will holdover at the spot in "Oklahoma," starring Bill Hayes and then "Carnival," with Carla Alberghetti.

Also scheduled by producer Stanley Warren at the house are Brenda Lee in "Wizard of Oz," Dolores Gray in "Wildcat," Betty Johnson in "South Pacific," Sherree North in "Irma La Douce" and Tab Hunter in "The Tender Trap."

Aching-Feet Richardson Opens London's Mayfair

London, June 18.

London's newest theatre, the Mayfair, which opened to the public last night (Mon.), was dedicated last week by Ralph Richardson at a door-opening ceremony. Richardson is the star of the house's first offering, Pirandello's "Six Characters in Search of an Author." A golden key, similar to that with which the actor unlocked a padlock, and so opened the then unfinished theatre, is to be put with a plaque in a glass case in the theatre's foyer to commemorate the opening ceremony.

The actor described the new theatre as a brave venture by Harry and Edward Danziger, owners of the Mayfair Hotel. He said he hopes it will flourish, as it should give pleasure to so many. Then, privately, he told VARIETY, in mock disgust, "I've only one complaint. I'm used to rehearsing on stages or in drill halls. We've had to rehearse on luxury hotel room carpets. It makes my feet ache."

Definite and tentative postponements of forthcoming Broadway productions are already disarranging the new legit season, which isn't scheduled to get rolling until next September. Delays were announced last week for the musicals, "A Girl to Remember" and "La Grosse Valise." In addition, there's a possibility that "I Picked a Daisy," postponed from last spring to next winter, may be pushed back further.

"Girl" was postponed because Carol Burnett, who's to star in the On-Stage Productions Inc., presentation, is expecting a baby in February. The musical, which had been scheduled for a Nov. 23 preem at the Hellinger Theatre, N.Y., is now slated to debut at that house next May 12. "Valise," the French revue by Robert Dhery, was to have opened the week of Jan. 20 at the 54th Street Theatre, N.Y., but Arthur Lesser, Arthur Cantor and Ralph Fields, who will present the import on the Main Stem, now plan unveiling it in Manhattan in the fall of 1964.

Whether Richard Rodgers and Alan Jay Lerner will open "Daisy," their first musical collaboration, on Broadway at the Majestic Theatre next December as planned will probably be determined later this month. Booking contracts already entered into for the musical out-of-town and on Broadway allow for cancellation of the dates before the end of June. Rodgers and Lerner will presumably take advantage of this unusual escape clause if they feel more time is needed for the writing and preparation of the musical.

The tuner's present schedule calls for an Oct. 14-Nov. 9 tryout debut at the Fisher Theatre, Detroit, to be followed by a Nov. 12-Dec. 7 engagement in Boston. The Majestic preem is slated for Dec. 12, 19 or 26. Requests from theatre party agents for tickets are being accepted, but are not being filled at present. If the tuner, which is to headline Robert Horton and Barbara Harris, is delayed, it's figured the theatre parties planned for it will be switched to other shows.

Windfall For Others

Since "Daisy" presumably is in big demand by benefit organizations because of the Rodgers and Lerner names, postponement of the musical could provide a windfall.

(Continued on page 66)

Rising London Theatre Costs Require Backers, Prince Littler Reports

London, June 18.

Rising costs of theatrical production necessitate spreading the risk among a number of investors, says Prince Littler, chairman of Stoll Theatres Corp., in his annual report to stockholders. The presentation of a large musical in a big theatre in Britain can now cost anything from \$220,000, he estimates.

Littler says he is continuing the policy of trying to obtain the best attractions available on sharing terms, but owing to ever-increasing production costs it has sometimes been necessary to make an investment when the producer was unable to obtain sufficient outside support.

The group profit was about \$14,000 down at \$731,000, but dividend is being maintained at 10%, although in the previous year there was also a capital distribution of 5%.

In his report, Littler refers in detail to the difficulties experienced by the Corporation in its plans for redevelopment of the group's properties. The firm has encountered resistance from local authorities and, among the projects kept in abeyance is the redevelopment of the London Coliseum. Meantime, the Glasgow Empire redevelopment is now under way, after repeated attempts to obtain planning permission.

As it was impossible to obtain a suitable live show, the Stoll group management decided to obtain the "maximum income" from the Coliseum by entering into an agreement with Cinerama.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producers, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and femme performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y.; BU 8-2500). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.; RI 9-4058). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking; mature male Negro, for comic bit. Mail photos and resumes c/o above address. Do not phone or visit. Interviews will be held late in June.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available part: comedian, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resume to Warren McCane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Irma La Douce." Producers,

PHILIP KENNEALLY

CO-STARRING
with GENEVIEVE in
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Starting JUNE 24
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CALL LO 4-5075 (4-6 P.M.)
UL 6-0544 (7-10 P.M.)

Lenny-Debin, (140 W. 58th St., N.Y.; JU 2-0270). Audition tomorrow (Thurs.), 11 a.m. for open call baritone and bass-baritone, six feet tall, move well for seven week package, must be available July 7 to Aug. 25, at Showcase Studios (950 Eighth Ave., N.Y.).

"No Strings" (M). Producers, Richard Rodgers and Sam Taylor (488 Madison Ave., N.Y.; MU 8-3640). Auditions for Equity dancers for national company tomorrow (Thurs.), men at 10:30 a.m. and femmes at 11:30 a.m., at the Broadhurst Theatre (235 W. 44th St., N.Y.).

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N.Y.; PL 2-5640). Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"West Side Story" (MD). Producer, Ben Segal (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhats, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"School's Out" (Kid Show). Producer, John Gleason (354 W. 45th St., N.Y.; CI 5-2780). Available parts: boy, 10-12, tv or theatre experience, versatile, all-round performer; male, 18-21, tv or theatre experience, play piano or organ. Phone above number for interview appointment.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N.Y.; UN 6-0797). Available parts in new revue; ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men

and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Legit Subtitles Work

Editor, VARIETY:

Paris. Regarding subtitles, I read with interest your article and the letter of Alexander Cohen I want to inform you that when, two years ago, Pete Kameron, Giora Godik and I produced in Paris "West Side Story" with an American cast, we were the first to have put subtitles. It was not exactly subtitles but some explanations on a screen above the stage.

Instinctively the public watched the screen. I can assure you it worked very well, since Jean Jacques Gautier, who is the most severe French art critic, said, "You will have no difficulty to understand the show, thanks to a complete summary in the program and to screened subtitles which cleverly situate each act during the action."

And when I asked Gen. Gavin, then U.S. Ambassador in France, if the subtitles did not disturb him, he answered me, "On the contrary, it helped me to understand some parts which did not strike me in New York." Felix Mavouani.

B'way Postponements

Continued from page 65

fall for other productions to which the parties would likely be shifted. This is the situation which has resulted from the delay of "Girl," on which a reported \$1,000,000 advance for some 300 party bookings is being returned by the producers. Party agents are working to shift the cancelled booking to other productions.

If "Girl," for which Betty Comden and Adolph Green wrote the book and lyrics and Jule Styne the music, is required to pay full guarantees on theatre bookings it's had to cancel on the road and in New York, that amount, plus two weeks' pay to performers signed for the show and other expenses, might represent a cost of \$50,000 to On-Stage Productions, in which composer Styne is partnered with Lester Osterman.

"Girl" is to be the first of three musicals to be produced by On-Stage in partnership with American Broadcasting-Paramount Theatres Inc., which is investing \$1,000,000 in the trio of tuners. The other two are "The Ghost Goes West," scheduled for a London opening next summer and "Mrs. A," earmarked for a New York opening in the fall of 1964. Styne, who composed the music for "Ghost," based on the film of the same name, also did the score for "Funny Girl," the musical based on the life of Fanny Brice and Nicky Arnstein. That's to be produced on Broadway by David Merrick and Ray Stark.

Meanwhile, Osterman will be busy with "High Spirits," which he's coproducing with Robert Fletcher and Richard Horner, the latter vice-president and general manager of On-Stage. Styne will not be connected with "Spirits," a musical version of Noel Coward's play, "Blithe Spirit." Beatrice Lillie is to star in the offering, which Coward will direct for a March 31 opening at an undesignated Broadway theatre. Rehearsals are to begin Jan. 2.

The show's pre-Broadway tryout is scheduled to start Feb. 3 at the Shubert Theatre, New Haven. The tuner moves Feb. 11 to the Colonial Theatre, Boston, and March 3 to the Shubert Theatre, Philadelphia, where it'll remain for three weeks prior to Manhattan.

Off-Broadway Shows

(Figures denote opening dates)
Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-26-63).
Blacks, St. Marks (5-4-63).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-63).
Immortance Earnest, Mad. Ave. (2-25-63).
Month in Country, Maidman (5-28-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Tour de Four, Writer's Stage (6-18-63).
Typists & Tiger, Orpheum (2-4-63).
CLOSED

Along Came Spider, Mermald (5-27-63); closed last Thursday (13) after 21 performances.
Yerby Plays, Pocket (5-8-63); closed June 9 after 38 performances.
SCHEDULED OPENINGS
Anthony & Cleo, Delacorte (6-20-63).
Morning Sun, Phoenix (10-7-63).

Off-Broadway Reviews

The Gondoliers

Jeff Britton presentation of an operetta in two acts, with libretto by W. S. Gilbert, music by Arthur Sullivan. Staged by Dorothy Raedler; musical direction, Ronald Bush; sets, Pat Bellow; organist, Ronald Bush; pianist, Judith Somog. Opened June 4, '63, at the Jan Hus Playhouse, N.Y.; \$3.90 top weeknights, \$4.20 weekends.

Cast: James Wilson, James Spann, John Bridson, Theodore Morrill, Sean Barker, James Dowdall, Anthony Safina, Andrew Dirga, Raymond Papay, Beverley Evans, Ann Collins, Mary Ann Staffa, Elizabeth McCarthy, Mary Manchester, Judith Massee, Pat Hall, Shirley Perkins, Helene Andreu, Al Cohen, Bob Fry, Raymond Leiter, Naomi Robin.

The American Savoyards get their 1963 season off to a fine start with a zestful, appealing revival of "The Gondoliers." There are rought spots here and there, but the performers make up in enthusiasm what they may lack in polish.

Standouts are Theodore Morrill and Sean Barker, both with fine voices. They are ideally cast as the two gondoliers who are thought to be of royal birth. As the Grand Inquisitor, John Bridson is delightfully proper, and James Wilson makes an amusing Duke of Plaza-Toro.

Beverley Evans is good both vocally and comically as the bossy Duchess, and Ann Collins is ingratiating as her daughter. James Spann as the real king, and Elizabeth McCarthy and Mary Manchester as a couple of Venion girls, also acquit themselves well. Pat Bellow's setting is appropriate.

Joining "The Gondoliers" in repertory at the Jan Hus Playhouse will be three more Gilbert and Sullivan works, "Patience," "The Mikado," and "Pirates of Penzance." Kenn.

Patience

Jeff Britton revival of operetta in two acts with libretto by W. S. Gilbert, music by Arthur Sullivan. Produced and staged by Dorothy Raedler; music directed by Ronald Bush; sets, Pat Bellow. Opened June 6, '63, at the Jan Hus Playhouse, N.Y.; \$3.90 top weeknights, \$4.20 weekends.

Cast: John Bridson, James Spann, Theodore Morrill, James Wilson, Sean Barker, Arthur Weiss, Elizabeth McCarthy, Mary Manchester, Ann Collins, Beverley Evans, Mary Ann Staffa, Helene Andreu, Al Cohen, Andrew Dirga, James Dowdall, Bob Fry, Pat Hall, Raymond Leiter, Judith Massee, Shirley Perkins, Raymond Papay, Naomi Robin, Anthony Safina.

The American Savoyard production of "Patience" is uneven but enjoyable. The Arthur Sullivan score is well-served, and a good deal of W. S. Gilbert's delicious comedy comes across. But the diction of the singers is not clear enough in the ensemble numbers, so the lyrics are sometimes unintelligible.

Most of the principals, however, are fine. Sean Barker sings well and acts with freshness as the idyllic poet, and James Wilson is entertaining as his rival, the fleshly poet. Theodore Morrill and John Bridson are amusing as officers of the dragoon guards, with Morrill in particular displaying an excellent voice.

In the title role of the milkmaid Patience, Mary Ann Staffa is vivacious, and her singing is appealing except for some harsh high notes. Beverley Evans is just right as the formidable Lady Jane, and Elizabeth McCarthy and Mary Manchester are attractive as two of the "twenty lovesick maidens." Kenn.

Chiaroscuro

M F Co. presentation of program of three new plays by Robert Gentile. Staged by Burt Lane; sets, lighting and costumes, Fred Sammut. Opened June 5, '63, at the Gate Theatre, N.Y.; \$3.00 top weeknights, \$3.90 weekends.

Cast: Robert Gentile, Colleen Farrington, Peggy Moore, Lou Ciulla, Jerry Parents, George Reinhold.

"Chiaroscuro" is composed of three one-act plays by actor Robert Gentile, who appears in all of them. The conclusion appears to be that he likes the word "bitch," and had better stick to acting.

First of the trio, "Kitty, I Hardly Know You," is a painful story of love grown cold but violent. It is distinguished only by the well-assembled figure of Colleen Farrington, but who seems unable to express emotion with either her face or voice. Gentile can't even make his own absurd dialog sound credible, and the important role of a dead cat is played without conviction by what appears to be a toy beaver.

"The Judges," a feckless piece about bomb-tests, has no virtue other than brevity, but the third

work, "Maggie French Understands," is long as well as awful. The story of a boozing woman who tries to save her daughter from marrying a man she thinks will hurt her, it brings a dismal evening to a dismal close. Kenn.

Along Came A Spider

F & G Productions, in association with Fernando Gutierrez, presentation of a new drama in two acts (six scenes) by Joe Sauter. Staged by Jerry Laws and Joe Sauter; sets, costumes and lighting, Robert Schuyler. Opened May 27, '63, at the Mermald Theatre, N.Y.; \$4.25 top. Cast: Rudy Challenger, Lynne Lipton, Ted Tinning, Dennis Tate, Molly Ardley, Lloyd Hubbard, Mary Jo Catlett, Birger Saurin, William Dauphin, Michael McGuire, Joseph Dolphin, Darrell Zwelling, Lillian Hayman.

In only one sense does "Along Came A Spider" live up to its billing as "the shock play of the year." It's almost unbelievable that anyone should have put money into this turgid, hackneyed drama about rape and race relations in a mid-western town.

The combination soap opera and grade E picture is gauche and unprofessional, with the acting and awkward staging matching the script in ineptitude. Kenn.

'Foster' With Juleps

The June 28 opening of the fifth season of "The Stephen Foster Story" in Bardstown, Ky., will be preceded by such special events as a parade, Governor's reception and buffet supper for invited guests.

Mint juleps will be served during the cocktail hour.

LONDON SHOWS

(Figures denote opening dates)
All in Good Time, Phoenix (4-18-63).
All Squares, Vaudeville (4-25-63).
Angels Fear Tread, New Arts (6-6-63).
Bed Sitting, Duke York's (3-30-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Doctor's Dilemma, Haymarket (5-23-63).
Domino, Lyric, Hamith (6-11-63).
Dr. A. Banks, Prince Charles (6-7-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Hughie, Duchess (6-18-63).
Kelly's Eye, Royal Court (6-12-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-20-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Much Ado, Regent's Park (6-10-63).
My Fair Lady, Drury Lane (4-30-58).
Next Time, Criterion (1-23-63).
Oh, What a Lovely, Royal E. (3-19-63).
Laid off June 8 after 82 performances and reopens June 20 at the Wyndham's.
Oliver, New (6-30-60).
On the Town, Prince's (6-30-63).
One for the Road, Whitehall (5-2-61).
Peter Maxwell, New Arts (5-29-63); late night show.
Private Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Shot in the Dark, Lyric (5-18-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-30-63).
Virtue in Danger, Strand (4-10-63).
CLOSED
Norman, Duchess (5-20-63); closed June 8 after 23 performances.
SCHEDULED OPENINGS
Affie, Mermald (6-19-63).
Severed Head, Criterion (6-27-63).
Enrico, Piccadilly (6-20-63).
Pickwick, Saville (7-4-63).
Brecht Season, Mermald (7-17-63).

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Broadway continued to climb last week, with slight-to-substantial gains registered by all but one entry. "Beyond the Fringe" and "Oliver" were back in the capacity groove with "How to Succeed in Business Without Really Trying" and "Never Too Late." The upswing in receipts represented profitable business for most shows and indications are that the current session may also be good, although probably not as strong as last week.

Failing to benefit from the spurt in boxoffice activity was "Rattle of a Simple Man," which had gone up nicely the previous week with the aid of Play of the Month Guild patronage. POMG was in on only one of last week's performances. "Little Me," which went on twofers not too long ago, is closing June 29 and, as previously reported, "Strange Interlude" closes July 13 and "No Strings" exits Aug. 3 to tour.

The shuttering last Saturday (15) of "Sound of Music" left 18 regular-run entries on the boards. Particularly weak among those are "Rattle," "Interlude" and "Photo Finish." "Pajama Tops," with its two-for-one exploitation, is continuing to buck the critical raps. Business last week was the best registered thus far in New York.

The City Center revival of "The King and I" did okay in the first week of its fortnight outing at the house.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (34th wk; 269 p) (\$7.50; 773; \$34,073). Previous week, \$32,185. Last week, \$34,440.

Dear Me, the Sky is Falling, Music Box (C) (16th wk; 118 p) (\$6.90-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$29,907 with parties. Last week, \$31,226 with parties.

Enter Laughing, Miller's (C) (14th wk; 109 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$24,178. Last week, \$24,379.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (58th wk; 463 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$58,553. Last week, \$62,127.

How to Succeed in Business Without Really Trying, 46th St. (MC) (88th wk; 697 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,483. Last week, \$67,530.

Little Me, Lunt-Fontanne (MC) (31st wk; 241 p) (\$9.90; 1,407; \$75,801) (Sid Caesar). Previous week, \$41,507. Last week, \$41,826.

Caesar fainted during the first act Wednesday night (12) and understudy Mickey Deems substituted for the balance of the performance. Caesar was back on the job the following evening (Thurs.). Production closes June 29. A tour is planned for the fall with Caesar continuing as star.

Mary, Mary, Hayes (C) (119th wk; 948 p) (\$6.90-\$7.50; 1,339; \$43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$25,524. Last week, \$29,122.

Never Too Late, Playhouse (C) (29th wk; 231 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen

O'Sullivan, Orson Bean). Previous week, \$37,387. Last week, \$37,451.

No Strings, Broadhurst (MC) (66th wk; 524 p) (\$9.20; 1,214; \$62,037). Previous week, \$32,260. Last week, \$38,493.

Barbara McNair succeeded Diahann Carroll as femme lead last Monday night (17) and Howard Keel is scheduled to take over the key male assignment from Richard Kiley in mid-July. Production exits Aug. 3 to tour.

Oliver, Imperial (MD) (23d wk; 185 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$65,021. Last week, \$69,367.

Pajama Tops, Winter Garden (C) (3d wk; 20 p) (\$7.50; 1,404; \$36,000) (June Wilkinson, Richard Vath). Previous week, \$19,802. Last week, \$23,374.

Photo Finish, Atkinson (C) (18th wk; 143 p) (\$6.90-\$7.50; 1,090; \$45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$21,053. Last week, \$21,534.

Rattle of a Simple Man, Booth (C) (9th wk; 70 p) (\$6.90-\$7.50; 807; \$34,600) (Tammy Grimes, Edward Woodward). Previous week, \$16,283. Last week, \$12,624.

She Loves Me, O'Neill (MC) (8th wk; 63 p) (\$9.60; 1,047; \$57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$41,365. Last week, \$47,240.

Stop the World—I Want to Get Off, Shubert (MC) (37th wk; 293 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$38,085. Last week, \$40,520.

Strange Interlude, Beck (D) (14th wk; 85 p) (\$6.90-\$7.50; 1,280; \$39,654). Previous week, \$18,317 for six performances. Last week, \$19,438 for six performances. Closes July 13.

Tovarich, Majestic (MC) (13th wk; 104 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$45,701 at the Broadway Theatre. Last week, \$49,432.

Who's Afraid of Virginia Woolf? Rose (D) (36th wk; 280 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, \$40,666. Last week, \$42,997.

Miscellaneous

King and I, City Center (MD) \$4.65; 2,935; \$83,767) (Eileen Brennan, Manolo Fabregas, Anita Darian). Last week, \$50,966 for seven performances and one preview. Production, which is the last of three spring musical presentations at the Center, ends its two-week stand there next Sunday (23).

Closed Last Week

Sound of Music, Hellinger (MD) (181st wk; 1,443 p) (\$9.90; 1,567; \$81,500) (Nancy Dussault). Previous week, \$39,456. Last week, \$48,293. Closed Saturday (15) at an estimated \$2,500,000 profit thus far on a \$500,000 investment.

Other Theatres

Ambassador, ANTA, Barrymore, Belasco, Biltmore, Broadway, Cort, 54th St., Hudson, Longacre, Lyceum, Morosco, Plymouth, Royale, St. James, Ziegfeld.

Staff for Ft. Worth

Ft. Worth, June 18. Sherman Frank, who was musical director of the Casa Manana in 1959, has resumed the assignment for the new season. He succeeds Boris Kogen, who resigned to take a similar job at the new Melodyland Theatre, Anaheim, Cal.

Michael Pollock continues as producer-director of the Casa Manana, with Donald Neely as assistant musical director of the theatre-in-the-round; Ellen Ray, choreographer; Evelyn Norton Anderson, costume designer; Robert Soule, scenic designer; and Florine Pulley, stage director.

Bufman-Seiden Keeping More Than Tops' on Tap

Zev Bufman and Stan Seiden, whose production of "Pajama Tops" is currently in its fourth week at the Winter Garden Theatre, N. Y., are shuttering around the country on various other managerial assignments. Bufman is concentrating on their production of the Ann Southern-starrer, "God Bless Our Bank," which opened a pre-Broadway tryout last night (Tues.) at the Charlotte (N. C.) Summer Theatre, as well as the summer season at their Coconut Grove Playhouse, Miami. Seiden is looking into their affairs in Los Angeles, where they produce and operate three theatres.

Stock Season Starts: 'Molly' \$56,520, Dallas; 'Sunday' \$20,328, Philly

The summer stock season is getting underway throughout the U.S. and Canada. Three of the recently-opened spots, as indicated below, are the State Fair Music Hall, Dallas; the Playhouse in the Park, Philadelphia, and the Oakdale Musical Theatre, Wallingford, Conn.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). **Unsinkable Molly Brown** (MC) (Ginger Rogers, George Wallace) (1st wk), \$56,520 for seven performances. Current, same.

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$29,529). **Sunday in New York** (C) (Earl Holliman, Anthony George, Jill Corey, \$20,328. Current, Billy Barnes Revue of 1963.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50-\$5.50; 2,357; \$59,000). **Wonderful Town** (MC) (Gisele MacKenzie), around \$23,600 for seven performances.

Previous week, **Steve Lawrence-Eydie Gorme Show** (R), about \$35,000 on a potential capacity of \$68,000 for seven performances at a top of \$5.50 weeknights and \$6.50 weekend eve.

Current, **An Evening With Johnny Mathis**.

Davey Marlin-Jones New ELT Managing Director

Davey Marlin-Jones will take over in September as managing director of the Equity Library Theatre. He'll succeed Patrick B. McGinnis, with whom he'll train over the summer. McGinnis has been acting managing director of the operation since Lyle Dye Jr. withdrew to work under a Ford Foundation grant with the theatre group of the Univ. of California at Los Angeles.

ELT is also seeking a publicist-fund raiser, a general manager, a production coordinator and a technical director for the nine-month season starting early in the fall.

'Camelot' Wham \$107,364, Pasadena; 'Succeed' \$65,191, World 40 1/2 G, S.F.; 'Sound' 70 1/2 G, Philly; 'Mary' 34 1/2 G, Det.

"Camelot," which moved into the over-\$100,000 gross category last week at the Pacific Auditorium, Pasadena, is now in San Francisco, concurrent with two other musicals, "How to Succeed in Business Without Really Trying" and "Stop the World—I Want to Get Off." Both of the latter did well in last week.

Also in the big money last week was "Sound of Music," which ended its eight-week engagement in Philadelphia with a \$13,172 increase over the previous stanza's stake. There were two closings last week, "Mary, Mary" in Chicago and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" in Los Angeles.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Mary, Mary, Blackstone (C-RS) (41st wk) (\$4.95-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$18,400. Last week, \$22,455. Closed here Saturday (15).

Milk and Honey, Shubert (MC-RS) (3d wk) (\$5.95-\$6.60; 2,100; \$72,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$71 with Theatre Guild-American Theatre Society subscription. Last week, \$44,769 with TG-ATS subscription.

DETROIT

Mary, Mary, Fisher (C-RS) (3d wk) (\$4.85-\$5.40; 1,606; \$42,500) (Pippa Scott, Biff McGuire, Michael Evans). Previous week, \$34,684 with Fisher Playgoer subscription. Last week, \$34,532 with Fisher Playgoer subscription.

LOS ANGELES

Carousel, Philharmonic (MD) (1st wk) (\$6.25-\$7; 2,670; \$85,000) (John Raitt, Jan Clayton). Previous week, \$65,078 with Civic Light Opera subscription, Curran, S.F. Last week, about \$80,100 with CLO subscription.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Biltmore (C-RS) (4th wk) (\$5-\$5.50; 1,636; \$51,000) (Hermione Gingold). Previous week, \$34,007. Last week, \$19,938. Closed here Saturday (15).

PASADENA

Camelot, Civic Auditorium (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$85,914. Philharmonic, Los Angeles. Last week, \$107,364.

PHILADELPHIA
Mary, Mary, Forrest (C-BT) (4th wk) (\$4.80-\$5.40; 1,760; \$47,000) (Patricia Smith, Jeffrey Lynn, John Lassell). Previous week, \$19,415 with twofers. Last week, \$19,728 with twofers.

Sound of Music, Shubert (MD-RS) (8th wk) (\$6.50-\$7.50; 1,878; \$74,245) (Barbara Meister, John Myers). Previous week, \$57,342. Last week, \$70,514.

SAN FRANCISCO

How to Succeed in Business Without Really Trying, Curran (MC-RS) (1st wk) (\$6.50-\$7.25; 1,758; \$65,000). Previous week, \$72,033, Auditorium, Denver. Last week, \$65,191 with CLO subscription.

Stop the World—I Want to Get Off, Geary (MC-RS) (2d wk) (\$5.95-\$6.50; 1,483; \$48,500) (Joel Grey, Julie Newmar). Previous week, \$27,792 for six performances with TG-ATS subscription. Last week, \$40,499 with TG-ATS subscription.

WASHINGTON

Take Her, She's Mine, National (C-RS) (3d wk) (\$4.50-\$5.75; 1,673; \$48,434) (Tom Ewell). Previous week, \$37,566 with TG-ATS subscription. Last week, \$27,776 with TG-ATS subscription.

SPLIT WEEK

My Fair Lady (MC-BT) (Ronald Drake, Gayle Byrne). Previous week, \$40,001 for seven-performance split. Last week, \$39,415 for eight-performance split.

London Opera To No Frankfurt Biz

Frankfurt, June 18. All the critics were for it, but the public wasn't. Theatre officials of Frankfurt's Grosses Haus admit disappointment in the small turnout for the Royal Opera's four day appearance here, and surprised that the famed British group attracted enough people to fill only about half the seats in the city's 1,400-seat main theatre.

On the opening of the tour of Western Germany, the Sadler's Wells group presented "Iolanthe" and "Peter Grimes" and "The Rake's Progress" here. Tickets went at from three marks (75c) to a top of 20 marks (\$5), not unusually high. Foreign performances in Frankfurt are generally nearly sellout, especially when the group is of international calibre.

Several reasons were given. One that the dates were right before the Whitsun holiday when many people were planning vacations. Then, English-language works have less interest for the German-speaking people. Finally Frankfurt has always showed disinterest in modern works, of which two of the three offered were.

Upcoming Masquers Slate

Hollywood, June 18. Seven incumbents, headed by Frank Faylen, Harlequin, plus three new nominees, stand for election to The Masquers 1963-64 administration.

Other incumbents include Jay Jostyn, Pierrot; Allan Hersholt, Maccus; Harold A. Levenson, treasurer; Art Linkletter, reader; Jack Reed, recording secretary; and Arthur M. Applebaum, counsel.

New nominees: Phil Cobey, assistant treasurer; Kay E. Kuter, corresponding secretary; John Qualen, historian. Qualen was appointed to finish term of historian Syd Saylor, who died several months ago, and is up for post as nominee for first time. Election will be held in June.

MICKEY IN 'TUNNEL'

Mickey Rooney in "Tunnel of Love" will be the July 8 opener at the Lake Whalom Playhouse, Fitchburg, Mass. Bobby Van will also appear in the presentation.

Inside Stuff—Legit

Leon Paul, in a "Mosaic" column syndicated to Catholic papers, has for the second consecutive week, addressed a plea to Billy Rose to abandon plans to present "The Deputy" in New York next season. He says that "many Protestant and Jewish spokesmen have denounced Rolf Hochbluth and his play, among them Lutheran Bishop Otto Dibelius, and Dr. Joseph L. Lichten, of the Anti-Defamation League of B'nai B'rith." He notes that "other Jewish spokesmen, including rabbis, have come to the defense of Pope Pius XII."

It's too bad," Paul asserts, that "Billy Rose, a very talented writer and producer, could not see his way clear to investing his money in something that would help bring greater harmony and understanding between Catholics and Jews. Making this play available to Americans is going to create even more bitterness and more antagonism than it is generated in Germany."

A Mozart festival, lasting two and one-half months, will begin Oct. 3 at the Skylight Theatre, Milwaukee legit musical house. The program will include four presentations, Sunday afternoon concerts and an art exhibition. "Abduction From the Seraglio," will be the premiere, followed by "La Finta Giardiniera," "The Magic Flute" and a children's opera, "Bastien und Bastienne." Impresario Clair Richardson is considering having one sung in German.

New 'Times' Pres This Week?

The board of directors of the N.Y. Times is slated to meet tomorrow (Thurs.) at which time a successor to the late Orvil E. Dryfoos, president and publisher, who died recently, may be named. Considered to be in the lead as the new topper is Arthur Ochs Sulzberger, 46-year-old son of board chairman Arthur Hays Sulzberger. He is also the grandson of Adolph S. Ochs, who built the paper to its present status.

The N.Y. Times also announced the appointment of A. William Holmberg as general manager of its western edition, succeeding John B. Olson, who resigned to become business manager of the Detroit Free Press. In addition, William F. Sykes, former advertising director of the Oklahoma City Oklahoman & Times, will be the assistant general manager.

Holmberg worked on the Times' western edition as circulation manager almost a year before the edition was first published last October. Prior to that he was assistant circulation manager.

Ralph Ginzburg Guilty

New York publisher Ralph Ginzburg, 33, along with three of his firms were found guilty in Philly's Federal District Court on 28 charges of mailing obscene publications in violation of postal regulations.

Convicted with Ginzburg were Eros Magazine, Documentary Books Inc., and Liaison News Letter Inc. The trial was held before Judge Ralph C. Body without a jury and sentence was held up pending a motion for arrest of judgment. The defendant's bail, however, was raised from \$1,000 to \$10,000.

U.S. Atty. Drew J. T. O'Keefe said Ginzburg could face a maximum of 275 years in prison and \$275,000 in fines. The prosecutor's office had branded News Letter as "dirt for dirt's sake, pure smut" and called Eros magazine "a sham and pseudo-artistic approach to art."

Meanwhile Philly County detectives continued their drive against alleged obscene literature peddlers with a raid on the midtown antique bookshop of Bernard Carlitz, 45, and the confiscation of a number of valuable books, many of which were printed in Europe, and some smoker-type movies. The local DA's office is being aided in its campaign against pornography by heavy air support from Metro-media's radio station WIP.

Irita Van Doren Award

The N. Y. Herald Tribune has announced the Irita Van Doren Literary Award of \$2,000 to be awarded to an author or authors who have written a book during the year which merits "unusual recognition." Award, to be given annually on May 31, will be judged by members of the Trib's literary staff comprising Belle Rosenbaum, John Hutchens and Maurice Dolbier.

Mrs. Van Doren, recently resigned as the Trib's book editor, has been named literary editor emeritus. She has been succeeded by Richard Kluger, who had been editing the Trib's Sunday book section and who was at one time an associate editor of Forbes Magazine.

Sobel's Tripleheader

Show biz historian Bernard Sobel now has three books under a common publishing umbrella, with Crown's takeover of "A Pictorial History of Burlesque" from Putnam. Crown did with "Pictorial History of Vaudeville" (originally Citadel Press).

Crown is the original publisher of Sobel's "Theatre Handbook," which the author recently updated.

Thomson Adds More

The Roy Thomson Publications, in the U.K., have acquired the whole of the share capital of Perry Press Productions, industrial publishers. Perry Press produces, among other journals, Chicken, The National Tyre Distributor, and Selling Today.

Standbrook Publications, publishers of the women's magazine

Trio, which is distributed through the supermarkets of the Fine Fare group, is a wholly-owned Perry Press subsidiary. The Thomson Organization have now, therefore, acquired a major interest in the highly-specialized field of industrial publishing while Perry Press is given the opportunity for expansion.

Hawthorn's Jackpot

Hawthorn Books' biog of the late Pope, "A Man Named John," by Alden Hatch, has had repeat serializations in New York, Chicago and other cities. Its \$25,000 pre-publication first and serial rights here and abroad is pretty fancy for a book of this nature. Some 200 papers have signed it in the U.S.

The Journal-American did a 13-part serial shortly after the strike settlement in New York and now its sister (Hearst) N.Y. Mirror is dittoing. In Chi, the competitive American and Daily News have run it; the American first, the News now. NANA is handling the syndication.

Ken Giniger, prez of Hawthorn, contracted for the Hatch biog (he also did DeGaulle among others), and planned publishing it this fall with resumption of the Ecumenical Council; now he is advancing publication to July. The London Sunday Express also serialized it in advance of the hardcover edition.

Art Buchwald's Ulcer

N.Y. Herald Tribune syndicated columnist Art Buchwald is out of the hospital following a battle with an ulcer attack said to be induced by his intensive travels of late, for lectures, etc., in addition to his normal occupational pressure.

Humorist has been assured he'll "be a new man" if he gets plenty of exercise and takes off about 20 pounds, which is now part of his regimen.

Robert Frost's Will

The late Robert Frost, Pulitzer Prize-winning poet, left an estate valued at approximately \$240,000, according to an inventory filed in Middlebury, Vt.

Atty. Frederick A. Bosworth said the estate, consisting mostly of cash and royalties and also some of Frost's literary works, was left to his family and his secretary, Mrs. Kathleen Morrison, of Cambridge, Mass.

The will specified that several unpublished works go to Mrs. Morrison.

Anzacs More Optimistic

More manuscripts have been received from Australians than from Scots in a \$750 playwriting competition organized by the governors of Pitlochry (Scotland) Festival Theatre. Aim is to find a play suitable for presentation at the theatre in the 1964 season.

Kenneth Ireland, the Festival director, says that, already, 221 inquiries about the competition have been received, and 23 completed mss have so far been submitted. "Only two of these are from Scot authors," he said. "I think more scripts will be coming in before the closing date of July 31."

'Carnal Playmate' Draws Fine

United News Ltd. of Calgary, Alta., was fined \$400 in city police court after pleading guilty to a charge of distributing obscene written matter, namely the novel "Carnal Playmate." A charge of selling the book against a local book dealer was withdrawn when the magistrate ruled that censoring literature of this type was the responsibility of the distributor.

Wilder Anthology

John Gassner has written an introduction for the new edition of "The Long Christmas Dinner, and Other Plays in One Act" by Thornton Wilder (Harper & Row; \$3.50). Collection, first published in 1931, includes, besides title piece, "Queens of France," "Pullman Car Hiawatha," "Love, and How to Cure It," and "The Happy Journey to Trenton and Camden."

Last entry and "Hiawatha" contain "stage manager" device later used by dramatist in "Our Town." Volume also carries a Wilder bibliography.

New Doubleday Officers

Nelson Doubleday elected v.p. of Doubleday & Co. at the annual stockholders' meeting. He is Secretary of the corporation and director of the Publishing Division. He joined the firm in 1954.

John O'Donnell, controller, was elected treasurer of Doubleday at the same meeting. He joined the company in 1936 and has held

Publishing Stocks

(As of June 18, closing)

Allyn & Bacon (OC)	22 1/2 + 3/4
American Book (AS)	44 - 1/4
Amer. Book Strat. (AS)	5 1/2 - 1/4
American Heritage (OC)	5 3/4 + 1/4
Book of Month (N.Y.)	21 3/8 - 1/4
Conde Nast (N.Y.)	9 5/8
Cowles (OC)	12 1/2
Crowell Collier (N.Y.)	18 + 1/4
Curtis Pub. (N.Y.)	7 1/2 + 1/4
Ginn & Co. (N.Y.)	27 - 1
Grolier (OC)	52 3/4 + 2 3/4
Grosset & Dunlap (OC)	12 1/2 - 1/4
Harcourt Brace (N.Y.)	33 3/4 + 1/4
Hayden Pub. (OC)	4 3/4
Hearst (OC)	25
Holt R&W (N.Y.)	32 3/4 + 1/4
L.A. Times-Mirror (OC)	36 3/4 + 1/4
Macfadden Bartell (AS)	3 3/8 + 1/8
McCall (N.Y.)	28 3/8 + 1/4
McGraw-Hill (N.Y.)	28 1/4 + 3/4
Meredith Pub. Co. (OC)	25 1/4 + 3/4
Nat'l Per. Pub. (OC)	9 3/4 - 1/8
New Yorker (OC)	99
Pocket Books (OC)	6 1/2 - 1/8
Prentice Hall (AS)	30 1/2 - 3/8
Ran'm House (N.Y.)	10 3/4 + 1
Scott Foresman (OC)	25 3/4
H. W. Sams (OC)	31 - 1/2
Time Inc. (OC)	83 1/4 - 3/4
Universal Pub. (OC)	5 - 1/8
Western Pub. (OC)	23 - 1/4
World Pub.	14 1/4 - 1/8

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

management positions with the Doubleday book manufacturing plants as well as in the accounting department.

Liz and ZaSu

Meredith Press' subsidiary book publishers will bring out "Elizabeth Taylor," fullscale biog by Ruth Waterbury, this fall, under the Appleton-Century imprint, and Duell, Sloan & Pearce will publish "ZaSu Pitts' Candy Hits." Late comedienne's candy recipes were renowned within the film colony. Edi Horton compiled the Pitts book.

Miss Waterbury, longtime friend of the film star, was editor of Photoplay, now working for Louella O. Parsons.

CHATTER

Publicist Marvin Frank has a piece on the boy-girl social whirl called "Pyramid Parties" in September issue of Swank mag.

Forum, the Columbia University quarterly which has been remarkably readable, has lost its founding editor, Erik Wensberg. He has separated to devote himself to writing and other activities. Peter Spackman succeeds him as editor, coming from University Mag. of Princeton; Macmillan's Anne Horan will be managing ed.

Biog of the late Eleanor Medill ("Cissy") Patterson, owner-publisher of the Washington Times-Herald, is on Doubleday's agenda. It will be written by Paul E. Healy, of the Washington bureau of the N.Y. Daily News, who recently collaborated with former U.S. Senator Burton K. Wheeler on his autobiography, "Yankee From The West."

"Screenplays of Michaelangelo Antonioni (Orion; \$7.95) includes English texts of four of the Italian screen director's original film scripts: "L'Avventura," "Il Grido," "La Notte," and "L'Eclisse." In addition to being illustrated with stills from the films, book has an intro by the author in which he recalls difficulties he experienced in trying to get his style of film into production originally, plus vivid descriptive passages on his personal and artistic reactions to his work.

Shows Abroad

Continued from page 64

The Hot Tiara

couple of drinks, and the not-surprising twist follows.

This inconsequential piece has been vigorously staged by Jack Minster as near farce. Mary Kerridge plays the widow with gusto, and extracts fun from the labored and not very believable drunk sequence. William Franklyn makes a suave gentleman crook, and Ambrosine Phillpotts is suitably vivacious as the titled jewelry owner who prefers insurance. The others give adequate support.

Hutchinson Scott has designed an attractive, if conventional, sitting room set, and the Norman Harnell dresses for Miss Kerridge and Miss Phillpotts are stunning.

Myro.

Classification Policy

Continued from page 2

of the screen in U. S. Supreme Court decisions.

That the question of classification continues to be a matter of deepening concern is demonstrated by the fact that it was reviewed the other day in signaling resumption of panel discussions which the Screen Producers Guild have held intermittently with the press for several years. This roundtable was conducted as a Variety exclusive with the producer participants being John Houseman, William Perlberg, Jerry Bressler and Richard Wilson.

All agree that classification is preferable to censorship, but some are concerned as to how far it might snowball even on a voluntary basis. Latter point was raised by Houseman. All agree with the off-stated principle by Eric Johnston, prexy of the Motion Picture Assn. of America, that the obligation to determine what is, or isn't, suitable entertainment for the young rests primarily with parents.

However, the producers recognize that too many parents reject this responsibility, and, moreover, that it is often extremely difficult, even impossible at times, to obtain information necessary to make a decision about a picture. Therefore, they acknowledge that producers are obliged to endeavor at least to provide the greatest assistance to parents who are willing to supervise their children's entertainment.

Lesser Evil

Perlberg, in responding to the opening question, "Is there a need for picture classification?" unhesitatingly replied: "Yes, in my opinion there is." He emphasized, however, that he advocates only voluntary classification and that he is adamant against any local, state or federal agency imposing classification because that would open the door to political influence and abuse. This sentiment was seconded by Wilson, Bressler and Houseman.

Getting down to cases Perlberg said, "I don't want any kids to see a picture I recently finished." He explained that although the subject matter of "Twilight of Honor" is handled in "good taste" that it contains sequences dealing with adultery and murder and, in his opinion, is not desirable for the young.

Not Producers

Who should assume responsibility for classifying pictures? Interestingly, none of the producers would want to do it themselves. Perlberg said, "Quite frankly, I wouldn't trust the judgment of any producer." Houseman commented, "There wouldn't be any point in making your own classification."

Perlberg recommends as a reliable and suitable classification guide the Green Sheet, sponsored by the MPAA and containing brief evaluations of films by such diverse groups as the National Parent Teachers, Protestant Motion Picture Council, American Jewish Congress and assorted women's organizations including the National Federation of Women's Clubs. The Roman Catholic Legion of Decency is not a participant in the Film Estimate Board of National Organizations that comprise the Green Sheet evaluating group.

Bressler emphasized that this means of classification is not censorship and urged, along with Perlberg, that the Green Sheet be more widely distributed and its classifications used in advertising pictures. Wilson observed that the Green Sheet "was terribly restricted." (The MPAA sets circulation at 25,000 copies with mailings to clergy, librarians and women's groups). Wilson also asserted that unless exhibitors get behind the type of classification advanced via Green Sheet "anything we do is fruitless."

Wilson, Houseman and Perlberg concurred in Bressler's opinion that the "accumulative" estimations of moral values presented in the Green Sheet are entirely reasonable. Wilson, in response to a question, allowed that since the Green Sheet is a Johnston office baby that it constitutes a de facto classification assisted by the industry.

Houseman expressed some reservations about classification of pictures lest it open the way toward restrictions on free exploration of sociological subjects. He made the point also that today the

film in the theatre "is no longer the mass entertainment" of yore, that television has taken over that function to increasing degree and that the movie audience "is more selective and sophisticated." Houseman made it clear, however, that he does not object to sectarian recommendation or disapproval of pictures on moral considerations. "It is perfectly fine," he said, "for any religious group to say to its members go to one picture or another."

The consensus was that the cross-sectional representation of views in the groups evaluating for the Green Sheet serves the broad public need and prevents doctrinal dictation. They recommend that the Theatre Owners of America and Allied States Assn. of Exhibitors step up the pressure on their members to make wider use of Green Sheet comments in advertising and by posting the bulletins in a prominent place in theatre lobbies.

It is the considered judgment of all four producers, who can be regarded fairly as reflecting a much wider range of thinking, that the accent on "sex, violence and salaciousness in advertising" often is more "flagrant than anything that is seen upon the screen" and is directly responsible for much of the criticism pictures must fight.

They put the responsibility on the studio ad departments as well as the theatres. Bressler cited the switch from conservative to sensational advertising by 20th-Fox in selling "Nine Hours to Rama," with blaring emphasis on the catchline, "Nine hours for three women in the life of a killer." Pic, of course, dealt with assassination of Mahatma Gandhi, and as Bressler added, "but you'd never know that."

Houseman declared, "the ads tell you absolutely nothing and are confusing." Perlberg said that "cheap, sensational ads" cause criticism of the whole business and Wilson contended such advertising is a boxoffice deterrent in that it frightens away thoughtful people who otherwise would go to the theatre and enjoy the picture.

In this connection the producers again called upon TOA and Allied States to exert more influence upon their members to abstain from sensationalism. They definitely feel that advertising cannot be divorced from growing demands for compulsory classification of pictures in lieu of direct censorship. The Messrs. Houseman, Perlberg, Wilson and Bressler favor classification, but only on a voluntary basis.

Heckscher Program

Continued from page 65

fundamental rights and recognition of the contribution of the creative writer, artist, composer and playwright. "The outcome will be of major significance in determining the degree of encouragement or discouragement this nation offers the creative arts." Heckscher also hoped the new copyright law would express concern for the performing artists as well as composers and playwrights.

Public Domain—He advocated "Serious study" for a proposal that royalties from public domain works should go to the government to support the arts. This could be tied in with extension of the copyright protection period.

Postal Rates—Rates for all legitimate cultural materials should be kept as low as possible "as a matter of principle."

Privilege Extension—Finally he advocated allowing theatres, orchestras and cultural centers to participate as buyers of low cost federal surplus property.

Safeway Stores Gift

Safeway Food stores donated \$40,000 to the National Cultural Center.

J. Harold Anderson, store v.p. presented the gift to Mrs. Hugh Auchincloss, chairman of the Greater Washington Area Committee for the Center and mother of First Lady Jacqueline Kennedy.

Of the total donation, \$25,000 was from the Charles E. Merrill Trust. Safeway board chairman and prexy Robert Magowan is trustee of the Merrill fund.

The Safeway gift boosted total Washington area contributions to \$2,000,000. The area goal is \$7,500,000.

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Broadway

Roz and Joseph E. Levine's 25th anni this week.

Vet agent Eddie Smith retiring to Phoenix, Ariz.

Sophie Tucker to London over the weekend to open June 24 for six weeks at Talk of the Town.

The C. Russell Feldmann's annual 4th of July dinner-dance this annum, advanced to the Saturday preceding (June 29).

John E. Fitzgerald, entertainment editor of Our Sunday Visitor, in for "Cleo" and other shows for a week and back, with his wife, to their L.A. base.

The first N.Y. preview performance Oct. 10 of the Mary Martin-starrer, "Jennie," at the Winter Garden Theatre, will be a benefit for the Actors Studio.

Herbert Barrett, the orchestra and soloist manager, leaves for Europe aboard the S. S. Kungsholm today (Wed.) to visit Denmark, Greece, Israel and Italy.

Evelyn (Mrs. Charles) Schlaifer, wife of the show biz adman, in and out of Mt. Sinai Hospital following triple slipped-disc operation on her spine which has had her bedded.

Anne Rogers leaving for America at the end of June to star with Alfred Drake in "Zenda," which opens a tryout in San Francisco in August before heading for Broadway.

After many years at the Essex House, Lucille and Harry E. Gould bought a seven-room co-op in the Pierre. Will take four months to facelift it; meantime they're at their Greenwich estate for the summer.

Erik Barnouw, now tutoring at Columbia U. and himself active in broadcasting, working on a history of American broadcasting. He's seeking "unusual source material, particularly relating to the 1920s and 1930s."

Mrs. Stanley Hale of Zurich, the former Marcia Arlington of vaudeville, in the address Washington meeting of Spanish clubwomen in her new capacity as president of Federation of American Women's Club Overseas.

Carlos Moslev, managing director of N. Y. Philharmonic, flies to East Africa for month's holiday after Proms close June 29. Philharmonic Hall will be up to its ceiling in scaffolding during July while acoustics are doctored.

David and Igor Oistrakh, the father and son who are each virtuoso-rated on the fiddle, set for three concerts in Carnegie Hall this coming November via Sol Hurok shop. Moscow Chamber Orchestra under Rudolf Barshai will accompany.

Eric Hawkins, editor-emeritus of the Paris N.Y. Herald-Tribune, due in in September to play the radio-TV ballyhoo circuit in behalf of his memoirs, "Hawkins of the Herald," just published by Simon & Schuster. It will be his first time over in seven years.

Norman Lear and Bud Yorkin planning to dramatize John Henry Faulk's upcoming autobiog saga of his battle for clearance from "Commie" charges for which he won the record high \$3,500,000 libel award although, as it eventuated, Faulk has been able to collection but 10% of it.

Sid Caesar is back in "Little Me" following fainting Wednesday night during the first act when understudy Mickey Deems substituted. The arduous seven roles, which the star personates, kayoed him while he was onstage but he was okay again by Thursday night. Show closes June 29.

Perhaps inspired by Gov. Rockefeller breaking through from 812 5th Ave. to a nextdoor apartment, SMPTE is doing ditto with the second floors of both 9 East 41 St. and the adjoining 15 East 41 St. office building. The Society of Motion Picture & Television Engineers is knocking out the walls between both building to give it 4,500 square feet of space.

Mrs. Harry Carey, daughter of George Fuller Golden, yesteryear monologist-comedian headliner and founder of the White Rats of America—pioneer vaudeville union—is working on a book based on the White Rats, and its English counterpart, the Water Rats (which also had branches in France and Germany). Olive Carey can be addressed at Rancho Monte Allegre, Carpinteria, Calif.

Mrs. Anita Navarro Moscovici, 61, is among the graduates at St. John's Univ., Jamaica, L.I. Her mother was Mary Navarro, prominent in silent films, and Mrs. Moscovici was also a child film player.

After achieving a highschool diploma through an equivalency test, she attended John's evening sessions for seven years to earn her B.A. She lives near the school campus and is on the Creedmoor State Hospital staff.

Col. Justus Baldwin (Jock) Lawrence, industrial p.a., longtime in show biz, attests to Drew Pearson's blast at former V. P. Nixon, who was negotiating for Lawrence's East 81st St. town house (the recently lost his wife, Mary). Nixon's broker said he was in "desperate" need, etc., but at the last minute cancelled an appointment with scant courtesy. Col. Lawrence was on Gen. Eisenhower's staff and was a staunch Ike-Nixon supporter, but makes no bones about his changed attitude, especially if latter is on any GOP ticket.

Paris

By Gene Moskowitz

(80 Ave Neuilly, SAB 0712) Alhambra Music Hall brings in a Negro African Ballet from West Africa.

Russo violinist David Oistrakh filled the big Palais De Chaillot for a one-nighter last week.

Yank legituners "Carnival" and "How to Succeed in Business" may or may not be produced here next season.

The Yank gospel show of Langston Hughes "Black Nativity" back for a stint at the Etoile after a hit stand here earlier this year.

Romy Schneider in to get her Crystal Star for thesping in Orson Welles' "The Trial," as best foreign actress of the year. Awards are given by French Film Academy.

Francoise Fabian playing first World War spy Mata Hari on tv in "The Camera Explores the Times," with Jeanne Moreau to play the femme fatale spy in a film version later this year.

Maria Callas played an SRO concert last week at Theatre Des Champs Elysees even if it was televised afterwards. Prices for this benefit ranged from \$1 to \$60. She did bits from the operas, "Semiramide" and "Norma" and some Puccini. Reviews were fine.

Antoine Bourseiller creating a new legit timetable at the Studio Des Champs Elysees for his first play, "Foud Roye" (Thunderstruck). He starts at 9:30 p.m. and winds at 11 o'clock sans intermission. It is for those who want early evenings but time to eat. It remains to be seen if it will catch on.

Marcel Achard's French version of the Yank legit tuner, "The King and I" will not bow at the Chatelet next season due to difficulties in finding a modus vivendi with Chatelet director Maurice Lehmann. It may go on at the Theatre De Paris with Patachou and screen star Jean Marais in the leads. Production will be patterned after the original Broadway version.

Tel Aviv

By Joseph Lapid

(52 Shlomo Hamelech St., Tel.: 228348)

Pianist Artur Rubinstein, to play end of June with Israel Philharmonic.

Brendan Behan's "The Hostage" great success in Haifa Municipal Theatre.

Ed Morgan, ABC radio network news commentator, on two-week visit here.

Julius Gellner, managing director of Habimah national theatre, off on visit to London.

Japanese dancing troupe of Don Yada, with 50 members, scoring hit on first leg on European tour. Program is mixture of Western type review and kabuki.

Montreal

By Charles Lazarus

(Victor 2-2211)

Loew's, usually running top first-run product, is showing reissued "Giant."

Montreal World's Fair, planned for 1967, running into trouble with the site—a hunk of reclaimed land in the St. Lawrence River. Shortage of time is big problem.

Queen Elizabeth Hotel's poshery, Salle Bonaventure, may close for summer because of management's unwillingness to lower entertainment standards during light-biz period.

Walter O'Hearn, the Montreal Star's managing editor, featured speaker at Motion Picture Pioneers dinner marking the Diamond Jubilee of films in Canada. Some years back he was one of Canada's leading film and legit critics.

London

(HYDe Park 4561)

Broadway producer Max Gordon in town gandering the current legit scene.

William Dozier, Screen Gems veepee, due in from New York today (Wed.).

Wendy Toye will be the British juror at the Berlin Film Fest, starting Friday (21).

W. K. M. Slimmings, a chartered accountant, appointed a member of the Performing Right Tribunal for two years stretch.

Kenneth Winckles, managing director of the Rank Organization, caught the "Cleopatra" preem while in N.Y. last week.

Brian Lawrence, sales chief for Hammer Films, who was named general manager of the group in 1960, has been elected to the board.

Around the town: Alfred Drake, Tennessee Williams, Richard Brooks, Mo Rothman, Peter Witt, Marvin Josephson and Alike Vouyouklaki.

American actor Robert Nichols, currently in "How to Succeed in Business," signed for "Man in the Middle," (formerly "The Winston Affair"), starring Robert Mitchum and Trevor Howard. He has decided to settle in London.

Variety Club's International Chief Barker Rotus Harvey was a guest at ladies' luncheon last week at the Dorchester, and headed for Ireland the next day, where he presented a life membership gold card to Eamon de Valera, the Eire president.

Francis Chagrin named film composer of the year by the Harriet Cohen International Music Awards. Award coincides with the completion of his 200th score, the music for Metro's "In Cool of Day," starring Peter Finch and Jane Fonda.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316)

Virginia Bell, Yank starlet, staying on for Italian tele appearances after several pix parts here.

Albert Maltz writing stunts on two video productions, "Bebo's Girl" and "The Indifferent Ones."

Joe Besch left for Paris and London, and hits New York before returning to Rome for more pic conferences.

Fritz Lang to Germany after winding "A Ghost at Noon" (Ponti-Levine) and starts "And Tomorrow Murder" next.

Jack Mills, whose Mills Music just opened new office in West Berlin, through Rome on European o.o. of company operations.

Christopher Plummer slightly injured on arm during duel scene in Anthony Mann's "Fall of the Roman Empire" (Bronston).

Anna Moffo and orchestra leader Armando Trovajoli set for new RAI-TV musical series to be directed by Miss Moffo's husband, Mario Lanfranchi.

RAI-TV screening a series of Oscar-winning feature pix over its Italian telenet, beginning with 1932's "Grand Hotel" and ending with "Johnny Belinda."

Marshall Schacker to Paris after talking a Yank release deal for "Venus Imperial" (Royal), Gina Lollobrigida-Stephen Boyd starrer, plus other local confabs.

Anna Maria Prina, Luciana Pastore, Luciana Savignano, Franca Merlo and Liliana Cusi back from 20 weeks of ballet training in Russia. All are members of La Scala Corps de Ballet.

Merle Oberon an early guest at Rome Cavalieri Hilton. Her latest pic, "Of Love and Desire," being submitted to Venice Film Fest by 20th, which releases this Yank-made indie worldwide.

Leonardo Fioravanti re-named head of International Federation of Film Schools at recent Vienna meeting. He heads Rome's Experimental Pic School. Next gathering is set for Budapest in 1964.

Gianrico Tedeschi, Mario Carotenuto and Carlo Ninchi among names mentioned for Italo staging (mid-November) of "My Fair Lady." Delia Scala and Ornella Vanoni named as possibles for femme lead.

Tennessee Williams to Taormina for two months stay or longer to work on latest play. It's set in Texas and deals with the solitary idyll of two people interrupted by the arrival of another woman. In October, Williams returns to States to o.o. the film version of "Night of the Iguana."

In-and-out: Gloria Swanson, in for the upcoming Italian Fashion shows; Tod Naughton here briefly from Paris; Willie Gilbert and wife

to Paris and confabs with French editor of "How to Succeed in Business . . . etc."; Harry Mandel, RKO Theatres' topper, on to Greek islands on part of European swing.

Guest list at Leo Hochstetter's MPEA party for Nicola DePirro, Italian entertainment czar, included MPA veepee Feinschreiber, Sam Spiegel, Warner's Umberto Orlandi, Paramount's Pilade Levi, U's Orlando Calvo, Dear's Robert Haggag and Columbia's Mike Lauria plus Achille Valignani, Carmine Cianfarani and Enrico Giannelli of the ANICA office.

Chicago

(DElaware 7-4984)

Chicago International Trade Fair opens today (Wed.) at McCormick Place for a 19-day stay.

The Gate of Horn folk nitery will be taken over for the night of July 1 as a benefit show for the Menomonee Boys Club with the Phoenix Singers as toppers.

Patty Duke here to topline show at Loyal Order of Moose convention at Conrad Hilton hotel, and to participate in meetings for the organization's muscular dystrophy campaign.

Pop interludes for the Univ. of Chicago's Court Theatre summer outdoor drama fest include Richard Dyer-Bennett July 11, Woody Herman Aug. 1 and Carlos Montoya, Aug. 22.

Kohlberg Theatres chain started construction on three new houses in shopping centres, two in the suburbs and one north of Chi. Additions will bring the chain's total to 10 hardtops and five driveways.

Villa Venice, in suburban Northbrook, back on name policy for summer, starting with Billy Falbo and Anna Marie and leading up to planned return date of Frank Sinatra, Sammy Davis Jr. and Dean Martin.

Singer Jody Berry, protege of former boxing manager Jack Begun, opens June 25 for two weeks at Le Bistro, club recently taken over by Buzzy Rifkin (ex-Trade Winds owner) and Donjo Medlevine, one of owners of late Chez Paree.

"The Puppet," a play by Bernie Sahlins, co-owner of Second City Cabaret Theatre, re-set for a July 8 opening at next-door Playwrights Theatre. Included in the cast are Tom Erhart, Ann Eggert, Mark Gordon, Roy Inman and Omar Shapli, with Sheldon Patinkin directing.

Universal Pictures midwest ad-pub chief Ben Katz is stirring up a promotional storm for June 21 preem of "A Gathering of Eagles." In addition to a beauty contest for "Miss Eagle" and a downtown motorcade, Rock Hudson, Rod Taylor, Mary Peach, Sy Bartlett and Delbert Mann will be on hand for the ceremonies.

Boston

By Guy Livingston

(508 Little Bldg.: 338-7560)

Andy Williams sold out at Monicello, Framingham in nine-day stand.

Buddy Thomas setting "New Look" revue on new Boston for Frolic, Revere.

Helen Halpin, former Hub comedienne, back in town from N. Y. for nitery dates.

Frolic signed Buddy Greco, opening June 30; Rose Marie, June 16; and Dinah Washington, July 7.

Two new theatres opened, Cinema I & II, at Northshore Shopping Center, Peabody.

Statler Hilton Terrace Room signed Jose Molina dance troupe, Diannah Carroll, Hildegard, Roberta Sherwood, Bill Tabert, Nelson Eddy and Eartha Kitt so far for next season.

Columbus

By Fred Oestreicher

(CA 8-2669)

Jose Melis appearing at Maramar week of June 17.

John Davidson and Mary Kay Williams heading Denison Summer Theatre cast at Granville, Ohio.

Ralph Meeker inked to appear with Edie Adams in Keney Payers' production of "Rain," week of July 30 at Veterans Memorial.

Herbert E. Evans, president of Peoples Broadcasting Corp., received honorary degree of Doctor of Humane Letters at graduation exercises of the Chicago College of Osteopathy, at University of Chicago.

B'way Jr.

By Walter Winchell

Harrah's at Lake Tahoe announced that Robert Goulet and Carol Lawrence will blend there Aug. 12th. Plaza Hotel here made the same claim. A puzzlement?

F. Sinatra and A. Gardner had the Trader Vic's crowd in a long trance. The two celebs seemed to be the only diners dining.

Christine Keeler's first bona fide offer from B'way (\$5,000 weekly) came from J. Williams, king of the bellydancers.

Newsmags are out-gossiping the gossip columns printing facts tabloid eds wouldn't. Such as a London call-gal sharing her VD.

Integration chiefs will stir up a brouhaha over the "lack of Negroes" in World's Fair jobs.

James Baldwin (who conferred with RFK and other celebs on the race riots) is in Puerto Rico patting his first play into shape.

Barbara McNair succeeded Diannah Carroll as leading lady at "No Strings" Monday eve. Both ladies were first nationally spotlighted by this orchid-finger. McNair at the Silver Slipper, Vegas and Diannah at the Capri, H'wood.

Burl Ives is opening The Blue Tail Club (a night spot) at Freeport, Grand Bahamas. Will also do his act.

Ex-model agency chief Harry Conover, after 4 years "exile," is back in action on B'way. His "find" is Ethiopian-born Gloria Chiesi, a song stylist.

The Gaiety East waitresses are giving a band chief a bad ad. They say unemployed showfolks tip more.

St. Moritz Hotel's new p.r. chief is H. Shaw Strickland.

Teresa Brewer is backing three souvenir stands at the World's Fair.

In one scene Liz wears an outfit that looks like it came right out of Bergdorf-Goodman's!

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; LOcust 44848)

Jerry Lewis due here June 19 to promote his new pic, "The Nutty Professor."

The Day Brothers, local comedy duo, skedded for the Johnny Carson Show (July 2).

Bill Strickler, who appears in "Stripper," at Stanley Theatre, set for summer stock at Ephrata, Pa.

Vocalist Nicky DeMatteo booked for two-weeks' return engagement in July at Wildwood's Rainbow Inn.

Judy Rice, daughter of Betty Field and Elmer Rice, working as an "apprentice actress" at Playhouse in Park.

Irv Blumberg, Warner Bros. local praiser, off on 40-city exploitation tour for studio's upcoming "PT-109" and "Spencer's Mountain."

Film starlet Stacey Graham who came east to appear in Marty Melcher's short-lived "Perfect Stranger" (four days) is now Eddie Fisher's personal secretary.

Lois Grandi, 21-year old local dancer, took over Jane Zachary's role in "Sound of Music." Miss Zachary leaving cast to ready for new Broadway musical this fall.

Scotland

By Gordon Irving

(Glasgow: DOUGlas 9999)

Alex Frutin launched his new summer show at Metropole, Glasgow.

Anthony Steel to Glasgow for rehearsals of new tele play "Truth Is A Stranger."

Dick Hurren readying production of Scot Royal Performance at Glasgow Alhambra, July 3.

Jack Radcliffe, senior Scot comedian, inked for holiday revue at H. M. Theatre, Aberdeen.

Andy Stewart, Scot minstrel-comedian, planned out for tour of New Zealand and Australia.

Don Angel, of 20th-Fox tele division, to Glasgow and Aberdeen for huddles with tv station toppers.

Scottish Opera, native effort, drawing packed houses at King's Theatres in Glasgow and Edinburgh.

Joanna Rigby leading lady of Edinburgh "Five-Past Eight" revue, which Bruce McClure is staging for Howard & Wyndham.

Eddie Fraser, local BBC megger, to Bournemouth, southern England, to stage summer show with Winnie Adwell for impresario Harold Fielding.

Germans 'Invade' a la Mode

Continued from page 1

and middleaged burghers reading their German papers, much as the Yanks devour the Paris editions of the N.Y. Herald Tribune and N.Y. Times, or the British their Daily Mail, somehow cannot help but conjure up an image of not-so-long ago.

Many a boulevard souvenir shop catering to tourists now supplements its "Maison du Cadeau" billing with legends like "Das Haus der Geschenke" to pitch for the German tourist trade.

Otherwise, tourist b/z is boffo. So are the prices—but socko. "Bring Money" is still the best slogan for visitors, especially if they're American, and if they travel what Mike Todd was wont to call "first cabin."

To begin with, the 20c NF (new franc) makes that unit as flexible as the American two-bits. The 100-franc piece (16c) is of similar spending potential in Italy.

Everybody interprets values to the U.S. standard. Everybody expects a "supplement" so, while the 15% "service" is a must, there is an undeniable leverage in favor of waiters et al. so that the pourboire often exceeds the respectable \$1-a-head tip one gives in the top New York spots. The money handed in change always is designed mathematically to include the "right" coins for the "breakage" in favor of the waitering staff. True, except in spots like Maxim's, there is the trunk system of tipping, i.e. one pourboire which the captain, waiters and busboys split, still there is often the sommolier (wine steward) who is tipped extra. However, as the saying goes, if you can't afford to travel don't—or don't gripe about it.

Irving Berlin once observed to this reporter that Paris is like a beautiful woman, and traditionally beauties must be expensively supported. So Paris lures them although Rome has come along and London, of course, more than ever—especially for theatre buffs—has appeal.

There will always be pro-and-con captiousness about food and entertainment, as with the prices. Somehow Paris is back again in its best form; last year, not for nought, did many seasoned travelers observe that they were "getting careless with the groceries." This is a Ripley in a city where you really have to try hard to get a poor meal—unfortunately in some spots it wasn't too much of an effort. In fact, it applied more to some of the key spots. Rome, too, was in the same downbeat mood, blamed on too much post-Olympics prosperity, but it has snapped back.

Show biz-wise the American influence still reigns, just as American economic standards and other incursions have created some jingoistic resentment. Coca-Cola was resented as the American vin du pays, but now they favor it over their table wines, just as Scotch has usurped brandy, and as for the "domestic champagne," fact is that good French "marques," if not shipped to England, the U.S., South America, etc., fetches American-type prices.

On the show biz front, apart from the perennial striptease there still lingers a potent rock 'n' roll impact. Le Tweest has given way in some of the frothier discotheques to the Tahitian-style "Le Tamure" dance, done in bare feet and a compellingly attractive and sensuous dance, both for gawking and participating.

Yank Pix Still Tops

Film biz is good and among the top grossers the Yanks still are dominant. More Yank plays are coming to Paris and, in contradiction, even such un-Europe-oriented items as "Sunday In New York" are big clicks. While the French don't dig the long-drawn-out delay in the boudoir premise, the French stars are most effective. French plays differ from Broadway in that their comedies proceed away from the bedroom stuff; the Yanks motivate their boy-meets-girl to the boudoir climax.

"How To Succeed In Business," "My Fair Lady" and "A Funny Thing Happened on the Way to the Forum" are on the Paris agenda. "Arsenic and Old Lace," with Robert Lamoureux, Madeleine Barbulée and May Charettes is still current. But Russel Crouse might not recognize how they distorted his coauthors credit: Howard Lindsay came out okay. Paris, while having no Mad. Ave., con-

tends they'll dig the huckster stuff in "Business."

Arthur Lesser's "La Grosse Valse" meantime will be exported to Broadway under Arthur Cantor and Joseph Fields' aegis, latter also beefing up the dialog for New York. Louis De Funes is the star with librettist Robert Dhery and Colette Brosset (Mrs. Dhery) co-starred. Latter two are remembered on Broadway in their "La Plume de Ma Tante."

From Rome will come "Rugantino" (composed by Armando Trovajoli) under Jack Hylton and Alexander H. Cohen's auspices, with the new-to-Broadway idea of "subtitling" the dialog on the proscenium arch, much as "West Side Story" had its dialog translated into French when playing Paris. (Whether the idiom Neapolitan humor is translatable has been conjectured upon by some, but Cohen is sanguine. Incidentally, this peripatetic impresario fittet to Paris to powwow Charles Boyer for another British import on Broadway).

Only The Prices

Very little has changed on the Paris scene other than some of the prices although there is a continuing subtle "Americanization" of the Gallic terrain and some of its modus operandi. For example, that new cooperative apartment that looms as a skyscraper, directly opposite the Hotel George V, is 12 stories tall, including a fancy penthouse being built for La Tour d'Argent owner Claude Terrail. It blocks off in part the view from the hotel's two choice penthouse corners and, technically, exceeds the Paris-traditional nine-story limit.

When the new 400-room Paris Hilton opens in the Eiffel Tower section (near the Palais de Chaillot) it is presumed that the "Americanization" standards in hotel-catering will obtain, as is true with the several new Hiltons just opened in Europe (London, Athens and Rome) along with the Hong Kong and Tokyo Hiltons which also premiered this month in the Far East.

Bowling, for example, is on the upsurge, decidedly an American influence. However the only drive-in in Europe remains outside of Rome, and not particularly successful although it will recoup via its booming realstate value.

The "cooperative" apartment ownership is a continuing boom. It started on the Riviera as French colonials, starting with the Indo-China debacle right through Algiers, bought apartments sight unseen from plans, because the Cote d'Azur most closely approximated their tropical way of life. French officers, industrialists and others long resident in the Orient and/or North Africa were partial to the climate. Values have tripled. But also "le camping" (above-mentioned) has also invaded the French Riviera scene to the sorrow of the old guard.

Along with bowling and the "American drugstores" the "service libre" (self-service, hence no tipping) and "snack-bars" are on the increase.

More significant is the cutting down of those heavy two meals-a-day by the French businessman himself unless it's for some VIP visitor or a business deal. Many have discovered Metreca and more just do the sandwich-and-coffee (or glass of wine) bit.

Paris Shows

The new Casino de Paris show, "Avec Frenesies" now stars Mick Michéyl, a disk singer who underwent a unique professional metamorphosis, ranging from glamor to versatility. On the former phase she has been slimmed and trimmed down and given glam coiffure personality; on the latter phase she acquired skill in a trampoline specialty, judo, a Lillian Leitzel routine, along with the French traditional coming-down-the-staircase songalogs. (What would French shows do without that staircase, which the Shuberts long ago simulated in their sundry "Nights in Spain," "Nights in Venice," etc.).

Previous Casino star, Liane Renaud is taking a tabloid CdeP show to Las Vegas. William Morris agency's Joe Schoenfeld auditioned the new Mick Michéyl show with an eye for Broadway but found it too oldfashioned (rightly so) for New York despite Tommy Wonder and Don Dellair, being one of

their acts. The Charley Ballet gets subbilled featuring, mostly an average vaude revue of Brazilian, English, French and other European acts.

Toujours Le Lido

The Lido is now a Paris landmark and must-see like the Eiffel Tower or the Folies Bergere. (Latter, incidentally, is in its fourth season with the same show doing SRO so why bother to change it, say the Paul Dervals). It is seemingly capacious to observe that the new incumbent "Suivez-Moi" (Follow Me) is a shade under par. Fact is that despite Pierre Louis-Guerin and René Fraday at first intending to change shows every December this is also doing so well that maybe once again they and the Clerico Bros. (who own the Lido, along with the Moulin Rouge and other spots) will revise their good intentions and stretch it a second semester. Donn Arden again staged. Bob Williams' dog act in the comedy headliner. The acrobatic and other sight acts are cannily primed to hurdle all language barriers.

Busloads of provincials and loaded international tourists alike descend on the Lido among their first must-do things. Montmartre still relies on the bus tours.

Andy McElhone, son of Harry McElhone, late founder of Harry's New York Bar, is spreading his IBF (International Bar Files) cult into some 18,000 "correspondent" pubs and bars around the globe. Was a time when Harry's N. Y. Bar had to import needed beer from America's Prohibition era bootleggers to cater to the whims and vagaries of the zany tourists of the 1920s. (Mystery writer Frank Kane and his wife, just arrived, were gifted with two cases of New York State champagne when they sailed over, and this completely unnerved the customs inspectors at LeHavre who may still be talking to themselves at the idea of American "grape" being shipped over when France has all that wonderful "domestic champagne").

Closed-Circuit TV

Close-circuit television somehow is somewhat in advance in Europe than its usages in the U.S. For example, the Grand Maison de Blanc, big department store, has tv monitors in strategic windows showing the in-store sales pitch by a vendeuse.

The airports in Rome and Paris have closed-circuit closeups of timetables and kindred bulletins; also showing the attractive stewardesses as they announce flight numbers, departures, paging of passengers, etc.

TNP (Paris) Theatre National Populaire will not admit latecomers, but they can see via closed-circuit tv monitors the first scene or whatever they might have missed while being held out until the action is over.

Paris' radio cabs also are a great improvement.

Rock 'n' Roll

Johnny Hallyday, top French rock 'n' roller despite his Anglo-Saxon name—it's a common habit among Gallic personalities to adopt Yank and British stage names—is the big influence on the kids, who sport the same high coiff that he does.

The Golden Guitar contest at the Olympia, famed music hall (incidentally radically facelifted, with accent on disk names and jackets of their platters, along with king-size stills of the recording artists), indicates the continuing Elvis Presley impact. (Maurice Chevalier remarked upon that, incidentally, citing Presley as having "truly revolutionized a form of music.")

The amateur rock 'n' roll groups were somewhat ludicrous in their home-made uniforms but it pointed up that this is one form of anti-juvenile delinquency.

Incidentally Coccinelle, the well-publicized female impersonator who went through one of those "operations" and also a marriage ceremony—and subsequent divorce for "deceit," which was widely ballyhooed in Paris-Match and the press—opens as star of a revue aptly titled "Cherchez La Femme" at the Olympia.

Yanks Abroad

Yank author-playwright James Leo Herlihy, (he wrote "Blue Denim"), is stagestruck. Just opened in Paris with an American group doing the two Edward Albee plays, "Zoo Story" and "Death of Bessie Smith."

Along with the Albee plays, Joan Littlewood had her English com-

("Man for All Seasons") Scofield came to Paris with the Royal Shakespeare Co. in "King Lear" they were scalping as high as \$100 a ticket.

European music biz runarounds included Estelle and Jack Mills, from London to Paris, Madrid and Rome seeing publishers; the Chester Conns and the Harry Warrens traveling as a quartet from Italy through the Greek Islands. (publisher Conn, who admits he has had a previous cardiac "warning," confessed to the strenuousness of it all); and merry widows Bonnie (Mrs. Saul H.) Bourne and Grace LeBoy (Mrs. Gus) Kahn. Latter plans spending six months abroad next season.

RKO Theatres prexy Harry Mandel, scouted Rome, Athens and Paris, following the Cannes Film Fest, seeking some "special" pix, particularly with an eye to his new RKO 23d St. Theatre showcase, recently opened.

Morris agency exec Joe Schoenfeld, with clients such as Robert Wagner, Gardner McKay, Fred Zinneman, Gregory Peck et al., all over the map, did the Rome-Madrid-London-Dublin-Paris axis. Former duo now have been longtime residents, maintaining apartments there. McKay mulling his own indie setup.

CPA J. S. Seidman (& Seidman), also a show biz angel, off to Outer Mongolia, of all places (and paying \$85-a-day, he says, under a package deal), after huddling with clients in Paris and London. Latter included Jean Paul Getty.

Show biz attorney L. Arnold Weissberger and agent Milton Golden shuttling from West End showcasing to Paris.

Paul Anka and his bride back to the U.S., following French radio dates. Patachou (now Mrs. Arthur Lesser) dittoing in tv and thence on a U.S. concert tour via the William Morris agency, opening in Texas. She plans to star locally in "The King and I" which is something of a paradox in light of her devastating satire on Rodgers & Hammerstein's "A Wonderful Guy" from "South Pacific." (Incidentally, the solicitous-for-her-husband Miss Patachou observes, "The only difference between the Japanese wife and the French wife is the slant of their eyes.")

Those Weary Tourists

Mrs. James Jones, wife of the author of "The Long Thin Line" (Philip Yordan and Sam Bronston just bought it), dramatizes what ill tourists are heir to. When she was recently bedded at the American Hospital in Paris—they are longtime residents abroad—she counted 100 heart cases admitted, including several fatalities and a number of serious "warnings" as the middleaged set—it's chiefly the men who falter—are weary from getting up early in the a.m., climbing into buses for regimented Cook's tours of cathedrals, abbeys, museums and relics—things they'd abhor and abjure back home.

The Hollywood "comeback" appears vivid, the Nouvelle Vague is long on the wane. Yank films such as "Lawrence of Arabia," "Longest Day," "West Side Story," "Hatari," "How the West Was Won," "Mocking Bird" et al., are doing well. Italo-based Josef Fryd's reverse-runaway—making a western with Steve Reeves in Hollywood—further accented the Hollywood "comeback."

The new Ritz Bar's decor is a pro-and-con conversation piece because of its somewhat Hollywoodesque new interior which, while giving the bar a "lift," is also somewhat offkey with the former decorum.

Little touches that delight the femmes are those miniature chairs (pedestals) for the ladies' handbags, a specialty of diners at the Ritz or La Tour d'Argent. Latter's apartments now house such expatriates as N.Y. Herald Tribune film and drama critic Tom Curtiss; artist Gene Grant, brother of show biz attorney Arnold M. Grant, along with boniface Claude Terrail.

Both La Tour and the Ritz also discreetly hand the "addition" to the customers in leatherette folders, a sort of miniature antique book jacket ("to ease the pain?")

Several other restaurants, incidentally, have copied La Tour d'Argent's technique of no menu prices for guests—only the host gets the "scratch sheet" indicating the NF (nouveau franc) costs-per-items. It may be decorous for the guest but could be financially disastrous for the host since most

polite freeloaders will refrain from the costlier items.

Rome Hilton

Dick Stenta, ex-GAC agent who misses the Friars' gin games, is the assistant manager of the new Cavalieri Hilton, with its 780 beds (as against the Excelsior's 600) but the latter, of course has the Via Veneto location. The new Hilton, with its commanding view from Monte Mario, is still 20-40 minutes away from Cafe Doney.

Stenta will book the talent for the new nitery atop the Hilton, first time that Rome will book names on a firm one-week or two-week engagement. Rome, traditionally, is q.t. on its night life because of the Vatican; no nudes and the like.

The Rome Hilton's three giant ballrooms, with their three projection rooms and simultaneous translation facilities (a la UN), makes it ideal for conventions, also film screenings and the like.

Cannes Can-Can

Croisette postmortems on the Film Fest at Cannes indicate that next year, or certainly the year after, the Cannes get-together will increasingly accent the conclave as a Film and TV Festival.

Manner in which any local radio, tv or press rep can usurp so much of visiting stars' time is remarkable; back home the majors' and indies' publicists would know how to screen out the also-ran deejays and the like, but in Europe, especially at Fest time, they descend in droves on any visiting personality to the degree the latter are ringed-off and divorced-from the more important executives, producers, exhibitors, et al. they might and should like to come into closer contact. Savvy showmen like S. Frederick Gronich (Eric Johnston office) handles this via a series of intimate luncheons, screening-out the also-rans, the freeloaders et al.

The freeloaders, incidentally, are a Festival phenomenon in themselves, a "necessary evil" according to Fest authorities, who perhaps don't know the importance or unimportance of any alleged accreditation.

The first producer who gets a skillful translator of French, Russian, Japanese, German, Italian or whatever film is being shown, so that the English translations (through the earphones) have showmanship and bounce could achieve big plus in the final sweepstakes. Right now they are halting, faltering translations of the literal French subtitles, and produce a static interpretation.

Concededly this year's Fest at Cannes was not "exciting" but it was a good "business" conclave as witness Walter Reade Jr.'s impact with "Sporting Life" (Richard Harris, its male star, copped the prize, over Gregory Peck) and his other activities, including re-runs of "The Balcony." Leonard Lightstone, sales veep for Joseph E. Levine (who was too busy casting "The Carpetbaggers" on the Paramount Hollywood lot) did over \$1,000,000 in business. Columbia made the scene in a large manner with Fellini's "8½," which Levine's Embassy has for the U.S.

Vladimir (Lee) Pozner, the Moscow Film Fest exec sec, looked askance at Alfred Hitchcock ("whom we respect very much in the USSR") walking into the Mediterranean with his shoes to shill "The Birds," or even 20th's stunt for Burt Lancaster and Claudia Cardinale to stroll a "Leopard" (from 20th's film—Geoffredo Lombardo's Italian-made—of the same name), although he conceded the latter was ballyhoovey. Pozner was one once himself, for MGM, both in Paris and New York.

Somebody cracked maybe Pozner expected Hitchcock to "walk on the water?"

The 6th Fleet was in the Mediterranean waters during the Cannes Film Festival and later when Sam Spiegel took his yacht the S.S. Melahanie (crew of 19; with two chefs, one for the guests, one for the staff) to Anzio, en route to Capri, the U.S. warships, by coincidence, likewise shifted to Italian waters. Some wag observed that "Uncle Sam is guarding the high seas for the Columbia producer and protecting his floating gin game" (Mike Frankovich, Abe Schneider, Willie Wyler, Kurt Frings, Harry Kurnitz et al.). When some Spanish yachtowner usurped Spiegel's mooring in front of the Winter Casino in Cannes he wanted to declare war on the Riviera; Frankovich merely put-putted off and into the gambling casino leaving the international incident to Capt. Bligh Spiegel.

OBITUARIES

JACK L. VAN VOLKENBURG
Jack L. Van Volkenburg, 59, who was the first president of CBS-TV network and served in that capacity from 1946 to 1956, died of a heart attack at Brainerd, Minn., his summer home.
Details in Radio-TV Section.

JAMES J. GELLER
James J. Geller, 68, an authors' rep with the William Morris Agency for several years, died June 16 in Hollywood. His show biz background also included periods as music critic for the N. Y. Herald Tribune, pressagent for Douglas Fairbanks Sr., story editor at Warner Bros. and a producer at Universal.

Besides authoring "The Story Behind the Song," Geller brought into the motion picture field such writers as James Cain, Aldous Huxley, Christopher Isherwood, Nunnally Johnson and Eliot Paul.

His wife and two daughters survive.

MARK LARKIN
Mark Larkin, 74, former West Coast newspaperman and pioneer film publicist who was one of the founders of the WAMPAS—Western Assn. of Motion Picture Advertisers—earlyday pressagent or-

ganization, died of a heart attack June 13 in Hollywood.
Prior to becoming publicity director for Douglas Fairbanks and Mary Pickford, when they were the King and Queen of Hollywood, Larkin was a photographer for the San Francisco Call. He later became NEA correspondent in Hollywood and subsequently city editor of old L. A. Record in 1916-17.

In Beloved Memory
Of My Wife
DOLLY DAWSON
(MRS. HELEN INNES)
June 7, 1963 — LAS VEGAS, NEV.
EDDIE INNES

Following his departure from the Fairbanks - Pickford combine, he was western editor of Photoplay mag and later public relations director for Motion Picture Assn. of America in Hollywood. For a number of years he headed his own ad-public relations office in N. Y., and returned to Hollywood about three years ago to set up opera-

tions there. At time of his death he was again publicist for Miss Pickford.
Surviving are his wife, two sons, and a daughter.

JOHN WHITING
John Whiting, 45, one of Great Britain's more promising playwrights, died of cancer June 16 in London. He recently completed a script for film based on the life of Sean O'Casey and had started a screenplay for Ingrid Bergman. His plays included "The Devils," which was commissioned by the Royal Shakespeare Theatre, "Saint's Day" and "A Penny for a Song."

"Marching Song" also authored by Whiting, was recently sold to Hollywood.

CAL J. MCCARTHY
Cal J. McCarthy, 80, former executive vicepres of Ruthrauff & Ryan agency (now Erwin, Wasey, Ruthrauff & Ryan) died June 15 in Trumbull, Conn. He joined R&R in 1922 and remained there until he retired in 1955. Prior to that, he was with Boyce Publications, N.Y. mail order advertising firm.

McCarthy helped develop the B.O. copy theme for Lifebuoy Soap, and started the Al Jolson Show on NBC for Lifebuoy. Edward G.

Robinson's "Big Town" radio show for Rinso was another of his ideas. He was also instrumental in getting Arthur Murray to illustrate dance steps in his newspaper ads.

Survived by his wife and a son.

IRA HAUPT
Ira Haupt, 74, head of the Wall St. brokerage concern, Ira Haupt & Co. died June 13 in New York of lung cancer. His wife, Enid Annenberg Haupt, is editor of Seventeen magazine. In 1937 Haupt, and Joseph H. Hazen, Paramount Pictures producer, were married in a double ceremony to Enid Annenberg Bensinger and Lita Annenberg Howard. Both sisters are daughters of Moses L. Annenberg, who founded Triangle Publications, the Annenberg newspaper and magazine empire.

Also survived by a son and daughter.

ARLE HAEBERLE
Arle Haerberle, a leading Minneapolis television figure with WCCO-TV, CBS affiliate, since May 1937, died June 12 in that city. For 14 years she had been the station's women's activities director and had her own two daily daytime programs.

After a brief stage career, Miss Haerberle entered broadcasting in 1930 to do radio dramatic roles in Betty Crocker's "Home Town Drama," a Minneapolis-originated CBS network show.

A divorcee, Miss Haerberle is survived by a son, her mother, a sister and brother.

BOB SCOBEEY
Bob Scobey, 48, Chicago-based Dixieland trumpeter and bandleader, died June 12 in Montreal of stomach cancer. Scobey, who played with the famed Yerba Buena Jazz Band of Lu Watters from 1938 to 1949, was a playing link with traditional jazz as it was performed in its Mississippi delta origins.

Born Robert Alexander Scobey in Tucumari, N. M., he was raised in Stockton, Cal., and joined the Watters group in San Francisco about the same time as trombonist Turk Murphy. He formed Bob Scobey's Frisco Jazz Band a few years after World War II, and first appeared in Chi at the old Blue Note in 1954. He returned to the Windy City frequently, and finally settled there and opened his own club, Bourbon Street, in June, 1961.

Last August, after taking his band on a European tour with the Harlem Globetrotters, he collapsed in his auto and was taken to a hospital for an emergency perforated ulcer operation. It was subsequently discovered that he had stomach cancer, but he continued to play and lead his band. He was writing his autobiography with the help of jazzman Art Hodes at the time of his death.

He is survived by his wife, parents and three children by a previous marriage. Scobey willed his body to medical science.

DON CLARK
Don Clark, 60, longtime tv producer-director, died June 9 in Hollywood. Among his credits were the "Mayor of the Town" series.

His wife and two daughters survive.

MEREDITH PARKER
Meredith Parker, 73, former Frisco investment broker who became a film producer in Mexico, died June 10 in San Francisco, where he had gone for an operation.

Parker left the investment field some 20 years ago and went to Mexico, where he became president of Aguila Films. He was responsible for many Cantinflas films as well as the motion picture version of John Steinbeck's "The Pearl."

His wife, Katerina, a former Russian dramatic soprano, and a son survive.

PRINCESS KAIAMA
Princess Lei Luhua Kaiama, 70, Hawaiian dancer, died June 11 in St. Petersburg, Fla., where she moved 12 years ago from her native Hawaii. Owner and director of Princess Kaiama Productions, she toured, with husband Willie, with her show throughout the country.

She also toured with the Ringling Circus in 1956 in a secretarial

capacity, and was a former teacher at the Fred Astaire Dance Studios in St. Petersburg Beach. Her husband survives.

TIMOTHY BIRDSALL
Timothy Birdsall, 26, satirical cartoonist, died of leukemia, June 11 in London. He won success with his lighting cartoons on the BBC-TV program, "That Was The Week That Was." He accompanied his cartooning with an original line of zany patter.

Birdsall also worked on other tv shows, including "Tonight" and "Perspective." At the time of his death he was illustrating a book on "TWTWTW."

Survived by his actress-wife, Jocelyn Britton, and two sons.

BENTON CREWES RESSLER
Benton Crewes Ressler, former actor who went to Saranac Lake, N.Y., to be cured of tuberculosis, and stayed 25 years to take an active part in community affairs, died May 29 in Saranac.

He appeared in the theatre until 1927 when he started the B. C. Ressler and Co., a Wall Street brokerage firm. When his health failed in 1938 he went to Saranac Lake. His aunt was the late actress, Laura Hope Crews.

His wife and brother survive.

DOUGHBELLY PRICE
Doughbelly Price, 66, real estate man and writer, died June 8 in Taos, N. M., following a long illness. His colorful prose was carried in many of New Mexico's weekly newspapers in a column tagged "Sage and Cactus." Born Steven Carroll Price in Arkansas, he changed his tag legally to Doughbelly as a commercial gimmick.

Wife, two daughters and two brothers survive.

ARTHUR JONES
Arthur Jones, 46, pianist, composer and arranger, died June 8 in Northwood, Eng. He joined Southern TV in 1960 and appeared with his rhythm group in around 600 programs, including "Going Up," "Personal Call" and "Day-by-Day."

He invariably acted as Eartha Kitt's rehearsal pianist when she played Britain.

Survived by wife and daughter.

PEARL DADSWELL
Pearl Dadswell, 47, actress, died June 1 in London. She originally planned to be a dancer but an injury turned her to the stage, where she appeared mainly in stock.

Survived by her actor-husband, Eric Dodson.

ALLEN TOWER
John Allen Coggeshall, actor, known professionally as Allen Tower, died May 28 in New York. His Broadway credits include, "Dark of Moon," and "Harvey." He appeared on numerous major tele shows and for a number of years was a character actor at the Boston Summer Theatre.

His brother survives.

ALBERT BAWN
Albert Bawn, 46, sales manager for United Artists in Leeds, Eng., died June 11 in that city after a long illness. Apart from a brief stint with Republic, he had worked for UA since 1943.

Survived by wife and two children.

BELLE BENSON
Belle Benson, age unreported, secretary to Warner Bros. ad manager Max Stein, died in New York June 14 after a long illness.

Miss Benson had been with the film company more than 30 years.

PIETRO A. MARINO
Pietro A. Marino, 85, violinist who soloed with the Metropolitan Opera Company from 1926 to 1944, and previously let pit bands for major theatres, died June 8 in San Francisco.

His wife survives.

Alfred Gandolfi, 78, a baritone who sang at the Metropolitan Opera and San Francisco Opera Co., for many years, died recently in New York. He sang with the San Francisco company for 23 years and appeared at the Met from 1929-36. His wife, brother and two sisters survive.

Lewis Newman, 68, retired founder and president of the Daven & Laible electronics companies which built sound controls for Radio City Music Hall, N.Y., and radio and television networks, died

June 9 in New York. Survived by wife, two brothers and a sister.

Mot' r of soprano Vivian Della Chiesa died of a cerebral thrombosis June 13 in Huntington (L.I.) Hospital. Two other daughters, two sisters and two grandchildren survive.

Jack Bernard, president of Rapid Film Technique, Inc., died June 6 in New York. He had been active in the film industry for more than 25 years.

William A. Blees II, 23, son of the late actor William A. Blees, died May 24 in Culpepper, Va., as result of an auto accident. His mother survives.

Ralph Welles Palmer, 77, retired sound technician who was at Universal Studios for 34 years, died in Hollywood May 30. Widow and brother survive.

Albert Goodwin, 75, stage manager of the Hippodrome, Bristol, and previously the Princess, died recently in Bristol.

BH Leopold, vaude performer and one of the original Brothers Leopold, died June 4 in Skeffling, Eng. Survived by wife and daughters.

Charles Waygood, 45, orchestra-tor, died June 3 in Bromley, Eng. He was staff arranger for Francis Day & Hunter Ltd.

Joe King, ex-revue comedian, died June 4 in Wallasey, Eng.

Wife of comedian Steve Mills, died May 28 in Warwick, R.I., after a long illness. A daughter also survives.

Widow, 93, of violinist Fritz Kreisler, died May 29 in New York.

Israel Lukewarm

Continued from page 1

a preliminary agreement, which would entitle him to customary subsidies, was not specific about the picture he plans to produce. He hopes to get some ideas from Israeli writers, he said. He wants to bring in a director, the chief technicians and the featured actors and do the rest with Israeli personnel. "This," he said, "will help the Israeli film industry to learn from more experienced movie-makers."

The local response to Sperling's announcement was not very enthusiastic, but this was not his fault. Israelis are a little bit weary with American and other foreign producers who come to the country, make fancy pronouncements and don't deliver on their promises. This was the case with Hollywood's Sam Engel, Germany's Arthur Brauner, and others.

New Frankfurt Inn

Continued from page 2

old family villas that outline the waterfront.

The 504-room, 1,000-bed hotel is the largest on all of continental Europe. An international staff of 700 caters to the guests of all lands.

Proof of the need for such expansive and expensive hostelry in this city of 750,000 is that for the seven months remaining in this year, the hotel is already hanging out the "sold out" sign for 140 days.

The 20 stories (13th floor eliminated in deference to any superstitious guests) include decor from wall to wall and ceiling to ceiling borrowed from just about every land, and with accent on features of the entertainment industry and dramatic flair.

The huge downstairs Silhouette diningroom, for instance, was designed like a stage setting by Oscar-winner Hein Heckroth (who earned the award for his stage sets for the pic, "Red Shoes.") Under contract to the Frankfurt City Theatre, he reproduced glassed-in miniatures of some of the most popular stage sets from operas and dramas done on the Frankfurt City Stage.

The largest ballroom in Frankfurt, seating 500, has a stage which can be lowered or raised, also a projection room, and an intercom system similar to that of the

United Nations so that speeches can be simultaneously translated into a multitude of lingo and heard over earphones.

Intimate top-floor cocktail lounge and nightclub provides cosy quarters for 80. And a nearby spacious cocktail lounge ingeniously seats guests on three sides—leaving the fourth side open for a breathtaking aerial view over the Main River, with its pleasure steamers and barges, and over thousands of twinkling lights that emanate from the homes of the city's populous Left Bank living area of Sachsenhausen.

Backers of the hotel include such w.k. figures as Prince Sadruddin Khan, Baron Edmond de Rothschild of Paris, and America's Countess Mona of Bismarck.

Grand opening was timed just 10 days before the takeover of the hotel as headquarters for the International Oil Congress, which is attracting 10,000 visitors here.

MARRIAGES

Betty Lou Shue to **George R. Hess**, Charlotte, N.C., June 1. He's a cameraman with WBTV there.

Janet Gale Bone to **Ernest Johnson**, Roanoke Rapids, N.C., Feb. 3. He's a staffer at WCNF, Weldon, N.C.

Barbara Ann Hester to **Claude A. Wimberly** 2d, Daytona Beach, Fla., March 30. He's a sports announcer with WESH-TV there.

Sarah H. Everett to **Earl L. Balenger**, Little Creek, Va., recently. Bride is with public affairs and news department of WTAR-TV, Norfolk.

Nathalie Colleen Floyd to **Wade D. Hough**, Charlotte, N.C., recently. He is a staffer at WGIV radio, Charlotte.

Frankie Childers to **Don Hewitt**, New York, June 8. Bride is p.r. adviser to the U.S. delegation to the UN, he is CBS News executive producer.

Valerie Moran to **Colin Crompton**, Manchester, Eng., June 1. Bride's a casino croupier; he's a comedian.

Joyce Graff to **Milt Schnapp**, New York, June 13. Bride was formerly with Talent Associates; he is head of Luristan Music.

Roz Starr to **Bernard J. Krieger**, New York, June 4. Bride is head of the Roz Starr Information Agency, a celebrity service.

Heather Woods to **Raleigh Krohn**, Nassau, May 30. Bride is news editor of station ZNS there and former writer for the Rank Organization.

Ann Hite to **Joe Reichman**, Dallas, May 30. Bride is a singer and tv actress; he's a bandleader.

Virginia Grace to **Hafeez Awan**, June 14, Kingston, England. She is daughter of agent Sydney Grace.

Elinor Wright to **Tom Jones**, June 1, Livermore Falls, Me. She's an associate producer in the Allen-Hodgdon theatrical office; he's librettist of off-Broadway's "The Fantasticks."

Arlene Hornreich to **Milton M. Herson**, June 16, New York. She's an executive secretary at United Artists; he's president of Mark Century, radio programming service.

Audre Johnston to **Robert Colby**, St. Thomas, V.I., June 17. Bride is a music-comedy actress; he's a songwriter.

Betty White to **Allen Ludden**, Las Vegas, June 14. Bride is a tv actress, he's emcee of the tv quizzer, "Password."

BIRTHS

Mr. and Mrs. Jud Taylor, daughter, Hollywood, June 6. Mother is actress-dancer Devra Korwin; father's an actor.

Mr. and Mrs. Lou Carter, son, Belleville, N.J., May 20. Father is with Purcell Productions.

Mr. and Mrs. Albert Caira, son, Kirkcaldy, Scotland, recently. Mother is former Mae Ross, ex-member of the Bentley Sisters vaude act.

Mr. and Mrs. Barry Farber, daughter, New York, June 7. Father is a WOR Radio personality.

Mr. and Mrs. Kyle Rote, daughter, New York, June 9. Father is WNEW sports director.

Mr. and Mrs. Herb Jeffries, daughter, Hollywood, June 13. Mother is stripper Tempest Storm; father's a singer.

Mr. and Mrs. Jack Smith, son, Van Nuys, Cal., June 13. Mother is actress Abby Dalton, wife on the "Joey Bishop" telenovela.

Mr. and Mrs. George Zurich, son, Westwood, N. J., June 7. Father is manager of station clearances for CBS-TV network sales.

THE ED SULLIVAN SHOW



Produced by **BOB PRECHT**

Director, **Tim Kiley**

Music, **Ray Bloch**

FILMS

VIDEO

TV FILMS

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BRITISH RULE BROADWAY RAVES

A Man For All Channels

The gag about the tycoon with two phones in his Cadillac, and the chauffeur says, "Please hold on, he's busy on the other phone," is applicable to producer Alexander H. Cohen—but five times over. However, he only has one instrument, but does have five different shortwave channels on the same phone—one to his country home near Stamford, Conn., one each to Boston and Washington (where most legit tryouts take place) and two channels for New York.

That splashing block-front billboard flanking the Victoria and Astor Theatres from 45th to 46th St., heralding Cohen's multiple enterprises, is costing him \$8,000 a month including painting, illumination and insurance and runs until the opening of the 1964 N.Y. World's Fair. His "Barnum" musical is geared to the fair.

Austerity's Blessings: European Cool-Off on Visiting Firemen

By ABEL GREEN

Paris, June 25.

Vicarious gratitude to income tax comes from the Continental managers and other functionaries of U.S.-owned film, tv and kindred companies here. There has been a diminution of homeoffice instructions to "take care of" visitors, their wives, other relatives, VIPs, "good customers." Few now rate the "show 'em the real Paris" order. Even when it's done there are carefully coded instructions whether to give 'em the "A" at Maxim's, the "B" with booze, or confine to flowers and a courtesy phone call.

In plusher times Paris-based show organization execs had their hands full appeasing tourists of varying degrees of importance. It was a "traffic manager" chore to "help 'em through customs," plus café escort duty, and the like. Now with "expense account deductible spending" curtailed, the tale is modified.

Shops and hotels have felt the change in own way via the curtailment of Diner's Club and kindred credit card expenditures, not to mention Uncle Sam's \$100 ceiling for tourist gift buying.

The changing patterns of trans-
(Continued on page 78)

There's Nothing Like A Tainted Dame to Break Down That Brit. Reserve

Christine Keeler, distaff involved in the sensational affair with Britain's War Minister, John Profumo, is in demand in more than one show biz media.

At a time when "The Christine Keeler Story" feature pic is being prepped by Nicholas Luard in Copenhagen, and niterie offers have been rolling in, the British television contractors have also been trying to nail the girl.

It is reported that TWW, the Welsh independent station, sought and secured an interview with Miss Keeler but balked at the price she named. Similarly, Granada Television apparently was chasing her for inclusion in a pubaffairs pro-
(Continued on page 79)

Merc Prepping Memorial Album on Pope John XXIII

Chicago, June 25.

Mercury Records has purchased "The Sounds of Vatican" from Martin Haley Prods. and is integrating the tapes into an album entitled "Pope John XXIII," which will be released at an early date.

The album is narrated by Father O'Donnell, chief announcer for Vatican Radio, who provides brief translations of the late Pontiff's words and explanations of the events portrayed. It is being produced by Harold Lawrence, musical director of Mercury's classical division.

20th Still Seeks Durable TV Chief

A major film corporation is "searching" for an exec to head its television production program but has yet to come upon the right man. Darryl F. Zanuck, president of 20th-Fox, disclosed in New York this week that so-called "right man" is still sought and unfound.

Zanuck made it clear, in a private interview, that he'd not be happy with a "hero-today-and-bum-tomorrow" individual—in-
stead, he states, he wants an exec who can run the tv show for 20th on a long-term basis.

Zanuck in this regard said he's aware of the fact that some individuals might look good at the start of taking upon a tv production job but after a year or so they lose the grip.

In recent months several names have been mentioned in connection with the assignment of running 20th-Fox Television and in all cases it was 20th, and not the principals, which backed away, according to Zanuck.

Meanwhile the company is not idle in tv filmmaking. Zanuck related the company has four pilots going, and financed by the networks, and a fifth is a definite possibility.

YANK DRAMATISTS AGAIN STRIKE OUT

By HOBE MORRISON

The headline for a summary of the Broadway season of 1962-63 might well repeat the "BRITISH TOPPED B'WAY SEASON" Page One streamer in VARIETY at this time last year. It's ditto this year, only much more so. British shows, both musical and straight plays, as well as British talent, just about took over Broadway in 1962-63.

There were other new developments during the legit season, but mostly they were variations on long-familiar themes. As always, there were wholesale lamentations about the season being "dismal." There were also more than the usual crop of surveys by excited new experts deploring Broadway's crass materialism and creative bankruptcy.

Admittedly the Broadway season of 1962-63 was disappointing, as the theatre almost invariably is.
(Continued on page 70)

Latest Word On 'Deductibility': Slightly Better

Washington, June 25.

Slightly "liberalized" final expense account deduction regulations were issued Monday (24) by the Internal Revenue Service. New rules will take effect July 31. Service will "resolve all reasonable doubts" in favor of taxpayers on deductions between Jan. 1 and July 31.

While most of the changes were aimed at clarifying tricky wording
(Continued on page 24)

'Saints Go Marching' To Village Gate Bar-Mitzvah

The Village Gate in Greenwich Village sector is usually dark Sundays but was doubled up June 23 in a believed-unique parlay. A Time Records album was being recorded there by the Hootenanny Trio. At the same time and in the same room the bar-mitzvah of Seth Eric Levine, age 13, natch, was in progress with about 30 kids and 70 adults present.

Combination was described as an oversight by owner Art D'Lugoff. He hadn't intended it, but it worked out fine. A favoring coincidence is that the father, George Levine, now a dealer in antique telephones, was once an FM emcee of a hillbilly program on WNCN under his nom de radio of George Lorrie.

Anyhow, this is believed first time that "The Saints Go Marching In" was ever played at a bar-mitzvah.

McClellan: AGVA's 'Base & Degrading' Practices 'Almost Beyond Belief'

By LES CARPENTER

Washington, June 25.

N. Y. World's Fair Due For 'Today' Spotlight

The New York World's Fair will figure prominently in the spring, '64, plans of NBC-TV's "Today."

The morning stanza is reportedly going to a regular stint from the fair site, which, theoretically, is worth hundreds of thousands in promotion to the fair ops.

Mathis Giving 20G To 2 Negro Orgs

Johnny Mathis will donate a minimum of \$20,000 from his fees for performances in Chicago and New York this summer equally between the National Assn. for the Advancement of Colored People (NAACP) and the Southern Christian Leadership Conference (SCLC).

Mathis, who will perform in a series of three concerts at the Arie Crown Theatre, McCormick Place, Chicago, on July 19-20, will receive a minimum of \$20,000 against a percentage of the gross receipts. He'll donate half of his fees to the organizations. On Aug. 10, he'll do a concert at the Forest Hills Stadium, N.Y., where his fee will also be a minimum of \$20,000 against a percentage of the gross. He'll similarly donate half gross to the two groups.

In discussion with Rev. Martin Luther King Jr., president of the SCLC, Mathis and his managers, Helen and John Noga, indicated his willingness to perform in fund-raising shows, under the group's sponsorship, in Atlanta and in various cities being set up for next
(Continued on page 64)

Black Muslim Slugs Philly Commentator After Dispute on Show

Philadelphia, June 25.

Former Magistrate Joseph H. Rainey, who conducts a late night discussion and commentary show on radio station WDAS, was beaten in the studios last Friday (21) by a guest on his program. Five men barged into the broadcasting studio as Rainey was winding up his 11 p.m.-1 a.m. show. Leader of the group was Shakyh Muhammed, founder of a local Muslim group. Muhammed appeared on Rainey's show earlier in the week and they had some differences.

The Muslim leader and his
(Continued on page 78)


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Kennedy Entourage Jams Berlin In Midst of 13th Film Festival; U. S. Star Turnout Negligible

By HAROLD MYERS

Berlin, June 25. Arrival tomorrow (Wed.) of President Kennedy and his entourage has strained to the limits the hotel facilities of this divided city, already stretched by the influx of at least 1,800 participants for the 13th annual film festival. Latecomers are being diverted from the plush hotels to the small pensions, and are, or should be, grateful to find a room.

Of the festival guests, the press corps alone accounts for more than 500, and the rest is made up of a large contingent of local traders and artists, as well as representative delegations from the 40 competing nations. Number of entries has been kept down in a bid to put the emphasis on quality instead of quantity, with a total of 23 features, including three full length documentaries. In previous years there had been more than 30 feature entries squeezed into the 12-day schedule.

Another innovation this year is the restriction of press invites to the two afternoon screenings, leaving the late show (which is a repeat of one of the earlier performances) to a mixed trade and public audience. As in the past, the main fest events (apart from the opening) take place at the Zoo-Palast, with all films repeated at the Film-Bühne Wien. In that way, each of the two daily entries is assured an evening screening at one or another of the theatres.

For last Friday's (21) opening gala the main attraction was a German-Franco-Italian coproduction, "Delay in Marienborn," which was entered under the German flag. This pic, filmed earlier in (Continued on page 16)

Maharis Sez 'No Thanks' To Leonard's Invitation To Return To 'Route 66'

Montreal, June 25.

As far as "Route 66" is concerned, George Maharis has had it, and he's not the least bit interested in returning to work for exec producer Herbert B. Leonard or the show "even if there were some possibility of reaching an agreement—which is pretty difficult to see at this point."

Maharis made this point during an interview Saturday (22) when asked to comment on a report in last week's VARIETY about Leonard stating "If Maharis decides to come back and work, his place is open."

Maharis' "no thanks" attitude reflected his determination to go ahead with his acting career, come what may in the legal proceedings (Continued on page 50)

DENVER FIRM SLATES \$60-MIL FUN CHAIN

A \$60,000,000 chain of 32 recreation facilities in eight Southwest and Rocky Mt. States is being planned by newly formed Frontier West Corp., a firm headquartered in Denver. It's a subsidiary of the Goldfield Corp., an eatery chain headed by Richard C. Pistell. The first five units will be opened early next summer in Colorado, New Mexico and Arizona. Additional units will be built in Montana, South Dakota, Utah and Wyoming.

Frontier West blueprint includes the staging of Wild West shows in certain areas and restaurants which will serve chuck-wagon type dinners along with name band entertainment. Bandleader Richard Himber is working out the entertainment ideas for the outfit. Tentative plans include the routing of bands and talent from one area to another.

Gwen Gibson Washing Up D.C. Column Chores To Cleat in N.Y. With Mate

Washington, June 25.

Gwen Gibson, columnist and reporter in the Washington bureau of the N.Y. Daily News for nearly a decade, and her husband, Sidney Schwartz, pianist and composer, will shift their base of operations to New York in July.

There, they hope to write witty songs for nifty acts and the musical theatre. Miss Gibson long has been Washington's best known lyricist for various press shows and other amateur productions. She has covered virtually every important Congressional investigation in the last 10 years and written several songs about each.

She covered the campaigns of the major Presidential candidates in 1956 and 1960 and wrote a number of tunes ribbing the political scene.

She met her husband, a former staff pianist with ABC in N.Y., while he had a summertime job in a Hyannisport, Mass., bar. She was there covering President Kennedy on a Cape Cod vacation. They have written many songs together, and have decided to attempt it professionally.

Miss Gibson will be a citywide reporter for the N.Y. Herald Tribune when they make the move. They will carry with them a large (Continued on page 79)



ART K. MOSS

Managing Director of FREEDOMLAND, New York, says:

"As before, PAUL ANKA did not only a satisfying but a FANTASTIC job in business (capacity) and in entertaining both young and old."

"I have booked PAUL ANKA to return this season in August."

New Wail Heard, 'Too Many Rooms'

New New York Hilton Hotel at Rockefeller Center opening today (Wed.) is not the reason for one Manhattan hotelier bemoaning "too many rooms, too little business, the 'expense account' problem which is still unclarified" as his interpretation of the state of the hotel business.

Asked about the 1964 N. Y. World's Fair he's also lukewarm there on the theory that the masses will hie to the many new motels now built or a-building around Flushing Meadows and the N. Y. International (Idlewild) and LaGuardia airports' perimeter. However, despite this key hotel executive's tepid attitude, all agree that restaurants, theatres, bars, pubs, clubs, hotels, motels et al. should enjoy boom times for both '64 and '65. For one thing, the currently "off" summer bookings are frankly caused by many conventions, groups and the like deferring their Gotham safaris until World's Fair time.

All agree, also—this conservative hotelier included—that "this fall should really boom."

Hollis Alpert Novel Of Indie Film Hampered By Stock Characters

By WILLIAM R. WEAVER

Hollywood, June 25.

Hollis Alpert's "For Immediate Release" (Doubleday, \$3.95) is a story about a publicity director hired by an American independent producer making a picture in England. It is written in the first person, as if by the publicist, and could have served usefully to illuminate intimately the actualities of runaway production and to detail the methodology of the publicity profession. Title and format suggest that something like this may have been planned, in the beginning, but the execution leaves a good deal to be desired and much to be regretted.

To have accomplished these in (Continued on page 21)

Kennedy Foundations Tied To Pream of 'Mad World'

Gotham preem of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" Nov. 17 at the Warner Cinerama Theatre will be a benefit for the Kennedy Child Study Center, N. Y., and the Lt. Joseph P. Kennedy Child Institute, Washington, D. C. Jacqueline Kennedy will be honorary chairman of the benefit and Ethel (Mrs. Robert F. Kennedy) and Mrs. Stephen E. Smith are cochairmen.

The New York centre is a day care and research institute for retarded children of nursery and pre-school age. The Washington establishment was founded in memory of the eldest Kennedy son, who was killed during World War II, and provides special opportunities for mentally and educationally handicapped children between the ages of 6-18.

When Gents Dressed the Part

[of British Pukka Rule]

Nassau, June 25.

With the trend in resort areas generally to a more and more relaxed atmosphere both in behavior and dress, from bikinis at the beaches to Bermudas at the bistros, it's interesting to note a local attempt to restore a bit of class to the cinema.

All ads for the newly opened Shirley Street Theatre make mention of the requirement that gentlemen must wear coats at all evening performances. Nothing is said however, about what is de rigueur for the gals. Actually it's a reversion to a policy that was predominant when this island was much more British, a custom kicked out in recent years by the invading shorts and sandals set.

Dore Schary's 'Act One' Film May Be Most Authentic Tale Ever Re Broadway

By IRVING DRUTMAN

Whatever else it may turn out to be, Dore Schary's "Act One," filmed from the Moss Hart autobiog, should be the most authentic behind-the-scenes show biz pic yet made. Just completed—and with a rugged 32-day shooting schedule—the picture is described by Schary as his "Valentine to Moss."

Schary and Hart were friends for 35 years and it is the last half of the book, beginning with their meeting at the Newark Y.M.H.A., that the writer-producer-director has chosen for his screenplay. On the first day of shooting, April 29 in Shubert Alley, the tyro Hart (played by George Hamilton) was bluffing his way backstage at the Booth Theatre just for the thrill of watching them move the scenery out, the atmosphere is bona-fide as can be.

Following the fest, the all-Negro cast of the syndicated show will go to Rome to tape a 90-minute special for RAI, the Italian tv network. Special will then be made available for U.S. tv via Allied Productions. Allied prexy Howard Schwartz created "TV Gospel Time" nine months ago and is now syndicated in 28 markets.

Carillon Guild (All 20 Members) Peals Off Its Nat'l Meet in St. Paul

St. Paul, June 25.

Smallest national convention ever held here had 20 members of the Guild of Carilloneurs in for their annual meeting to play music on bells and discuss various problems in connection with their melody-making. Their music was for each other and anybody else who cared to listen.

Carillons on which they play are sets of expensive matched bells in high towers of which the genuine number only 110 in the U.S., according to Prof. M. H. Myhre, Culver (Ind.) Military Academy carillonneur who attended the conclave.

There, however, is plenty of phony, electronic, taped carillon music around, Myhre pointed out, calling it "dismal" and "synthetic," even though it sounds like something that might be emanating from bells "as closely as a clarinet stop on an organ resembles a clarinet."

One of the matters discussed at the convention was a proposed standardization of the instrument's keyboard. Definite action one way or another may be taken at next year's convention.

Don't Provoke Riots By Stirring Exhibitionism In Mobs: Salant to CBS

Question of when tv news cameras mirror events, as opposed to provoking incidents, was raised in a recent memo by CBS News prexy Dick Salant.

"I would rather lose a picture story than feel that our desire for a story has contributed to violence or riot," said Salant in his memo.

The Salant memo, directed at CBS News personnel, explored the question of mirroring events, as opposed to provoking them, an issue faced by all the networks and stations across the country. The memo was prompted by the series of racial crisis and confrontations continuing throughout the country.

Said Salant in his memo: "I am sure that all CBS News personnel covering these stories will bear in mind the great importance of (Continued on page 78)

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ABEL GREEN, Editor

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Number 5

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W.P. ROGERS FRONTS MALIBU

Joe Levine a Man of Many Homes; Paramount Just One of His Ties; Numerous Production Projects

By ABEL GREEN

Joseph E. (Embassy Pictures) Levine who has a four-picture deal with Paramount (a fifth is reportedly brewing) dissipates a recurring trade report that he may "permanently tie up" or "merge" with Paramount because (a) even now he is talking a deal with Bob O'Brien, for a MGM outlet, and (b) implementing his own 12 exchanges with a program of what he calls "commercial" pictures. This is in contrast to the arties which have been Levine's metier of late, as a segue from the Steve Reeves beefcake and kindred spectaculars made-in-Italy.

The four Carlo Ponti films he is coproducing in Italy and France (Brigitte Bardot, Sophia Loren, Bette Davis, et al.) will be supplemented by a "big western" which Levine wants to make in Hollywood. He has a promising property and, in fact, the acquisition of Bill Zimmerman (ex-Metro), to scout story properties and supervise their production, is part and parcel of this "commercial" pitch. This of course doesn't ignore the fact that Paramount's four Joe Levine properties (50-50 ventures, plus a \$250,000 bonus to the Embassy boss, plus producer's fees) are also in the "commercial" orbit, but Par and not Embassy will distribute. However, one condition is that Levine has control of the advertising and merchandising, even though Par put up 100% of the financing.

Levine will be one of the key-noters at the Theatre Owners of America convention next October—in fact he is hosting one of the hooplas at New York's Hotel Americana as a ballyhoo pitch for exhibitor cooperation stressing that he himself started as a theatre-owner in his native Boston.

At the moment Levine is bearing down on the Federico Felini film, "8½," which premeditated Monday night (24) as the inaugural presentation of the new 600-capacity Festival Theatre, which he built in association with James J. Mage. Its address is 6 West 57th St., but for the occasion Levine has showmanly renamed the address "8½ West 57th St." (Further west on 57th St., near 8th Ave., Levine has another artie a-building, to be called the Lincoln Art Theatre).

Levine's global projects, both on production and distribution, are pyramiding him to a 1963-64 jackpot. It ranges from "Zulu" shot in Africa; the four Ponti pictures; "8½" (U. S. and Canada, for which rights he advanced \$400,000; Columbia advanced \$1200,000 for the rest of the world excepting Italy which is locally retained); Par's "Carpetbaggers" and "Nevada Smith" (latter a spinoff from the same Harold Robbins bestseller), a third Robbins bestseller, "Where Love Has Gone" (Pocket Books just issuing the paperback as advance trailer for the film, also via Par, and a fourth and (Continued on page 26)

TELEGLOBE'S NEGOTIATOR

Appoint Bernard P. Gallagher on Elmar System

Bernard P. Gallagher, magazine and advertising newsletterman and negotiator in the sale of communications properties, has been signed to represent Teleglobe Pay-TV System in obtaining a license for the operation's new Elmar system.

This new apparatus is an automated method of measuring audience reactions, informing tv and radio stations as to the number of sets tuned in and also capable of polling listeners to determine actual reactions to what's on the air. System is also applicable for product research, pilot film try-outs, listener response, commercial studies and listener-viewer participation in shows.

The Right Market?

London, June 25.

Peter Sellers' latest film, "Heavens Above!", produced by the Boulting Bros., is to be a noncompetitive British entry at the Moscow Film Festival next month. Official entry is "Sammy Goes South," the Royal Performance pic which starred Edward G. Robinson. "Heavens Above!" joshes the Church of England and, says a British Lion spokesman, "the Russians appear to be taking a great interest in it."

Technicolor Sees Neg Costs Halved By New Method

Hollywood, June 25.

Technicolor's new photographic system, named "Techniscope" and first used in just-completed A. C. Lyles' Paramount production, "The Day of the Hanging," will allegedly cut in half the costs of negatives and negative processing in 35m color photography. Standard spherical camera lens are utilized with new process which allows the use of any 35m color negative.

The 50% reduction in cost is effected by the negative frame in the camera being two perforations (Continued on page 24)

Sic Semper Vogel

Joseph R. Vogel yesterday (Tues.) offered his resignation to the Metro board as a corporate director and it was accepted. Thus the former president, then board chairman, has become disaffiliated from the film corporation with which he was associated boy and man.

New member of the board elected yesterday is Robert M. Weitman, who became v.p. and production chief in January, 1962. Weitman joined the company in May, 1960, as v.p. in charge of television operations.

OTHERS JOINING NOT YET CLEAR

William P. Rogers, U.S. Attorney-General under the Eisenhower administration, has been hired by Columbia, Metro and 20th-Fox, jointly, as their key counsel in the organization of a studio to be commonly tenanted in Malibu, Calif. Rogers is now engaged in private law practice in Washington, D.C. and has a reputation for knowhow in amalgamations of this sort.

Word from within is that Robert H. O'Brien of Metro, Darryl F. Zanuck, 20th-Fox, and Abe Schneider, Columbia, are carrying the ball in full steam toward making this "Studio City" in Malibu an actuality and are working feverishly toward this objective. The three presidents were in full-dress meetings in New York last week on the matter and their aides on the Coast are following through this week. They're out for pronto action and this includes deliverance from present and burdensome operation of their own studios which will go the way of real estate development.

Whether one or more other studios will team up with Col, 20th and MGM is not yet clarified. Paramount's Barney Balaban has stated he's been "invited" but meanwhile is considering other possible mergers. Trade speculation has it that Par and Universal might get together in some form of united studio operation.

As for Rogers, "we came to realize we needed a man independent of any of us who could analyze the far-reaching aspects of the thing," said one source. The problems entail real estate, legalities, taxation, rezoning, etc. and it's all just too much for the home-office lawyers of the three companies involved, keeping in mind their day-to-day assignments.

Rogers is no stranger, having worked on special assignments for 20th and Metro (not Col) in past.

But what about the possibility of other studios participating? "The door is not open, but neither is it closed; we just don't know," said a Manhattan spokesman.

He added: "Enormous progress already has been made."

Drydock Seymour Poe

Seymour Poe, 20th-Fox exec v.p., entered Doctors Hospital, New York, this week for a double-hernia operation. He'll be out of action for a few weeks.

Authors League of America, And Its Two Component Guilds, In Reorg to Meet Tomorrow

By ROBERT J. LANDREY

Metalious Sex-Weary

Gilmanton, N.H., June 25.

Grace Metalious, author of the novels, "Peyton Place" and "Return to Peyton Place," which were made into 20th-Fox films, has completed a third book, "No Adam in Eden," to be published in September.

She said it is "the last book I shall ever write for publication" because "they insist on sex being written into a book when it doesn't even belong there."

Al Daff's MPEA Chore: African Chain Purchase

In its most significant move towards building audiences for American films in faraway places, the Motion Picture Export Assn. this week hired Alfred E. Daff to represent member companies in dealings in Africa. He's the former exec v.p. of Universal.

Specifically, Daff is to negotiate the purchase of two circuits in French West and Equatorial Africa, namely the Comacico and Secma chains. Assuming a deal goes through, the properties would be owned jointly by MPEA mem- (Continued on page 24)

Astor Must Pay Post

N.Y. Supreme Court Justice Abraham Gellinoff has ruled that Astor Pictures Corp. must pay \$60,000 in damages to Post Pictures in a breach of contract action brought by Post.

Plaintiff has charged a breach of contract concerning the non-theatrical 16m distribution of the films "Home of the Brave" and "Jimmy Holiday," involving a 1955 agreement under which Post was granted an exclusive right to exhibit the pix. Other non-theatrical films were also involved via an amended agreement on Feb. 2, 1962, and the complaint has also charged that the defendant had additionally licensed competitors.

Large U.S. Industry Party Lined Up For Moscow Film Festival In July

Hollywood, June 25.

Four major American films and a list of U.S. film personalities numbering 14 to date will attend the July 7-21 1963 Moscow Film Festival, according to USIA motion picture service director George Stevens Jr., who will chair the U.S. delegation.

Films and delegation mark the most extensive U.S. film festival representation to date. With the exception of Stanley Kramer, who is the American member of the festival jury, all personalities attending pay their own transportation expenses, with the Russian government picking up their tabs only while in Moscow. Festival pays for Kramer.

Set to attend are Danny Kaye, Tony Curtis, Billy Wilder, Richard Brooks, Jean Simmons, John Sturges, Shelley Winters, Harold Walter Mirisch, James Clavell, Susan Strasburg, I. A. L. Diamond and Abby Mann.

Sturges' Mirisch Co.-UA production "The Great Escape" is official U.S. entry in the competition, expected to include more than 50 nations. Film will be shown July

10 in the Kremlin Palace of Congresses. To be shown out of competition are "West Side Story," Wilder and Diamond's "Some Like It Hot," both Mirisch Co. pix, and MGM's "Ben Hur."

Governmental officials joining the delegation will include Frank G. Siscoe, director of Soviet and Eastern European Exchanges staff of the Dept. of State, who will be special rep. and Terrence Catheman, first secretary of the American Embassy in Moscow, to be advisor.

Event is fourth Russian fest. U.S. did not participate officially first in 1935, but in 1959, sent "Diary of Anne Frank" and, in 1961, "Sunrise at Campobello." Latter film created an incident at the affair, with several viewers walking out, charging it with political propaganda.

Stevens revealed a Washington business committee has offered to pay one third financing of a proposed International Film Festival to be held in Washington, with MPAA tentatively agreeing to pay for an additional third and remainder being requested from the government,

with official endorsement and governmental participation also being asked. Exec said this would require a special resolution of Congress. There has been some talk of an alternating event between Washington and Hollywood, he said, but Stevens went on record as in favor of the Washington location because of governmental participation and "a means to show our democratic system to other countries."

Stevens said the USIA has asked for a \$157,900,000 budget for the coming year, has been cut \$15,000,000 from that by the House of Representatives. He said he doesn't expect to get what has been requested.

Funds are used for all activities, including average of 300 documentaries produced each year for distribution theatrically or on television. Films cost average of \$10,000 each, some as low as \$3,000, others at \$75,000. Distribution is now in 106 countries. Latest made are on Central America, narrated by John Huston, and Ecuador, narrated by Paul Newman.

Authors League of America, founded in 1911 and the oldest professional organization in the field, is to be reorganized as a N.Y. State membership corporation. It will continue to speak for both authors and dramatists in the areas of censorship, taxation, copyright, both domestic and international, and such other broad matters as concern the well-being of all professional writers.

Under the changeover, the Authors Guild and the Dramatists Guild will be separate entities with corporate membership and equal status in the League but not, as heretofore, extensions of the League. The League is to be supported by financial contributions from the two Guilds on a plan to be worked out.

Reorganization plan was approved June 5 by the council of the Dramatists Guild and on June 24 by the council of the Authors Guild. New constitutions for all three organizations are currently being drafted for later submission.

At the present time the Authors League is conducting one of the most vital battles of its history, in striving for certain principles to be embodied in the revised copyright law due to go before Congress in 1964. One goal is that no purchase of rights to a creative work can be in perpetuity. "Reversion of rights" to the author, and/or his estate after a stated number of years, is not welcome to book and music publishers or to film distributors and it remains to be seen whether the League can prevail.

The Authors Guild presently has almost 2,100 members, all fully paid following an aggressive shake-out in the past two years by a one-man committee (Rex Stout) which excluded inactive or dues-delinquent members. The Dramatist Guild has about 600 members.

Until September of 1954 the Authors League of America comprised guilds of authors, dramatists, radio, television and, as an affiliate in Hollywood, screen writers. At that date the Writers Guild of America, with East and West jurisdictions, was established as a separate family of broadcast and cinema scribes. Another active group of freelancers functions in Manhattan, the Society of Magazine Writers. There is also a Mystery Writers of America. Neither is tied to the Authors League.

The League was originally founded in pre-radio days when the film medium was little respected and syndication just beginning. Founders included Rex Beach, Booth Tarkington, Jack London, Ellen Glasgow, Arthur Train, Gertrude Atherton, Samuel Hopkins Adams, Will Irwin, George Barr McCutcheon, Ida Tarbell, (Continued on page 21)

ASPEN ADDS CINEMA

Longhair Concert Resort to Study 'American Film'

Film conference, and/or festivals, are now in such legion that it is a task to keep them cataloged. Latest on the list is a "American Film" conference for Aug. 30-Sept. 3 at Aspen, Colorado. This mountain resort has been active in the promotion of longhair concerts since 1950.

Steering committee for the event comprises radio and screen dramatist Norman Corwin, film museum curator Arthur Knight, Richard D. MacCann, described as a film critic, R. P. Chamberlain, a West Coast film society official, and David S. Hull of Dartmouth Films. First conference will ponder King Vidor's "The Crowd," Jean Renoir's "The Southerners," Orson Welles' "Citizen Kane."

Conference is open to interested parties at a \$25 "tuitional fee."

Beaucoup Accompli, But More to Go, Then Zanuck Quits As 20th's Prez

By GENE ARNEEL

Darryl F. Zanuck stated this week he has "no intention of making a lifetime career of being president of this or any other company" and figures on bowing out as chief exec of 20th-Fox in a year and a half or two years, with the two-year time span the more likely. He said he wants to again become an independent film producer, this being a role he relinquished to take the 20th reins last July 25 in succession to Spyros P. Skouras, now board chairman.

Zanuck stressed he'll exit "when my job is done" and "when I feel the company is moving in the right way." Meanwhile he says he's "determined to see it through."

The film official, whose recent sobriquets have included "The Fox of 20th-Century," submitted he couldn't offer a choice as to his own successor at this time, whether 20th exec v.p. Seymour Poe or anybody else, because it's just too hard to tell who will "emerge" following the next, perhaps two years.

Hardest Of All

Meanwhile he has been face to face with "a helluva challenge and I have been working harder than ever in my life."

That 20th is on the move at present looks positive. Zanuck relayed that he got a call from his son, Richard Zanuck, studio chief, who imparted the information that 2,800 people are on the payroll in the west. Two productions are now moving, four are in immediate preparation and 13 are "aimed" at production, meaning definitely set but with cast and credits in part to be ironed out. This spells out vast activity for a studio which until recently was idle.

Future properties which are exciting to Zanuck, he said, include "Agony and the Ecstasy," "Sound of Music," "Sand Pebbles" and "Fate Is the Hunter." Zanuck said he disclosed also that he has just

bought rights to the "Our Mother's House" novel.

About Dick Zanuck

In hiring his own son as studio head Zanuck was accused of prejudice, he recalled, "but now several studios would like to have Dick." Elder Zanuck said he's highly satisfied with young Zanuck's performance, noting the former "is not apt to get into a fracas as I have been" but he achieves the same results.

There's still more reorganization work to be done, both domestically and foreign, Zanuck reports, this being the job to be handled by himself and Seymour Poe. Fortunately, he adds, they have a breathing spell what with the box-office showing of "The Longest Day," which Zanuck personally produced just prior to his becoming prez. (Zanuck interrupted his discourse on "Day" to show a cable he received from 20th's European publicity chief, Fred Hitt, which unveiled that the production took honors in a poll of 178 film professionals conducted by Le Film Francais.)

Twentieth, said Zanuck, has a "tremendous advantage" with "Day" going into general release this week and would be "barren otherwise." He averred he's been advised by the comptroller (Donald Henderson) to anticipate more than \$20,000,000 in film rentals by September for the picture, which cost \$8,500,000 in negative outlay plus a little more than \$1,500,000 for prints and advertising. He foresees a total of \$30,000,000.

Add to this the early release of "Cleopatra" and "we're the only company with two big pictures on our hands." Zanuck continues: "This is what gives us the breathing spell to reorganize. I'm still not satisfied and I don't expect any miracles. But we have great subjects coming up."

Anent "Cleo," Zanuck said he walked in as prez thinking this

(Continued on page 20)

Zanuck's Sicily Award

Hollywood, June 25.

Darryl F. Zanuck, 20th-Fox prexy and producer of "The Longest Day," is skedded to receive the Golden David Prize, equivalent to the Academy Oscar, at the Donatello Awards presentations July 27 at Taormina, Sicily. His pic has been named the best foreign film to play Italy in the 1962-63 season.

Zanuck will attend event at the invitation of Italian President Antonio Segni, who will personally present the award.

Poitier May Again Win 'Best Actor' At Berlin

Berlin, June 25.

Rousing ovation at the film festival here, extended to the U.S. Negro actor, Sidney Poitier, for his work in United Artists' "Lilies of the Field." He is believed a strong contender for "best actor" award. He won the Berlin honor once before in 1958 for "The Defiant One."

With Eric Johnston conked out by medical requirements, the Selznick Prizes will be bestowed here by the American ambassador.

L.A. to N.Y.

Dana Andrews
George Axelrod
Lawrence Barnett
Veronica Cartwright
Gower Champion
Marge Champion
Carol Faylen
Robert B. Frederick
Reginald Gardiner
Dody Goodman
George Roy Hill
Leo Jaffe
Arthur Jarwood
Wally Jordan
Harry Kalcheim
Lisa Kirk
Leonard Kramer
Nat Lefkowitz
Lee Marvin
Frank McHugh
Don Patton
Ingo Preminger
Richard Quine
Herbert J. Siegel
Gordon Stulberg

Europe to U.S.

Gertrude Applebaum
Gertrude A. Felner
Frank M. Folsom
Stanley S. Kaminsky
Samuel Lurie
Alan Schneider
Sol. A. Schwartz
Oliver Smith
Clinton Wilder
Mitchell Wolfson

U.S. to Europe

B. Guido Alberti
Gideon Bachmann
Joan Crawford
Martin Davis
Robert Gordon Edwards
Howard Fast
Federico Fellini
Walter Fitzgerald
Emily Genauer
Franklin Giddon
Philip Langner
Leonard Lightstone
Martin Lewis
Karl Malden
Lisa Mann
Marcello Mastroianni
Monica McCall
John McClain
Lawrence Merriek
Sonia Moore
Agnes Moorhead
Ward Morehouse
Richard Myers
Robert H. O'Brien
Clark Ramsay
Aubrey Schneek
Jeanette Scovotti
Lilia Skala
Akim Tamiroff
Dan Terrell
Irving Wallace

N.Y. to L.A.

Fred Ebb
Leonard S. Field
John Kander
Tom Korman
Beverly Linet
Greg Morrison
Ernest Pintoff
Kal Ross
Max Roth
Martin Tahse

National Boxoffice Survey

Biz Holds Well; 'West' Again Champ, 'Arabia, Second, 'Irma' 3d, 'Peking' 4th, 'Prof.' 5th, 'Hud' 6th

First-run biz generally is suffering from the usual early summer complaint across the country—too much heat. VARIETY correspondents in major key cities found ideal outdoor weather over the weekend hurt trade. However, overall biz held very well.

"How West Was Won" (MGM) (18th wk), on top for many weeks, again took No. 1 position. "Lawrence of Arabia" (Col) (24th wk) is finishing second, same as last round. Both of these hardticketers are being helped by added matinees.

"Irma La Douce" (UA) (3d wk) is soaring to third place, first week with enough dates to qualify for weekly ratings. "55 Days at Peking" (AA) (4th wk), third a week ago, is winding up fourth. "Nutty Professor" (Par) (2d wk) again is finishing fifth, narrowly missing fourth spot. "Hud," also from Paramount, is winding up sixth, now being out on distrib five weeks.

"Jason and Argonauts" (Col) is capturing seventh money, initial week out in circulation, with indications it go higher. "Tammy and Doctor" (U) (2d wk) is taking eighth position.

"Ugly American" (U) (11th wk) will land in ninth spot as against 12th position last week. "Call Me Bwana" (UA) (3d wk) is winding up 10th.

"Mondo Cane" (Times) (8th wk) is capturing 11th place while "List of Adrian Messenger" (U) (4th wk), rounds out the Top 12 pic. "Stripper" (20th) "Main Attraction" (MGM), "Balcony" (Cont) and "Wrong Arm of Law" (Cont) are runnerup films.

Focal point in many keys cities this session is "Cleopatra" (20th), which is teeing off in several spots later this week. Opening week in L. A. for "Cleo" followed same pattern as in N. Y., with capacity biz. Quite a number of other biggies are being launched this week.

"Come Blow Your Horn" (Par) shapes as a potentially great newie. It is lusty in Buffalo and wow in L.A., and still mighty at N.Y. Music Hall in third session. "Bye Bye Birdie" (Col) is another smash new grosser, being sock in Chi, wham in Pitt and great in L.A.

"Gathering of Eagles" (U), also new, is boff on opener in Chi. "Capt. Sinbad" (MGM), another newie, is sock in K.C. and sturdy in Boston. "PT 109" (WB) is smash in Boston, its initial play-date. "Spencer's Mountain," also from WB, looks tall in Boston, socko in Denver but fair in Seattle. "Savage Sam" (BV) also shapes as a promising newcomer, being hep in Chi, and K.C. and hefty in Louisville.

Who Are Those Strangers On Our Set?

Pan Arts Pique at Discovery of a Flaw in Their Long Island Studio Tenancy

CHI COPS DELAYED O.O.

Don't See 'Cleo' In Advance—Attend Premiere

Chicago, June 25.

Not that anyone expects it to be censored but "Cleopatra" opens tomorrow (Wed.) at the State-Lake Theatre without Chicago police censor unit approval, technically in violation of the law.

Plans had been for a private screening for the five censors in the morning but technical difficulties arose which precluded it and the blue-pencillers will join the firstnighters. It's the first film to be shown in Chi without a police censor o.o. since the prior perusal ordinance went into effect in 1959.

Federal Trade Comm. Bid To Directors: Will Detail How TV Mangles Works

Hollywood, June 25.

Directors Guild of America will meet with the Federal Trade Commission to discuss its previous protest against vintage theatrical films being mutilated when shown on television. President George Sidney will name members of the committee which he will chair.

No date has been set for the session which will be held in Washington.

Sidney was reelected to presidency for 10th year at national conclave here. Also elected for two year terms were Franklin Schaffner, first veepee; John Rich, second veepee; Karl Genus, third veepee; John Clark Bowman, fourth veepee; Fielder Cook, fifth; Sheldon Leonard, secretary; John Sullivan, assistant secretary; Lesley Selander, Treasurer; Jerry Fritz, assistant treasurer.

Rossmoor Theatre Okay —Sought by Nat'l General

National General has filed a petition in N.Y. Federal Court to construct a 900-seat conventional theatre in the Rossmoor Business Center, Orange County, Calif.

Theatre would actually be built by a company called the Rossmoor Co. and leased to the circuit for 20 years with three five-year options, but court approval is, nevertheless, necessary.

The boys at Pan Arts got quite a shock last week when their production manager Emmett Emerson phoned from the new Long Island Studios to say that he had arrived to discover a strange set rising on one of the stages they had leased for the filming of "The World of Henry Orient."

Seems that, figuring that it wouldn't hinder the "Orient" company any, studio owner Michael Myerberg had given Robert Rossen permission to do a week's shooting of his "Lilith" on one of the two "Orient" stages. He neglected to mention this to Jerry Hellman or George Roy Hill, topers of Pan Arts, indie film production outfit which will be making its first film with "Orient."

It's all quite legal, if totally exasperating to Hellman and Hill. It turns out that, although they had made the leasing agreement with Myerberg, the actual papers hadn't yet been signed. But the Pan Arts was and continues somewhat put out by the move, enough so that they were considering moving the picture, which has to roll by July 29 because of the commitments of its star, Peter Sellers, to the Coast.

"Lilith" begins shooting at the studio this week. There are only two stages finished so far and these two were needed by Hellman and Hill to build on in order to make the July 29 starting date. They calculated that the delays caused by "Lilith" might hurt

(Continued on page 21)

'Babying' Leslie Caron Film; Columbia Shapes 'L-Shaped' Imaginatively

Columbia is "babying" "L-Shaped Room." This Leslie Caron starrer was opened as an art house (Fine Arts Theatre) entry in New York but now the aim is to go after the full market.

Upbeat reviews and business so far have convinced Col that they have a feature suitable for conventional runs. Plan now is to open in key cities, with additional good notices hoped for, and then to spread the picture around surrounding areas.

Open-date availabilities in small-town theatres are to be avoided until following key-run showings.

Richard Davis originally was the distributor in Col's behalf; Col itself has now taken over.

"DID YOU SEE WHAT HAPPENED AT 6201 SUNSET BOULEVARD?"

TWA has acquired a new look—that's what! Our Hollywood office has been spruced up, inside and out. There's a whole new atmosphere that makes doing business even more pleasurable than before. We haven't changed our service, though! You still get the same friendly efficiency you've come to expect from TWA.

And we didn't change the other good things we've got going for you. We're still the only airline offering two great ways to Europe—Polar Route, non-stop from California, or daily via New York. We're still getting raves with our First Class Royal Ambassador service, and we're still the only airline serving 70 U.S. cities and 15 world centers abroad.

We'll handle your reservation if you call TWA in Hollywood at MA 4-8141 or your travel agent. Better still, stop in and see our new look. You'll be most welcome!



'WE RUN FROM H'WOOD PAY'

Negro Make-Goods As Screen Fare

Philadelphia, June 25. Paul Kleiman, exec with the Morris Wax theatre chain, has lined up financial backing for a local film producing company. Kleiman plans to do features of Negro life, achievements and accomplishment. He is now reading scripts.

The pictures will be for general distribution and are to be budgeted at \$300,000 each. The first will be a drama, the second a musical. Kleiman makes a practice of combining his theatre work with civic affairs and is a veepee of P.A.L. (Police Athletic League) and has sparked "junior good citizenship" awards.

Hollywood Not for Him; Fellini Talks Freely, Levine Hosts In Kind

In his typical expansive manner, Joseph E. Levine hosted press and other media reps last week at a luncheon at the Four Seasons Restaurant to honor Italian director Federico Fellini and star Marcello Mastroianni, who perform in those capacities in "8½," which had its Yank preem via Levine's Embassy Pictures last Monday (24). This inaugurated Levine's, in association with James J. Mage, new Festival Theatre in New York.

Also guests of the reception were Giulietta Masina, Fellini's actress-wife, and Guido Alberti who also has a role in "8½." Additionally in from Rome for the opening, and in attendance were Robert Gordon Edwards, Embassy's foreign v.p. who headquarters in the Eternal City, and Angelo Rizzoli, producer of the pic.

Fellini revealed that his next film is currently in the pre-production stage but that he couldn't offer much in the way of edification since most of it hasn't been developed yet. He did note, however, that Miss Masina, who starred for him in "La Strada" and "Nights of Cabiria," will be involved in the new feature. As far as any tie with Levine on the film, Fellini said that nothing had been decided in this area yet.

In another production area, the director said that the proposed three-way film which was to have contained episodes directed by himself, Sweden's Ingmar Bergman and Japan's Kurosawa appears to have been abandoned, although all had stated that they would be "honored" to work together.

Fellini has been involved in a few multiple director pix, the latest being "Boccaccio '70" which Levine distributed. The title of "8½," incidentally, derives stands for the number of films he has been director of—six full-length features and three half segments of other pix.

Sagacious

Asked about possibly making a picture along Hollywood commercial lines, perhaps even working on the Coast, the director replied "a man in his life makes many mistakes and I hope I don't make that one."

Mastroianni didn't say much, primarily because he wasn't asked much and secondarily because he doesn't speak English. On the subject of language, as the meeting was breaking up someone commented that he heard that Levine was going to learn the language, to which a respondent answered that it would make sense for him to learn Italian since he has so many dealings with Italians. "I was talking about English," was the reply.

Hassanein Off to Dixie

Salah Hassanein packed up and took off for a vacation in Florida following the first week of "Cleopatra" at New York's Rivoli Theatre. Rarely has an opening created such a stir.

Hassanein is president of Skouras Theatres, of which the Rivoli is a unit.

East's Cameramen, 644, Demand 35% Pay Boost For First Assistants

New York contract between the Film Producers Assn. and International Alliance of Theatrical Stage Employees cameramen Local 644 expires this Sunday (30). Exploratory talks between the two parties were held last week to attempt to clarify what the demands of the cameramen will be. No definite pattern has yet emerged but producers presently don't anticipate any serious problems developing in the negotiations.

There are, however, many fresh demands being laid down by 644. This local is rated among the demandingest of Gotham IA units. The matter of retroactivity of the new agreement isn't settled either but the producers are willing to grant retroactivity to July 1 on wage scales providing the negotiations are completed by a certain, as yet unspecified date. This would

avert the threat of a walkout under a no contract-no work proviso.

Wage scales for the cameramen themselves don't seem to be the major point in the 644 demands, however. Goal is upgrading the scales of first and second assistants. This is because the boss cameramen typically get paid considerably above scale, most getting \$150-\$200 a day for moving picture work, while some still men get as high as \$500 a day. Scale is \$92 daily.

For first assistants, 644 is asking a 35% increase over the \$50-a-day minimum, seeking to boost it to \$65. In the weekly scale rates, the union is seeking a 45% scale boost for the first assistants. This as opposed to the 15% increases being sought for the cameramen themselves.

The union already has overtime

provisions in its existing contracts as well as pension provisos. So the main emphasis appears to be on wages. More sessions are being held this week. It's believed that both sides are anxious to get through as quickly as possible what with summer vacations as a factor.

Eastern producers face no new contract talks after these are wrapped up until October when it talks turkey with Screen Actors Guild, along with the ad agencies and the networks. The producers organization, which raps a major percentage of Gotham area film producers, mostly commercial, recently concluded talks with IATSE wardrobe attendants local 764 over a long-expired pact. Dickers are over but no details are yet available since the final draft is yet to be signed by all concerned.

'Cleop' Reaps Big Coin

Los Angeles, June 25. "Cleopatra" raised \$1,094,403 opening night (19) at RKO Pantages Theatre as a benefit for construction of the L.A. Music Center's Center Theatre, in what marked the greatest take for any single event in history of L.A. House was taken over with all seats sold at \$250 each, but additional contributions accounted for the great gross. Music Center bought out house for around \$7,000.

On second night (20), \$75,000 was raised for the Arthritis and Rheumatism Foundation, seats scaled from \$25 to \$100.

PRESS AGENCY DIDN'T PLANT THIS QUESTION

Albany, June 25.

One of the N.Y. State Regents' recent examinations for Latin students did include an identification question to which "Cleopatra" was the correct answer, but no mention was made of the film, nor was there any intention of aiding in its exploitation. So a State Education Dept. official told VARIETY, in answer to a query.

The spokesman explained that Regents' tests are prepared "a year in advance, by groups of teachers, in a complicated process, to prevent any exploitation." They undergo multiple checkings, and nothing commercial is ever permitted to intrude.

The same Latin examination, the top echelon said, had a question about Hannibal. "History is part of Latin tests," he pointed out.

THE HOODLUM MENTALITY

Ex-Con Kept Repeating—Finally Cornered

Boston, June 25.

Hub's theatre bandit, who has been holding up boxoffices around town since March, will have to get a new hobby. He was nabbed by a theatre manager assistant and a doorman when he attempted to push his luck at the Astor Theatre recently.

Donald Fraser, 29, an ex-convict of Waltham, was tackled and subdued in a cab which he had commandeered after sticking up the house where "Auntie Mame" and "A Summer Place" were playing. Haul was \$51.

William Liberman, 22, assistant manager, and doorman Joseph Harwich grabbed the stickupman and held him inside the cab until police arrived. Victim of the robbery was the cashier, Beatrice Kasabian, 35, who had transferred to the Astor after having been held up at the Keith Memorial Theatre.

Police said that Fraser admitted to robbing the Keith Memorial Theatre of \$116 on March 17, and attempting to hold up the State on the same day.

Pan Arts Forced; Can't Hire Camera Chief of Choice

Pan Arts, indie film producing firm, has lost its fight with International Alliance of Theatrical Stage Employees cameramen Local 644, through which it sought to bring Coast cameraman Joe Biroc to New York for the filming of "The World of Henry Orient."

New York union balked at the proposal, refusing even to allow an east coast standby to be hired as is often the practice. George Roy Hill, co-boss with Jerry Hellman of Pan Arts, had wanted to work with Biroc on "Orient" in that it was PA's first film and Hill, who will be directing it, had worked with Biroc before on "Toys in the Attic" and other pix.

Cameraman on "Orient" will now be Boris Kauffman whom the Pan Arts execs recognize as a strong though slow-working talent in his many credits including the recent "Long Day's Journey Into Night" and "All the Way Home" filmizations. The main reason Hill had wanted Biroc was that "Orient" was his first eastern pic and he felt at ease having worked with the Coast photog in the past. "Orient" is set to roll July 29 at Long Island Studios with Peter Sellers starring. Hellman and Hill are disappointed in 644's action in that they have received such strong cooperation from other locals in setting up shop as the first full production to lense on the Island ("Lilith" is working there for a week).

The plan is for Pan Arts to work mostly in the east where its headquarters are and it was hoped that things could be worked out amicably and point the way to a long relationship and increased eastern production, a thing everyone is always talking strongly in favor of but seemingly unwilling to help facilitate, at least in some quarters.

SEE 20TH IN THE BLACK ON 2D QUARTER ALSO

Twentieth-Fox again will be in the black for the second quarter (April through June), according to authoritative sources close to the fiscal operation.

Earnings for the period will be a little less than in the first quarter but nonetheless out of the red by a comfortable margin. First quarter net was \$2,292,945, or 90c per common share.

Significantly, the April-June profit will not include the general release of Darryl F. Zanuck's personal production of "The Longest Day." And no revenue at all from "Cleopatra" is included.

Not Good Policy?

Could be that honesty doesn't pay. Some guesswork around Manhattan has it that Darryl F. Zanuck and Joe Mankiewicz might have done a job of pressagentry in reverse on "Cleopatra"—by telling the truth.

They acknowledged out loud and right at the "Cleop" start in New York that they had an excessively long picture that had to be cut. Perhaps the public is unconcerned (advance sales still mounting) but the timid souls of Wall Street seemingly have become discouraged and this could be attributed at least in part to the Zanuck Mankiewicz statements.

Might also throw in producer Walter Wanger's outspoken comments as contributing to the 20th-Fox downbeat on the N.Y. Stock Exchange.

In N.Y. this week Zanuck acknowledged that perhaps he shouldn't have been so outspoken about the need for "Cleop" cutting. But he also makes the major point that many investors bought in on 20th when the stock was selling at the \$18-\$21 level and it was only natural for them to unload with hefty profits.

FOUR MONTHS TO DAY FOR 'MAN IN MIDDLE'

Elstree, Eng., June 25.

At the end of the second week's shooting of his new picture, "Man in the Middle"—the Talbot-Pennebaker CinemaScope production which 20th-Fox will release—producer Walter Seltzer confirms that he has now worked out his shooting sked. He'll be delivering the print to Fox on Oct. 4 which will be exactly four months to the day (June 4) that shooting started at the Associated British Studios here.

Sked breaks down as, in toto, nine weeks on set, studio lot and nearby British locations, and two weeks' tailoff locations in India although there probably only Robert Mitchum and the sole femme costar France Nuyen will be involved. Mitchum is fixed to work on every single working day of the picture's production. Miss Nuyen reports for duty at the end of this month and will go before the cameras on July 11.

"Man in the Middle" is directed by Guy Hamilton from a screenplay by one of Britain's writing teams—Keith Waterhouse and Willis Hall and is adapted from "The Winston Affair," the Howard Fast novel. Barry Sullivan is the third star with Trevor Howard taking a special guest star appearance and Keenan Wynn "also starring." High among the supports are Sam Wanamaker, Alexander Knox, Robert Nicholls and Gary Cockrell.

KINGS RAP CRAFT UNION POLICIES

By DALE OLSON

Hollywood, June 25.

"It would be a disaster if the Government stepped in and stopped American producers from filming abroad," Frank King opines. President of King Brothers, now of Munich roots, asserted "such intervention would (1) put many filmmakers out of business, (2) cut off European distribution of American pictures and (3) culminate in a loss of at least 55 to 60% of our return."

Themselves "runaways," King and his brother, Herman, charge that current Hollywood craft unions' committees "going to Washington and asking legislation to prevent filming abroad will cause foreign countries to up their tariffs or limit distribution of our pictures in their countries." Freres assert they get "as much as 70% of our grosses on films we make from Europe" and stress "such limitations would completely ruin us."

"No one has the right to tell you where or how to spend your money," the Kings cry. "You have to look for the most advantages," they stress. Such advantages, they reason, come in the form of lower labor costs abroad.

Frank King asserted "a boat set used in 'Captain Sindbad' alone cost us \$55,000 to build in Germany and it would have cost us \$200,000 here." It was one of many examples they pointed to that made cost of "Sindbad" "at least half what it would have been if it had been made in Hollywood."

L. A. Unions 'Cool'?

Despite this, they unabashedly admit the picture "could easily have been made on a Hollywood back lot—if we could get labor cooperation." But, they assert, "Labor unions here do not work together. They make it necessary to use too many people who don't do anything, while abroad we get the right crew and they all work in unison for the picture."

Kings were adamant in their charges. They meant every union in Hollywood, but they particularly stressed the cost of extras. "In Europe, we pay a flat daily fee to an extra and he does what he is hired to do. However, in Hollywood we have to pay extra if there is water, fire, or any special kind of filming involved that makes the daily rate shoot up to \$50 or more instead of the \$5 or \$10 we pay abroad."

"Who wants to be in a business where you always have to gamble?" Kings asked. They said "only 25% of the producers get their money back here, with 75% losers." In Europe, they pointed to the "advantage" of subsidy systems where "we get a guarantee of financing and a guarantee of preferable playing time." Bros. said they got \$500,000 advance against boxoffice in Munich for "Sindbad," also said they get "a chance to win a German film assn. prize of cash if they make a successful picture there." Producers would not reveal cost of "Sindbad" which MGM is releasing, because "we were able to make it a bigger and better picture than it cost us because it was made abroad, but exhibitors wouldn't give us the kind of deal we should get if we let them know how much money it actually cost."

Bros. have no plans for filming in the U. S. "until somebody sits down in this industry and works out a way we can make pictures here for less money, get preferential booking time and a guarantee of some chance of profit."

Martin Davis to London For Hal Wallis Talks

Martin Davis, Paramount's ad-pub v.p., left New York Monday (24) for a quickie to London, returning Friday.

He's off to confer with producer Hal Wallis concerning "Becket," which has been shooting the past month in the British capital.

Toys In The Attic (PANAVISION)

Slightly diluted, but still toxic version of Lillian Hellman's lighter. Heavy, unsavory. But commercial lure. Needs trade and consumer sell.

Hollywood, June 2.

United Artists release of Walter Mirisch production. Stars Dean Martin, Geraldine Page, Yvette Mimieux, Wendy Hiller, Gene Tierney. Directed by George Roy Hill. Screenplay, James Poe, based on Lillian Hellman's play; camera, Joseph Morris; editor, Stuart Gilmore; music, George Duning; asst. director, Emmett Emerson. Reviewed at Goldwyn Studios, May 31, '63. Running time, 88 MINS.

Walter Mirisch's production of "Toys in the Attic" is a somewhat watered-down version of Lillian Hellman's play, but enough of the original's emotional savagery has been retained to satisfy those filmmakers who prefer their melodramatic meat raw and chewy. It is, however, not an attraction for the "I've got problems enough of my own" school of customer.

Could be that the public is tiring, plausibly, of Southern-fried neurosis operas. If so, "Toys" is laid in the deep South and liberally crammed with such sick-sick cargo as incest, adultery, imbecility, lust and a few other popular folk pleasures. It will take all of Miss Hellman's reputation plus the power and lure of well-ballooned all-stops-out histrionics by some renowned performers to bail out the United Artists release.

Principal tampering scenarist James Poe has done with Miss Hellman's neatly constructed, momentum-gathering play about a New Orleans household shattered by latent incest and corrosive possessiveness in altering the ending, apparently to suit the less sophisticated needs of the mass audience. Miss Hellman's heavyweight drama examines the tragedy that transpires as a result of a spinster sister's secret lust for her younger brother, whose monetarily-motivated marriage to a simple-minded girl sets in operation the mechanism for his ultimate disaster, which occurs after his bride is deceived by his sister into betraying him just as he is on the brink of consummating a business deal with humanitarian overtones.

Lamentably, the new ending is thoroughly artificial. It is one of those now showman climaxes in which everyone is seen taking off, leaving the individual who is the source of all their emotional ailments alone to rot in the house of evil she has created, as the camera pulls away to observe her wretched solitude. Aside from being hackneyed, it is a thoroughly unlikable denouement. Otherwise, Poe's additions and subtractions are sound.

George Roy Hill has made an error or two along the way, but generally his direction is taut, progressive and fastpaced considering this is a very talky, confined piece. The performances are fine. Geraldine Page, an actress of enormous range and vitality, gives a powerful portrayal in the difficult and unappealing role of the venomous sister, Wendy Hiller, in the less provocative, unspectacular part of the perceptive, more rational older sister, holds her own in the emotional give and take with a very sensitive portrayal.

Dean Martin, in his most demanding role to date, is ingratiating as the ne'er-do-well brother who almost does well. Yvette Mimieux gives another of her misty, innocent, childlike characterizations. Gene Tierney is satisfactory as the child bride's aristocratic mother, who's having an affair with a Negro, played adequately by Frank Silvera. Nan Martin and Charles Lampkin round out the small cast competently.

Joseph F. Biroc's photography is capable, save for a scene or two dark and shadowy. Stuart Gilmore's editing is expert. The film runs a trim 88 minutes, short for a transplanted stage play. Cary Odell's art direction captures the New Orleans flavor and George Duning's music underlines the gathering menace with a sombre strain.

Tube.

For Love Or Money (COLOR)

Another glossy romantic comedy from Universal, better in some ways, though shy of mass appeal in some of the others.

Hollywood, June 18.

Universal release of Robert Arthur production. Stars Kirk Douglas, Mitzi Gaynor, Gig Young; features Thelma Ritter, Leslie Parrish, Julie Newmar, William Bendix. Directed by Michael Gordon. Screenplay, Larry Markes, Michael Morris; camera, Eastman; Clifford Stine; editor, Alma Macrorie; music, De Vol; asst. director, Joseph Kenny. Reviewed at Westwood Village Theatre, June 18, '63. Running time 108 MINS.

Universal's cycle of slick romantic comedies continues with this witty and engaging sophisticated farce. Crammed with attractive players, elegant sets, glamorous costumes, sharp dialog and amusingly contrived situations, the Robert Arthur production has the ingredients for boxoffice success. However, favorable as its prospects are, comedy is not quite as home-spun or mass-oriented as other Universal entries of this genre, so the commercial results do not figure to be as lucrative. Yet "For Love or Money" is at least the match of any of them in terms of humor and social commentary.

The glib, sharp scenario by Larry Markes and Michael Morris is seasoned with spicy spoofery of three worthy contemporary targets: motivational research, physical fitness and modern art—and the people who practice these fads and/or professions. The wild plot has to do with a wealthy and eccentric widow's scheme to marry her three daughters off to the candidates of her choice, a goal for which she assigns her attorney the additional duties of matchmaker. All of this is engineered at a bright, effervescent clip by director Michael Gordon. In its field—romantic farce bolstered with shots of satire—the film equals anything out of Hollywood this year. Only when scrutinized from a more finicky, elevated plane do shortcomings zero into focus—deficiencies such as the somewhat hackneyed nature of events like a beatnik party or the foregone conclusions of the romantic interplay.

Kirk Douglas uncorks a flair for zany comedies as the pivotal figure in the proceedings. He plays the attorney-matchmaker who falls for the eldest daughter, a consumer research bug with Madison Avenue phraseology vivaciously played by Mitzi Gaynor. The other daughters are Julie Newmar, a delectable blonde amazon as the health addict, and Leslie Parrish, slightly miscast (but not without visual advantages) as the pretty beatnik. Even Thelma Ritter, as the screwball widow, gets the glamor treatment. She never looked better and her reliable way with a wisecrack is a big asset to the picture.

Gig Young delivers another of his amiable boozing wolf-playboy characterizations. William Bendix comes through nicely as a good-natured hapless Pinkerton. An additional dash of sex is contributed solidly by Elizabeth MacRae, and two of the husbands-to-be are enacted capably by Richard Sargent and William Windom. Supporting performances are infectious right down the line.

Clifford Stine's photography is flattering and colorful. The interior sets and furnishings are especially tasteful and inviting, reflecting great credit on art directors Alexander Golitzen and Malcolm Brown and set decorator Ruby Levitt. The Jean Louis gowns are stunning. Audiences will gasp in appreciation of several of them. Alma Macrorie's editing is trim and crisp, Frank De Vol's music helpful in an unobtrusive way.

Tube.

James Mason and Hugh French are partnering on two indie films, including "The Pyx," novel by John Buel, and "The Occasion of Glory," Arthur Calder-Marshall tome, latter set for Mexico lensing with Mason, who will star in both, making directional bow.

8½

(Italian-Made)

Cineriz release of Angelo Rizzoli production, released in the U.S. by Embassy Pictures (Columbia overseas, excepting Italy); stars Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, Sandra Milo. This Federico Fellini production, with screenplay by Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi from a story by Fellini and Flaiano was originally reviewed from Rome in April 3, 1963 VARIETY. It's the inaugural attraction at the new James J. Mage-Joe Levine artie on New York's West 57th St. the Festival, which opened June 5, 1963.

Reviewer Hawk opined "With '8½' Federico Fellini tops even his trendsetting 'La Dolce Vita' in artistry. Commercially, it should fare royally almost wherever it is shown. Here is the author-director picture par excellence, an exciting, stimulating, monumental creation which is likely to unleash as many controversies and discussions as 'Dolce Vita' did some time back and similarly divide its viewers into rabid partisans and 'I don't get it' detractors. Marcello Mastroianni is excellent. Sandra Milo and Anouk Aimee (offer) fine delineations. Claudia Cardinale makes several strikingly effective appearances." Supporting playing and technical-creative work also excel, the reviewer noted.

Captain Sindbad (COLOR)

Adventure fantasy aimed at hot weather moppet buck. Filmed on fairly lavish scale. Should do well at summer b.o.

Hollywood, June 19.

Metro release of Frank & Herman King production. Stars Guy Williams, Heidi Brühl, Pedro Armendariz, Abraham Sofaer. Directed by Byron Haskin. Screenplay, Samuel B. West, Harry Relis; camera, (Technicolor) Gunter Senfleben; editor, Robert Swink; music, Michel Michelet; asst. director, Leon Chooluck. Reviewed at the studio, June 19, '63. Running time, 85 MINS.

Those perennial perpetrators of cinematic tricks the Brothers King, are at it again in this fairy tale frolic for the vacationing moppet trade. The rather lavish spectacle they have mounted is based on a pretty fragile story foundation, but that isn't apt to interfere with the glee of the urchins, who are bound to be delighted with the feats of celluloidal sorcery performed by the Kings and their staff.

Apparently a costly enterprise of its genre, the Metro release will need to rack up a lot of kiddie coin to recoup but moneymaking prospects are bright for the current hot weather season. The only direct competition in its class at the moment is Columbia's "Jason and the Argonauts" which, though superior to "Captain Sindbad," shouldn't cut that much of the pie so that there won't be a sizable cunk left over.

The tale concocted by writers Samuel B. West and Harry Relis is elementary enough. Elementary for the uncluttered mind of a tyke, that is Sindbad's mission is simply to get to scale yon white tower of terror wherein is sealed the heart of the villainous El Kerim, a literally heartless fellow who not only is indestructible thanks to the proxy pumpmanship he has arranged with his friendly neighborhood prestidigitator, but is an absolute scoundrel whose idea of sport is having an elephant step on the head of a maiden. Since the maiden he has chosen for this game of squosh is Sindbad's beloved princess, it is imperative that the hero get to the heart of the matter quickly. To attain his target, he must overcome such obstacles as an invisible monster, whirlpool sucks, avalanches, bull crocodiles, a 12-headed scylla, cannibal fish and a giant hand that guards the bum's ticker.

All of these pitfalls and many other visual oddities have been engineered skillfully by the staff artisans, with special credit due

Summer Magic (COLOR—SONGS)

A Disney delight for the youngsters; good all around boxoffice in sight.

Buena Vista release of Walt Disney production. Stars Hayley Mills, Burl Ives, Dorothy McGuire, Deborah Walley; features Una Merkel, Eddie Hodges, Michael J. Pollard, Peter Brown. Directed by James Neilson. Screenplay, Sally Benson, based on the novel, "Mother Carey's Chickens" by Kate Douglas Wiggin; camera, (Technicolor), William Snyder; editor, Robert Stafford; music, Buddy Baker; songs, Robert and Richard Sherman. At Radio City Music Hall screening room June 20, '63. Running time, 109 MINS.

The pre-World War I novel of Kate Douglas Wiggin's "Mother Carey's Chickens," has been fashioned into an easy-to-take entertainment that promises to be of particular delight to the younger element. The Disney trademark shows through all the way, meaning devotees of Tennessee Williams had better not be invited.

But do bid come the scads of millions, including the school vacationers, along with Mom & Dad, who doubtless will enjoy a pleasant little story about a Boston widow who takes her two children to a small town in Maine and has a ball. Of particular significance are the songs by Robert and Richard Sherman which ought to make a highly saleable album on their own and endow the picture with additional charm.

Indeed, there are enough tunes herein to make a musical but they're subordinated to the story—and properly. As a matter of fact the musical numbers figure as an integral part of the tale and are fitted in just right under James Neilson's competent direction.

Clocked at 109 minutes, "Summer Magic" could be tightened a bit, but nonetheless it has all the earmarks of a spellbinder for the kids and boxoffice enchantment for exhibitors.

Producer Disney has dressed his picture handsomely, and William Snyder's camerawork (Technicolor) gets full value out of the picturesque sets and settings.

Dorothy McGuire is the widow who has two teenage children and little cash. She comes upon a house in a town called Beulah thanks to a good-natured benefactor, Burl Ives. Offspring are Hayley Mills (who has grown to be a very pretty and appealing teenager) and Eddie Hodges.

Deborah Walley is a high-falutin' cousin (and an attractive dish) who comes to stay, Una Merkel is Ives' terribly practical wife, Michael J. Pollard is a newly-arrived, handsome school teacher who has a romantic go with Miss Walley, and Peter Brown, who shows up late at the owner of the house occupied by Mother Carey and her brood, is soon to become enamored of Miss Mills. Works out good as a Disney pic should.

Sally Benson's script plays out well. The players are an able group, whether reading a line or vocalizing the Shermans' contributions. Ives does especially well with "The Ugly Bug Ball," a novelty number pictorially enhanced by the insertion of a few Disney nature-study clips. Done engagingly by the Misses Mills, Walley and Wendy Turner is bright item titled "Femininity." Hodges also helps with the vocals.

Count on "Summer Magic" as summer click.

Gene.

special photographic effects man Tom Howard and the special effects team of Lee Zavitz and Augie Lohman. Others who rate prominent recognition for their efforts on the enterprise, filmed in Germany, are art directors Werner & Isabelle Schlichting, editor Robert Swink and cameraman Gunter Senfleben, although some of the latter's process work is rather crude—with some jarring transparencies. Michel Michelet's music makes use of some pretty Borodinsky-like themes.

Under Byron Haskin's spirited direction, the cast performs capably. Guy Williams breezes through the title role. German actress Heidi Brühl is a fetching princess. Abraham Sofaer has himself an uninhibited ball as the merry magician. That fine actor, the late Pedro Armendariz, is a convincing figure as the dastardly El Kerim.

Tube.

My Name Is Ivan (RUSSIAN)

Sig Shore release of Mosfilm production. Stars Kolya Burlaiev. Directed by Andrei Tarkovsky. Screenplay, Vladimir Bogomolov, Mikhail Papava from Bogomolov's short story, "Ivan"; camera, Vadim Yusov. Previewed in N.Y. projection room, June 21, '63. Running time, 97 MINS.

Ivan Kolya Burlaiev
Capt. Kholin Valentin Zubkov
Lt. Galtsev Ye. Zharikov
Corp. Katsanych S. Krylov
Col. Grayanov N. Grinko
Old Man D. Milyutenko
Masha V. Malyutina
Ivan's Mother I. Tarkovsky

(In Russian; English subtitles)

Basic idea of "My Name Is Ivan," also called "Ivan's Childhood," was an interesting one. But some place along the line, the whole thing was sidetracked and muddled so badly that the climax is about as exciting as a lullaby. Bogomolov's short story, originally publicized more than four years ago, by this second World War veteran was tagged "Ivan," and related the adventures of a 12-year-old Russo boy who became an intelligence scout for the Russian army.

Ivan ranges far behind enemy lines, gathering valuable information for his Russian army and reporting to his commanding officer. But as translated to the screen this basic idea is nearly 100% lost, either from inferior cutting or sloppy titling in English. Or a bit of both. Because the average patron will not realize, if ever, that this frail youth had been trained to slip in and out of enemy territory, right under the noses of all guards. Nor is the angle that his one burning desire is to defeat the invader and avenge the death of his mother and sister made clear until the film is nearly over.

The final hazardous venture behind the lines is not pointed up clearly enough for the average viewer to realize what Ivan is trying to do. This episode, on the edge of the Pripet Marshes, is well staged but the significance of it—that it is the lad's final mission and that he has been captured by the Germans—is almost completely lost. Reason for this is the director's yen to make it all symbolic, and photographically perfect.

All of which is understandable when realized that this is the first feature pic by director Andrei Tarkovsky. "Ivan" is portrayed by Kolya Burlaiev, blond-haired lad, who virtually steals the film. Other Russians, both in the army and civilians, are well cast from a typical group of sterling Russo film players.

The director has worked in every little sound effect he has ever heard of but sometimes the symbolisms are lost by mere prolongation and insistency. Vadim Yusov has done yeoman work as cameraman but one wonders about the full import of having a forest of trees wave about until the auditors are dizzy.

"My Name Is Ivan" is supposed to have won three awards at the 1962 Venice Film Fest (best pic, best director best actor), which makes one wonder. Film opens at the Murray Hill Theatre June 27 after an invitational preem the night of June 26. Pic is the most recent acquisition via the cultural exchange agreement between the U.S. and Russia.

Wear.

WRITERS' GUILD WEST NIXES UPPING DUES

Hollywood, June 25.

Writers Guild of America West's latest attempt to raise members' dues has been rejected by the membership, failing to garner the two-thirds majority needed for adoption of such a constitutional amendment. WGAW plans to re-introduce the raise hike measure as soon as possible.

WGAW last month submitted its proposal, which would have elevated the present \$10 annum basic dues and assessment to \$30. In a referendum of WGAW West and East, it received 291 affirmative votes and 219 against, thus falling short of the 340 necessary for the two-thirds majority. Members give one percent of their earnings to the guild also.

Two other constitutional amendments, procedural in nature were approved.

Guild sources unhappy with the rejection of the dues hike measure said when it is re-introduced members will be informed thoroughly as to the need for more revenue in line with the growth of the guild.

ZANUCK'S 'NO PAT FOR BROWN'

THOSE WHO KILL BILL TALK GENTLE

Hollywood, June 25. A bill which would have given motion picture and tv producers sharp tax relief, passed by both houses of the California State Legislature at Sacramento, has been vetoed by Governor Edmund Brown, and his action upheld by the Senate to which the bill was returned for a possible override. Thus, the present formula of taking exposed negative at annual first-Monday-in-March assessment date will remain in force for another year, since bill is now dead.

Film industry expressed disappointment over the Brown's blighting of the bill which would have considerably curtailed the annual tax bite—which in 1962 amounted to \$2,500,000—but found some measure of comfort in Brown's having advanced the possibility he would ask the 1964 Legislature for legislation similar to bill he killed.

In a statement from the industry's Joint Labor-Management Committee, cochairmen Charles S. Boren and Pat Somerset stated: "We take hope from the Governor's proposal that the needs of the industry and its 30,000 workers will be given study by a tax advisory commission so that they can be given consideration in 1964."

Brown, in paying voice promise to possible future relief for film industry, said at the time he vetoed its actuality that he will ask his proposed tax study commission to study the problem prior to Legislature's 1964 budget session.

L.A. County Assessor Philip E. Watson, in commenting the Governor's action, also offered the industry a possible ray of hope by inviting spokesmen to meet with him. "Once the bill is out of the way I hope that the entire subject of property taxation as it affects film production can be discussed in a much more calm and rational manner," said the victorious opponent of the film industry's hopes.

"I would like to invite representatives of the producers and the unions to meet with me at their earliest convenience to get such a discussion under way."

Governor Brown declared he had vetoed bill, which had been strongly opposed by County of Los Angeles and cities of Burbank and Culver City, and backed by film and telepic industries, because it could cause extensive litigation and would mean a loss of tax revenues—"however large or small"—for Burbank and Culver City. Veto was exercised, too, he said "because of the complete lack of standards in the bill for the guidance of the assessor in making his determination of the cash value of the property subject to taxation."

Industry Committee's statement is as follows:

"The industry is, of course, disappointed that Governor Brown vetoed Senate Bill 1072. We had been hopeful that important benefits to the industry and to the community would result after the Assembly passed the bill by a vote of 55-16, and the Senate concurred 31-1.

"We are convinced that it was a fair bill needed to help employment and to help the industry maintain its important contributions to this state.

"We take hope from the Governor's proposal that the needs of the industry and its 30,000 workers will be given study by a tax advisory commission so that they can be given consideration in 1964."

Rees' bill as passed by both houses of the State Legislature, provided for a fair apportionment of value between tangible and intangible properties of motion pictures; at the annual first-Monday-in-March tax date. His original bill before amendment, called for taxation only on the actual raw-stock cost of exposed negative. Present law, which now will continue following Governor's veto, (Continued on page 12)

Filipinos On Upbeat

Washington, June 25. Philippine motion picture production continued its upbeat momentum with another spurt in 1962, the U.S. Commerce Dept. disclosed today (Tues.).

Film production in 1962 was 138 a jump from 115 in 1961 and 109 in 1960. About half this production was in three large studios and the rest spread among several smaller companies.

Yank films accounted for over 70% of Philippine imports last year but European pictures are gaining popularity. Total imports were up significantly, Commerce Dept. reported. Other big importers were Britain, Italy, Hong Kong and Japan.

'Rosenkavalier' One-Night Tour Item a La Legit

A limited partnership has been formed involving Show Corp., Martin Tahse Enterprises and other investors for the purpose of distributing on a one-nighter, legit roadshow basis, a film version of Richard Strauss' opera "Der Rosenkavalier" which was directed by Paul Czinner for the Rank Organization in 1961.

The film will play a 30-city tour starting Oct. 1 in Dallas, playing mostly in local concert halls, opera houses and the like and sponsored by local promoters, organizations and such. Eventually, after this tour and others that might follow, the pic will be given regular theatrical exhibition in some areas.

The 30-city tour will take about 30 weeks and, of course, has the advantage over a legit tour of having several prints on the road at once, thereby allowing as many as 10 dates on a given night, at (Continued on page 20)

350 ADDED PLAYDATES FOR 'LONGEST DAY'

Darryl F. Zanuck's "The Longest Day" this week begins 350 additional engagements in the domestic market, this being the first wave of the general release of the 20th-Fox film. Multiple runs are set for some areas, including New York, Chicago, Boston, Philadelphia, San Francisco, Baltimore, Minneapolis and Miami.

Other bookings to follow will involve the use of 450 prints during the summer.

The boxoffice performance so far, state 20th sources, indicates that "Longest Day" is on its way to becoming the company's all-time money champ. The ultimate gross in terms of film rentals is forecast at \$30,000,000. "Cleopatra," of course, hasn't been around long enough to allow for prognostications.

"Longest Day" already has set money and attendance records in France.

Joe Sugar Shifts Staffers

Realignment of the 20th-Fox sales organization was disclosed this week by Joseph M. Sugar, domestic sales v.p.

Robert L. Conn, heretofore a homeoffice sales exec, has been named central division manager, replacing William C. Gehring, who now takes over the southern division. William B. Williams, who had headed the southern division, has been appointed manager of the Dallas branch.

William Doebel, booker in Des Moines, is promoted to sales rep in Omaha, replacing Frank Larson, who exits the company. Al Golden is the new sales rep in Albany, succeeding Leo Carignan, also exiting.

'How West Was Won' 37 Special Unreelings For Students to Date

Metro-Cinerama has come upon a major boxoffice extra with the run of "How the West Was Won" at Loew's Cinerama Theatre, New York. Tom Kefalas, in charge of group sales, disclosed this week that the bigscreen production already has had 37 special showings for students within the first 14 weeks of its run.

These performances take place at 10 a.m. and draw from elementary and high schools in N.Y., Pennsylvania, New Jersey and Connecticut. Kefalas makes direct contact with the schools, which regard the showings as an educational project. There is no commercial advertising involved.

Exec said so far he's clocked an attendance of 50,000, each paying 99c per seat. Some 75 seats are set aside for adults, who act as chaperones, at each performance.

He adds that the early morning runs do not cut in on normal business "because 90% of the students are of an age and economic group which wouldn't come in otherwise." Kefalas points up that the house has a price scale running up to \$3.50.

'CLEO' PREEM IN FRISCO FOR ORTHODOX SYRIANS

San Francisco, June 25. "Cleopatra" Northern California premiere here Wednesday (26) may be exciting, but it won't be very glamorous. So far not a single Hollywood celebrity has been lined up for an appearance. Spyros Skouras was here, but left Saturday.

Beneficiary of the premiere, tiny St. Nicholas Syrian Orthodox Church, figures to make about \$12,000 on the occasion, and the sponsors' only regret now is that they didn't jack the prices up higher.

The top-priced \$25 tickets sold out "so fast it made our head swim," one said. Ditto the \$15 and \$7.50 tickets, although lower-priced ducats were still to be had a few days ago.

An official of United California Theatres, operators of the approximately-named Alexandria, echoed the plaint: Loge seats at \$7.50, he said, are going faster than any others, and "we wish we'd made 'em \$10."

Seems the day of the big spender (who likes to brag about it) isn't gone after all.

Next Oscar, April 13, '64

Hollywood, June 25. Academy of Motion Picture Arts and Sciences has set Monday, April 13, 1964, as date of its 36th Oscar show, to be held for fourth consecutive year at Santa Monica Civic Auditorium.

The Governors Ball as usual will be held at the Beverly Hilton Hotel in Beverly Hills.

Moving Blamed For TelePrompter Quarterly Loss

TelePrompter Corp. recorded a loss of \$80,687 for the first three months of 1963 on gross revenues of \$1,242,995. The company stated that comparable earnings figures for the first quarter of 1962 are not available.

Blamed for the first quarter losses were expenses and temporary decreases in production while relocating three divisions at Cherry Hill, N. J., in January and February. Plans to sell the Cherry Hill operations, comprising the manufacture of Weathers high fidelity components and Conley magnetic tape cartridges and audio-visual products and systems, have been projected, subject to stockholder approval at the annual meeting Aug. 14, 1963.

Plan is for TelePro to concentrate on other activities, including its growing community antenna tv systems, closed circuit tv and live meeting production services and the operation of educational and training facilities for the Defense Dept. at Huntsville, Ala. The Corp. recently reported earnings for the past year of \$55,957 on revenues of \$5,431,930, as against a loss the year previous.

In a recent deal, TelePrompter prez and board chairman Irving Kahn sold 40,000 of his personal shares in the company to BSF Co., an investment firm, and three BSF execs replaced three former members on the nine-man TelePro board. Kahn took in \$240,000 in the deal.

Brylawski's Bar B-Q

Washington, June 25. Washington area Motion Picture Theatre Owners will hold their outing at the summer home of the group's prexy, Julian Brylawski, at nearby Breton Bay, Md.

Menu will be the traditional Bar B-Q and crab.

STATE GIVES BUT NO ASSISTANCE

Veto by California Governor Edmund Brown of a bill which would have eased the state's property tax on film negatives at the various studios was branded a "terrible setback for the entire industry" by Darryl F. Zanuck. Discussing the matter in a private interview in New York this week, the 20th-Fox president said the continuing levy will drive more and more production out of California. "It gives another excuse for producers to go on a runaway program," he asserted.

The meaning of the tax was dramatized with actual figures by 20th's head man. This film corporation was assessed \$206,600 last year for the print of "Cleopatra" and another \$600,000 this year. That's a total of \$806,600 in state property tax on a single picture "and you know what it means to get this back in cash from theatres," Zanuck commented.

Exec is high on making his pictures on the Coast except where geographic reasons prohibit same. ("The Longest Day" was made abroad "because you can't transplant Normandy to Hollywood.") But the inequity of the Sacramento revenuers' bite just further serves to encourage runaway, "which can mean going to Arizona or anyplace else."

Assessment is based upon intangible values of a picture, rather than cost of raw stock, and is computed the first Monday of March. Time was when producers could duck the impost by simply taking their negatives out of state, but no more, says Zanuck, noting: "They were sitting there with a baseball bat for 'Cleo.'"

Zanuck said he spent two and a half months in sporing "Cleo" and this meant the hiring of many people—musicians, editors, sound editors, etc., who otherwise would be laid off. He could have done this outside and escaped the tax but did not, partially anticipating a break from the relief measure vetoed by Brown.

Assessor simply will have to look for new money sources if the tax continues and Hollywood production continues to drift away, Zanuck observed. "The guilds, the unions, the studios—we're all dedicated to do everything we can to keep production in Hollywood," he said, re-emphasizing that the tax burden has the effect of just doing the opposite. He said the Roach studio has been razed, Metro is looking for a place to move—"they have to go someplace, as we do"—and those Burbank and Culver City tax collections are too much.

Zanuck stated further that the projected troika operation of a studio by 20th, Metro and Columbia will require outside financing. And he asks: "What guarantee can we give that a Studio City will be used if it's the attitude of the governor not to give producers a break?"

He wraps it up this way: "Certain American pictures must be made abroad but staying at home can be made more attractive."

'BUDDHA' FILM PREEM

"Buddha" Japanese spec produced by Masaichi Nagata and released by Lopert Pictures, will have its U.S. preem next Tuesday (2) at the Stage Door Theatre, San Francisco, as a benefit for Goodwill Industries, with tickets scaled to a \$50 top.

Preem is being spearheaded by S.F. socialite Mrs. Dora Perry and Goodwill's exec director Kenneth G. Foster. Activities include tie-ins via the local merchant's association with various stores, oriental restaurants and such. There'll also be an Oriental fashion show, recital of Japanese and Chinese dances and a Karate display. Nagata, prez of Daiei Motion Picture Co. and twotime Oscar winner for "Rashomon" and "Gates of Hell," will also be on hand, arriving in Frisco tomorrow (Thurs.).

Desegregation Progress In Dixie

Quickened by recent demonstrations and Federal government pressures, the pace of desegregation of film houses in Southern cities has apparently increased. Where two years ago, and less, it was streamer news in VARIETY that Nashville had removed the racial restrictions at the boxoffice, this has now become, if not commonplace, at least a repeated decision.

Two tough areas begin to yield, namely Texas and Virginia. Norfolk has abandoned the old policies, Richmond is following. A main breakthrough, now pinned to the target date of July 10, should be Houston. Dallas is expected to follow suit. The Interstate Circuit, for reasons never clear, since nobody is talking, has heretofore always been one of the most cautious chains in Dixie on facing up to the change. That San Antonio and El Paso voluntarily desegregated is partly due to the large Mexican component in their populations. It was simply against the self-interest of business there to draw the bias line.

New Orleans may remain among the last of the big Dixie cities to yield on the race issue. Meanwhile, some progress is noted in the smaller communities of North Carolina. Most theatremen in the South flatly decline to discuss their policies. It appears that a growing rule of procedure is to refuse to meet with Negro representatives alone or white group spokesmen alone. The trick is to get both groups in a room together ready to negotiate, and sans publicity.

Evidence mounts that a handful of important property owners hold the key to change in most communities. It is stated that theatre interests have been leaders in some areas, laggards in others. There is no apparent generality. The personal attitude of the executives is unpredictable. In general, theatres seem to have desegregated with absolutely no trouble. Hotels, motels, transportation facilities are, if anything, under greater pressure and marked by sharper qualms.

While probably not complete, the list of Dixie cities already selling tickets to Negroes without regard to former Jim Crow patterns, includes Atlanta, Miami, Memphis, Nashville, Knoxville, Norfolk, Richmond, San Antonio, El Paso and Charlotte, N.C.

L.A. Biz Soars to Near Best in '63; 'Cleopatra' Huge 72G, 'Birdie' Hotsy 39G; 'Horn' Mighty 30G, 'Ugly' 23G

Los Angeles, June 25. First-run biz is soaring to biggest take since the 1963 New Year's week, with a flock of spectacular grossers adding up to a great \$336,800 in 28 situations. Topper, of course, is "Cleopatra," with capacity \$72,200 on opener at Pantages. Figure may reach alltime high for a single week here.

"Bye Bye Birdie," in first general release, shapes torrid \$39,000 in five locations while "Come Blow Your Horn" shapes wow \$30,000 at Hollywood Paramount.

"Ugly American," on first general release, should do a hot \$23,000 in four theatres for first week. "L-Shaped Room" is rated stock \$10,000 on Music Hall teoff.

Of regular holdovers, "How West Was Won" is giant \$39,000 in 18th session at Warner Hollywood, helped by daily matinees. "Hud" looms big \$16,000 in fifth Chinese stanza.

Estimates for This Week

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th). Mighty \$72,200. Last week, "Ugly American" (U) (11th wk-3 days), \$6,300.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"Come Blow Your Horn" (Par). Wow \$30,000. Last week, "Bye Bye Birdie" (Col) (11th wk, 4 days), \$10,000.

Music Hall (Ros) (720; \$2-\$2.40)—"L-Shaped Room" (Col). Socko \$10,000. Last week, "Wrong Arm of Law" (Cont) (8th wk), \$3,900.

Los Angeles, Hawaii, Baldwin, Fox Wilshire, Village (Metropolitan-G&S-State-FWC) (2,049; 1,106; 1,800; 1,990; 1,535; \$1-\$1.40)—"Bye Bye Birdie" (Col) (1st general release) and "Dime With Halo" (MGM). Torrid \$39,000. Last week, Los Angeles, Hawaii, "Man Knew Too Much" (Par), "Trouble With Harry" (Par) (reissues), \$7,000. Baldwin, Fox Wilshire, Village with Warren's, Iris, Loyola, "Tammy and Doctor" (U) and second feature pix, \$28,300.

Warren's (Metropolitan) (1,757; \$1-\$1.25)—"Main Attraction" (MGM) and "Drums of Africa" (MGM). Slim \$3,500.

State, Pix (Metropolitan-Prin) (2,404; 756; \$1-\$1.49)—"Werewolf in Girls' Dormitory" (MGM) and "Corridors of Blood" (MGM). Fair \$10,500. Last week, State with Wiltern, Hollywood, "Stripper" (20th), "Loves of Salammbô" (20th), \$18,300. Pix with Orpheum, "Girl Hunters" (Color), "Kings Go Forth" (UA) (reissue), \$8,000.

Orpheum, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) (2,213; 2,344; 825; 1,298; \$1-\$1.49)—"Ugly American" (U) and second feature pix. Hot \$23,000.

Hollywood, El Rey, Crest (FWC-State) (856; 856; 750; \$1-\$2)—"Stripper" (20th) (2d wk, Hollywood; 1st wk, El Rey, Crest) and "Sweet Bird of Youth" (MGM) (reissue). Soft \$7,500. Last week, El Rey, "List of Adrian Messenger" (U) (m.o.), \$2,400. Crest, "To Kill Mockingbird" (U) (m.o.), \$1,800.

Lido (FWC) (876; \$2)—"The Law" (Emb) (3d wk). Slim \$2,500. Last week, \$3,700.

Beverly (State) (1,150; \$2-\$2.40)—"55 Days at Peking" (AA) (4th wk). Stout \$11,500. Last week, \$15,500.

Chinese (FWC) (1,408; \$2-\$2.40)—"Hud" (Par) (5th wk). Big \$16,000. Last week, \$18,500.

Four Star (UATC) (868; \$1.50-\$2)—"Four Days of Naples" (MGM) (8th wk). Nice \$4,000. Last week, \$3,900.

Vogue (FWC) (810; \$1.25-\$1.49)—"Mondo Cane" (Times) (12th wk). Lush \$6,000. Last week, \$7,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (18th wk). Soaring to wow \$39,000. Last week, \$32,300.

Fine Arts (FWC) (631; \$2-\$2.40)—"David and Lisa" (Cont) (20th wk). Rosy \$6,000. Last week, \$6,500.

Warner Beverly (SW) (1,316; \$1.65-\$3.50)—"Lawrence of Arabia" (Col) (27th wk). Smash \$32,000. Last week, \$30,000.

Egyptian (UATC) (1,392; \$1.65-\$3.50)—"Mutiny on Bounty" (MGM) (32d wk). Busy \$14,000. Last week, \$12,100.

Carthay (FWC) (1,138; \$1.80-\$3.50)—"Longest Day" (20th) (37th wk). Firm \$7,500. Last week, \$8,000.

Key City Grosses

Estimated Total Gross
This Week \$3,350,769
(Based on 24 cities and 296 theatres.)
Last Year \$2,485,471
(Based on 22 cities and 258 theatres, chiefly first runs including N.Y.)

'Arabia' Hot 16G, Toronto; 'Hud' 14G

Toronto, June 23. City is nearly 100% holdover currently but trade is holding up well at firstruns. "Drums of Africa," paired with "Cattle King," shapes good on opener in seven Taylor hardtops. "Hud" is rated lusty in third round at Imperial. Both "How West Was Won" and "Lawrence of Arabia" aer showing improved takings over a week ago. The University is closed to prep for preem of "Cleopatra" on Wednesday (26) night, with all seats at \$25, sold-out for initial performance.

Estimates for This Week

Birchcliff, Capitol, Tivoli, Westwood (FP) (865; 927; 935; 994; \$1-\$2)—"55 Days at Peking" (AA) (4th wk). Good \$19,000. Last week, same.

Carlton (Rank) (2,318; \$2-\$3)—"Lawrence of Arabia" (Col) (21st wk). Hot pickup to \$16,000. Last week, \$12,000.

Downtown, Glendale, Kingsway, Metro, Prince of Wales, Scarborough, State (Taylor) (1,059; 995; 697; 696; 1,197; 682; 696; \$50-\$1)—"Drums of Africa" (MGM) and "Cattle King" (MGM). Good \$23,000 or near. Last week, "Enrik the Conqueror" (Astral), \$24,500.

Eglinton (FP) (918; \$2-\$3)—"How West Was Won" (MGM) (13th wk). Upsurge to great \$8,000. Last week, \$7,500.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"Island of Love" (WB) (2d wk). Okay \$6,000. Last week, \$7,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"Fast Lady" (20th) (3d wk). Fast \$8,500. Last week, \$9,000.

Imperial (FP) (3,216; \$1-\$1.50)—"Hud" (Par) (3d wk). Lusty \$14,000. Last week, \$17,000.

International (Taylor) (557; 90-\$1.25)—"Monkey in Winter" (MGM). Fair \$3,500. Last week, "Four Days of Naples" (MGM) (3d wk), \$2,500 in 4 days.

Loew's (Loew) (1,641; \$1-\$1.50)—"Ugly American" (U) (4th wk). Nice \$6,000. Last week, \$7,500.

Towne (Taylor) (693; \$1-\$1.50)—"The Balcony" (IFD) (2d wk). Strong \$6,000. Last week, \$6,500.

Uptown (Loew) (2,250; \$1-\$1.50)—"List of Adrian Messenger" (U) (3d wk). Good \$6,000. Last week, \$7,000.

Weather Clips Col.

But 'West' Boff 10G

Columbus, O., June 25. Ideal weather for outdoor activities will cut into grosses this week. Mild biz hence is anticipated for all attractions. Especially slow is "The Stripper" at the Ohio. Reissued "Giant" is fair at Palace. "How The West Was Won" looks trim in 11th stanza at the Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (11th wk). Trim \$10,000. Last week, \$9,500.

New Main (Sugarman) (1,109; 50-\$1.25)—"Marriage, Sicilian Style" (Embassy). Poor \$1,200. Last week, "Madame" (Embassy), \$1,600.

Ohio (Loew) (3,079; 50-\$1.50)—"Stripper" (20th) and "Murder on Campus" (Colorama). Slow \$6,000. Last week, "Tammy and Doctor" (U) and "Dime With Halo" (MGM), \$4,500.

Palace (RKO) (2,845; 50-\$1.50)—"Giant" (WB) (reissues). Mild \$6,500. Last week, "Island of Love" (WB) and "Term of Trial" (WB), \$7,500.

'Horn' Lusty \$14,000, BUFF; 'Jason' Tall 9G

Buffalo, June 25. Trade at firstruns is picking up a bit from low levels of a week ago. Some new entries are helping. "Come Blow Your Horn" is rated sock at Paramount on opener while "Tammy and Doctor" looks good in first, daydating two small houses. "Jason and Argonauts" shapes good in first at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25)—"Happened at World's Fair" (MGM) and "Seven Seas to Calais" (MGM). Mild \$5,000 or over. Last week, "In Cool of Day" (MGM) and "Dime With Halo" (Indie), \$4,000.

Center (AB-PT) (2,500; \$1.50-\$1.75)—"55 Days at Peking" (AA) (4th wk). Trim \$6,000. Last week, \$7,300.

Century (UATC) (2,700; 90-\$1.25)—"Jason and Argonauts" (Col). Good \$9,000. Last week, "Imitation of Life" (U) and "Back Street" (U) (reissues), \$5,500.

Paramount (AB-PT) (3,000; 90-\$1.25)—"Come Blow Your Horn" (Par). Sock \$14,000 or over. Last week, "Girl Hunters" (Indie) and "Murder Can Be Deadly" (Indie), \$5,000.

Teck (Loew) (1,200; \$1.75-\$2.50)—"How West Was Won" (MGM) (11th wk). Good \$4,000. Last week, \$3,600.

Cinema (Martina) (450; 90-\$1.25)—"Tammy and Doctor" (U). Good \$2,000. Last week, "Make Mine Double" (Indie) and "Stalag 17" (Par) (reissue), \$1,200.

Amherst (Dipson) (1,000; 90-\$1.25)—"Tammy and Doctor" (U). Okay \$3,000 or near.

Granada (Schine) (1,000; \$1.50-\$2.75)—"Lawrence of Arabia" (Col) (11th wk). Stout \$4,500. Last week, \$4,000.

'Jason' Rousing \$30,000, K.C.; 'Sindbad' Sock 40G, 'Sam' Stout at \$13,000

Kansas City, June 25. First-run money will be big this stanza with three multiple-run situations and two big entries at regular firstruns. "Savage Sam" in two Fox Midwest theatres is strong while "Main Attraction" at Roxy is rated nifty. "Captain Sindbad" in six theatres is hefty. "Jason and the Argonauts" in nine spots is very sturdy. "The Stripper" has a six theatre hookup for a boxum take.

"Call Me Bwana" in second week at Plaza is virtually as good as last week. "How West Was Won" with special matinees will be near top take at Empire in 13th week.

Estimates for This Week

Brookside (Fox Midwest-National General Corp.) (800; \$1-\$1.25)—"Tammy and Doctor" (U) (4th wk). Steady \$3,000. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars), Isis, Vista (FMW-NGC) (1,360; 700; \$1 each)—"Stripper" (20th) and "Young Guns of Texas" (20th). Boxum \$29,000 or near. Last week, "Crest, Riverside, Boulevard & Dairy of a Madman" (UA) and "Amazons of Rome" (Indie), \$12,000.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (MGM) (13th wk). Big \$12,000, extra matinees on top of good trade doing trick. Last week, \$13,000.

Fairland, Kansas (Finkelstein) (1,200; 1,000 cars). New 50, New Claco (Baker) (850; 500 cars), Heart (1,500 cars) (Noah-Wiles), Granada (Becker) (1,200), Dickinson, Overland, Aztec (Dickinson) (700; 700; 500) (\$1 each)—"Jason and Argonauts" (Col) and "Two Tickets to Paris" (Col). Sturdy \$30,000 in unusual hook-up of hardtops and ozoners. Last week, sub-runs.

Kimo (Dickinson) (504; \$1.25-\$1.50)—"Electra" (Lopert) (2d wk). Steady \$2,000. Last week, \$2,100.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50)—"Nutty Professor" (Par) (2d wk). Okay \$6,000. Last week, with personals by Jerry Lewis opening day, soared to \$11,000.

Plaza (FMW-NGC) (1,630; \$1.25-\$1.50)—"Call Me Bwana" (UA) (2d wk). Holding close to first week at fine \$8,000. Last week, \$9,500.

Roxy (Durwood) (664; 75-\$1.25)—"Main Attraction" (MGM). Nifty \$7,500; stays on. Last week, "List

(Continued on page 10)

'Irma' Wham \$20,000, D.C.; 'Professor' Hep 11G, 'Stripper' Slick 10G, 'Bwana' Big 14G; 'West' Great \$14,500, 15th

Broadway Grosses

Estimated Total Gross
This Week \$604,469
(Based on 33 theatres)
Last Year \$674,871
(Based on 28 theatres)

'Prof.' Potent 9G, M'wkee; 'West' 11G

Milwaukee, June 25. Film business made an upturn last week here, with both "How West Was Won" and "Lawrence of Arabia" posting bigger grosses than a week ago. Both are in 10th sessions, with "West" sock. "Nutty Professor" at Riverside looks good. "It Happened at World's Fair" is fair at Towne.

Estimates for This Week

Downer (Cinema, Inc.) (600; \$1)—"Four Days of Naples" (MGM). Good \$2,400. Last week, "David and Lisa" (Cont), (2d wk), \$2,000.

Palace Cinerama (Prudential) (1,000; \$1.55-\$3.50)—"How West Was Won" (MGM) (10th wk). Shapes sock \$11,000 or near. Last week \$9,200.

Riverside (Standard) (2,500; 90-\$1.25)—"Nutty Professor" (Par). Good \$9,000 or close. Last week, "Tammy and Doctor" (U), \$6,200.

Strand (Prudential) (790; \$1.60-\$3.25)—"Lawrence of Arabia" (Col) (10th wk). Okay \$5,700, up from \$4,500 of last week.

Times (Marcus) (600; \$1)—"Seven Capital Sins" (Embassy) (2d wk). Good \$2,200. Last week, \$3,000.

Towne (Standard) (1,575; 90-\$1.25)—"Happened at World's Fair" (MGM). Fair \$7,000. Last week, "Hud" (Par) (2d wk), \$6,500.

Wisconsin (Prudential) (2,777; 90-\$1.30)—"Brothers Grimm" (MGM). Soft \$4,500. Last week, "Stripper" (20th) (2d wk), \$4,000.

'Mountain' Mighty 20G, Denver; 'Day' Big 9G, 2d

Denver, June 25. Only one newcomer this session. "Spencer's Mountain," the fresh entrant, is heading for an amazing figure at the Centre. Biggest coin still is going to "How West Was Won," wham in 16th round at the Cooper. "Longest Day" is big in second at the Denver on popscale. "Nutty Professor" shapes stout in second at Paramount.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.75)—"Lawrence of Arabia" (Col) (12th wk). Firm \$6,500. Last week, \$7,500.

Centre (Fox) (1,200; \$1.25-\$1.45)—"Spencer's Mountain" (WB). Great \$20,000. Last week, "Tammy and Doctor" (U), (2d wk), \$7,500.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (16th wk). Wow \$20,600. Last week, \$21,200.

Denham (Indie) (800; \$1.25-\$1.45)—"Cool of Day" (MGM) (3d wk). Sad \$2,500. Last week, \$3,500.

Denver (Fox) (2,432; \$1.25)—"Longest Day" (20th) (2d wk). Big \$9,000 on popscale. Last week, \$14,000.

Esquire (Fox) (600; \$1.25)—"Mondo Cane" (Times) and "Silent Witness" (Indie) (m.o.) (3d wk). Good \$2,200. Last week, \$3,000.

Orpheum (RKO) (2,690; \$1.25)—"List of Adrian Messenger" (U) and "The Traitors" (U) (4th wk). Fair \$4,400. Last week, \$5,000.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Nutty Professor" (Par) (2d wk). Stout \$10,000. Last week, \$17,500.

Towne (Indie) (600; \$1.25-\$1.45)—"Day of Trifids" (AA) and "Payroll" (AA) (2d wk). Slow \$1,500. Last week, \$3,500.

Vogue (Art Theatre Guild) (450; \$1.25)—"Wrong Arm of Law" (Cont) (3d wk). Fair \$1,000. Last week, \$1,600.

Washington, June 25. Wow initiator of "Irma La Douce" at the Town added spice to an improved round for firstruns here currently. "Call Me Bwana" shapes sock on opener at Keith's. "Nutty Professor" is nice at Capitol. "Stripper" looks good in first at Palace. "Balcony" also is good in third Playhouse round.

Holdovers are still doing well, with "How West Was Won" looming great in 15th at Uptown and "Lawrence of Arabia" fancy in 17th at Ontario. "Brothers Grimm" looks fast on subrun at Met in second. "55 Days at Peking" shapes big in fourth at Warner.

Estimates for This Week

Ambassador (SW) (1,480; \$1-\$1.49)—"West Side Story" (UA) (subrun) (2d wk). Fair \$4,500 after initialing at \$5,000.

Apex (KB) (940; \$1.25-\$1.40)—"Five-Day Lover" (Indie). Oke \$4,500. Last week, "Four Days Naples" (MGM) (2d wk), \$3,400.

Capitol (Loew) (3,240; \$1-\$1.49)—"Nutty Professor" (Par). Nice \$11,000. Last week, "Hud" (Par) (3d wk), \$12,800.

Dupont (Mann) (400; 90-\$1.55)—"Landru" (Embassy) (2d wk). Dull \$1,800 after \$2,500 opener.

Keith's (RKO) (1,839; \$1-\$1.49)—"Call Me Bwana" (UA). Sock \$14,000. Last week, "Dr. No" (UA) (4th wk), \$11,000.

MacArthur (KB) (900; \$1.25-\$1.40)—"Wrong Arm of Law" (Cont) (6th wk). Busy \$6,000. Last week, \$6,200.

Metropolitan (SW) (1,000; \$1-\$1.49)—"Brothers Grimm" (MGM) (subrun) (2d wk). Fine \$7,000 after \$9,500 initialer.

Ontario (KB) (1,240; \$1.75-\$3)—"Lawrence of Arabia" (Col) (17th wk). Fancy \$10,000. Last week, \$11,000.

Palace (Loew) (2,360; \$1-\$1.49)—"Stripper" (20th). Smooth \$10,000. Last week, "List of Adrian Messenger" (U) (3d wk), \$9,000.

Playhouse (TL) (459; \$1.25-\$1.80)—"Balcony" (Cont) (3d wk). Good \$3,700. Last week, \$5,500.

Plaza (TL) (278; \$1.49-\$1.80)—"Seducers" (Indie) (3d wk). Trim \$4,000 in five days. Last week, \$6,300.

Town (King) (800; \$1.25-\$1.80)—"Irma La Douce" (UA). Wow \$20,000. Last week, "To Kill Mockingbird" (U) (17th wk), \$5,000.

Trans-Lux (TL) (599; \$1.49-\$2)—"Birds" (U) (11th wk). Okay \$3,200. Last week, \$4,000.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (15th wk). Great \$14,500. Last week, \$14,300.

Warner (SW) (1,250; \$1.60-\$2.75)—"55 Days at Peking" (AA) (4th wk). Sock \$8,500. Last week, \$9,000.

Heat Wilts Prov. Biz But 'Hunters' \$6,000

Providence, June 25. Despite the start of school vacations, hot weather has most fans headed for the beaches with a resultant drop in mainstem take. Elvis Pres'ev is not getting far with his "It Happened at World's Fair," his latest pic at State. Majestic's "The Girl Hunters" is okay. Elmwood's "Lawrence of Arabia" still is happy in 12th round.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Black Zoo" (AA) and "Concrete Jungle" (AA). Verv slow \$2,500. Last week, "Day of Trifids" (AA) and "Play It Cool" (AA), \$3,500.

Fmwood (Snider) (724; \$2-\$2.50)—"Lawrence of Arabia" (Col) (12th wk). Good \$5,000. Eleventh was same.

Majestic (SW) (2,200; 65-90)—"Girl Hunters" (Colorama) and "Murder Can Be Deadly" (Indie). Okay \$6,000. Last week, "Auntie Mame" (WB) and "Summer Place" (WB) (reissues), \$4,000.

State (Loew) (3,200; 65-90)—"It Happened at World's Fair" (MGM). Mild \$6,000. Last week, "Ben-Hur" (MGM) (reissue), \$5,000.

Strand (National Realty) (2,200; 65-90)—"Duel of Titans" (Par) and "Tarzan the Magnificent" (Par). Fairish \$5,000 or near. Last week, "Hud" (3d wk), \$4,900.

Chi Cool, Pix Hot; 'Birdie' Wow 47G, 'Eagles' Boffo \$24,000, 'Sam' Fair 17G; 'Irma' Sockeroo \$28,000 in 2d

Chicago, June 25.

A flock of new, sock films and unseasonably cool weather are adding up to another bright week at Chi deluxers. "Bye Bye Birdie" is preening to a giant \$47,000 at the Chicago, while "A Gathering of Eagles" is taking off with a wow \$24,000 at Roosevelt.

Debut of "Savage Sam" at the Oriental looks modest \$17,000. Monroe tandem of reissues "Cold Wind In August" and "Mary Had A Little" looks frisky.

"Irma La Douce" is posting a torrid second United Artists frame. "Mondo Cane" is fancy in third Loop stanza. Third moveover round of "Balcony" looks trim at Carnegie.

Fourth session of "Call Me Bwana" is sturdy at the Woods. Fifth stanza of "Dr. No" is okay at State-Lake. "David and Lisa" is still strong in its 19th Cinema frame.

On hardticket, "How West Was Won" is posting a winning 17th McKickers week and "55 Days At Peking" is steady in fourth Todd canto. "Lawrence of Arabia" is hefty in Cinestage 25th session.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "Balcony" (Cont) (m.o.) (3d wk). Nice \$4,000. Last week, \$4,500.

Chicago (B&K) (3,900; 90-\$1.80) — "Bye Bye Birdie" (Col). Sock \$47,000. Last week, "Hud" (Par) (4th wk), \$18,000.

Cinema (Stern) (500; \$1.80) — "David and Lisa" (Cont) (19th wk). Brisk \$5,500. Last week, \$5,000.

Cinestage (Todd) (1,038; \$2.40-\$3.80) — "Lawrence of Arabia" (Col) (25th wk). Fine \$15,000. Last week, \$16,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues) (2d wk). Tidy \$6,000. Last week, \$8,300.

Loop (Brotman) (606; 90-\$1.80) — "Mondo Cane" (Times) (3d wk). Smash \$9,000. Last week, \$12,500.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was

(Continued on page 10)

'Jason' Very Good 13G, St. Loo; 'Sam' Stout 8G; 'Tammy' Fine 12G, 2d

St. Louis, June 25.

Some new screen fare is helping to brighten the local boxoffice scene currently. "Nuttie Professor" too, is holding big in second Fox round. "Jason and Argonauts" looms fine on opener at State while "Savage Sam" is rated good at Loew's Mid-City.

"Tammy and Doctor" looks nice in second at the St. Louis. "How West Was Won" was hot in 14th week at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (13th wk). Good \$7,500. Last week, \$8,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Playboy of Western World" (India). Average \$1,700. Last week, "Two Daughters" (Indie), \$1,500.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25) — "Ben-Hur" (MGM) (sub-run). Nice \$9,000. Last week, "West Side Story" (UA) (sub-run), \$9,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Nuttie Professor" (Par) (2d wk). Big \$17,000. Last week, \$23,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Savage Sam" (BV). Good \$8,000. Last week, "Madame" (Embassy), \$7,500.

State (Loew) (3,600; 60-90) — "Jason and Argonauts" (Col). Fine \$13,000. Last week, "Main Attraction" (MGM) and "Cairo" (MGM), \$12,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (11th wk). Hot \$10,000. Last week, \$10,200.

Pageant (Arthur) (1,000; 90-\$1.25) — "Long Day's Journey Into Night" (Embassy) (sub-run) (2d wk). Neat \$2,500. Last week, \$3,500.

St. Louis (Arthur) (3,800; 75-90) — "Tammy and Doctor" (U) (2d wk). Nice \$12,000. Last week, \$15,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Sundays and Cybele" (Indie) (3d wk). Okay \$3,000. Last week, \$3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Arabia' Trim 10G, Balto; 'West' 11G

Baltimore, June 25.

Downtown biz is steady if not unusual as holdovers dominate. One of best is "Lawrence of Arabia" in fourth week at Mayfair where fancy. "How West Was Won" is socko in 11th round at the Town. "Hud" shapes nice in fourth at the Charles.

"Brothers Grimm" is fair in second of popscale run at the New. "Balcony" is stout in ninth session at the Little. "Wrong Arm of Law" looms good in sixth at Playhouse.

Estimates for This Week

Aurora (T-L) (365; 50-\$1.50) — "Love At Twenty" (Embassy). Fair \$2,000. Last week, "Chapman Report" (WB) and "Lolita" (UA) (reissues), \$2,400.

Charles (Fruchtman) (500; 50-\$1.50) — "Hud" (Par) (4th wk). Fine \$5,000. Last week, \$6,300.

Five West (Schwaber) (435; 90-\$1.50) — "List of Adrian Messenger" (U) (4th wk). Oke \$2,500. Last week, \$2,700.

Little (T-L) (300; 50-\$1.50) — "Balcony" (Cont) (9th wk). Stout \$2,300. Last week, same.

New (Fruchtman) (1,600; 50-\$1.50) — "Brothers Grimm" (MGM) (2d wk). Fair \$5,500 for popscale run. Last week, \$6,500.

Mayfair (Fruchtman) (700; \$1.50-\$2.50) — "Lawrence of Arabia" (Col) (4th wk). Fancy \$10,000. Last week, \$11,000.

Playhouse (Schwaber) (365; 90-\$1.50) — "Wrong Arm of Law" (Cont) (6th wk). Good \$2,800. Last week, \$3,000.

Stanton (Fruchtman) (2,800; 50-\$1.50) — "55 Days at Peking" (AA) (4th wk). Fair \$6,500. Last week, \$8,500.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (11th wk). Fine \$11,000. Last week, \$12,000.

Rex (Freedman) (500; \$1.50) — "Girl With Suitcase" (Cont) (reissue). Okay \$2,500. Last week, "Something Wild" (Indie), \$2,500.

'Jason' Superb \$17,000, Frisco; 'Tammy' Big 13G

San Francisco, June 25.

"Jason and Argonauts" is the outstanding grind entry this round, with smash takings on initial Warfield week. "Day of Triffids" is rated fair at Golden Gate in first. "Tammy and Doctor" shapes boff on opener at St. Francis. "How West Was Won" is soaring to a wow total in 17th stanza at Orpheum.

Estimates for This Week

Bridge (Schwartz) (500; \$1.50-\$1.75) — "Maid for Murder" (Indie) and "My Son, the Vampire" (Indie). Good \$2,000. Last week, "Grownup Children" (Artkino) and "Musical Spring" (Artkino) (2d wk), \$1,800.

Coronet (United Calif.) (1,250; \$2-\$2.50) — "55 Days at Peking" (AA) (4th wk). Big \$8,000. Last week, \$9,000.

Golden Gate (RKO) (2,850; \$1.50-\$1.75) — "Day of Triffids" (AA) and "Women of Nazi Germany" (AA) (reissues). Fair \$7,500. Last week, "List Adrian Messenger" (U) and "Showdown" (U) (3d wk), \$9,000.

Metro (United Calif.) (1,000; \$1.75-\$2) — "Mondo Cane" (Times) (4th wk). Sock \$8,000. Last week, \$9,000.

Orpheum (Cinedome) (1,439; (Continued on page 10)

'TAMMY' BRIGHT 10G, L'VILLE; 'SAM' \$7,500

Louisville, June 25.

Trade is lively here this week, with convention of "Junior JC," a big aid. Many firstruns are benefitting from visitors trade, with weather on cool side. "How West Was Won," at Rialto in second, will be on par with first week's sock biz. "Lawrence of Arabia" in final 10 days at Penthouse is big. "Cleopatra" opens there June 26. "Tammy and Doctor" at United Artists is very strong. "Savage Sam" looks hefty at the Ohio.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25) — "Imitation of Life" (U) and "Portrait in Black" (U) (reissues). Fair \$3,000. Last week, "Main Attraction" (MGM), \$2,000.

Mary Anderson (People's) (1,100; 75-\$1.25) — "Interns" (Col) and "Walk on Wild Side" (Col) (reissues). Fair \$4,500. Last week "Courtship Eddie's Father" (MGM) (2d wk), \$5,500.

Ohio (Settos) (900; 75-\$1.25) — "Savage Sam" (BV). Hefty \$7,500. Last week, "Gun For Coward" (U) and "All That Heaven Knows" (U), \$4,500.

Penthouse (Fourth Ave.) (900; \$1.25-\$2.50) — "Lawrence of Arabia" (Col) (10th-final wk). Swell \$13,000 for 10 days ending Sunday (23). Opens June 26 with best advance ever recorded here.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50) — "How West Was Won" (MGM) (2d wk). Hot \$14,000 or near, same as first round.

United Artists (Fourth Ave.) (1,800; 75-\$1.25) — "Tammy and Doctor" (U). Neat \$10,000. Last week, "Dr. No" (UA) (2d wk), \$7,000.

'Irma' Smasher \$21,000 Tops Det.

Detroit, June 25.

Downtown biz is spotty this week. "Irma La Douce" is heading for a smash week at the Mercury. "Main Attraction" looks only passable in first round at the Grand Circus. "Day of Triffids" is rated only okay in first at the Fox.

"How West Was Won" stays whopping in 17th round at Music Hall. "Lawrence of Arabia" continues great in 21st week at Madison. "To Kill A Mockingbird" looks good in third at the Adams on moveover. "55 Days at Peking" is okay in fourth round at the Michigan.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49) — "Day of Triffids" (AA) and "Play It Cool" (AA). Okay \$12,000. Last week, "Werewolf Girl's Dormitory" (MGM) and "Corridors of Blood" (MGM), \$12,500.

Michigan (United Detroit) (4,926; \$1.49-\$2.25) — "55 Days at Peking" (AA) (4th wk). Down to okay \$10,000. Last week, \$11,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Diary of Madman" (UA) and "Amazons of Rome" (UA). Slim \$9,000. Last week, "Marilyn" (20th) and "Air Patrol" (20th), \$9,200.

Madison (UD) (1,408; \$1.50-\$3.30) — "Lawrence of Arabia" (Col) (21st wk). Great \$13,000. Last week, \$13,300.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Main Attraction" (MGM) and "Seven Seas to Calais" (MGM). Passable \$10,000. Last week, "Show Boat" (MGM) and "Annie Get Gun" (MGM) (reissues), \$6,000.

Adams (Community) (1,700; \$1-\$1.80) — "To Kill A Mockingbird" (U) (m.o.) (3d wk). Good \$9,000. Last week, \$9,200.

United Artists (UA) (1,667; \$1.25-\$1.80) — Theatre closed to prep for "Cleopatra" (20th) opening June 27. Last week, "Ugly American" (U) (4th wk), \$5,600.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (17th wk). Wow \$18,500. Last week, \$21,000.

Mercury (United Motion Theatre Co.) (1,468; \$1-\$1.80) — "Irma La Douce" (UA). Sockeroo \$21,000. Last week, "Love Is Ball" (UA) (2d wk-9 days), \$7,700.

Trans-Lux Krim (Trans-Lux) (980; \$1.49) — "Pleasures and Vices" (Indie) and "Nudes and Variations" (Indie) (2d wk). Okay \$5,000. Last week, \$5,500.

Heat Bops B'way Biz But 'Cleo' Capacity in 2d; 'Stripper' Good 18G; 'Horn' 170G, 'Irma' 51G, Wow 2d Wks.

The beating that most Broadway firstrun theatres took last Sunday (23) from some torrid weather is partly being overcome for full week's business by the vacationing school youngsters. Ideal outdoors weather over the weekend plus 90-degree beat Monday and yesterday was a definite downbeat factor just as it always is at the start of summer.

Only two new entries for the firstrun scene. Best of these is "Mouse on Moon," which wound its initial session at the Cinema. One with a smash \$20,000. Other newcomer, "The Stripper," is just good \$18,000 or less in first round at the Astor.

"Cleopatra" is heading for another capacity \$21,869 in second week at the Rivoli. "Come Blow Your Horn" with stageshow is holding so even to second week that it will hit the same smash figure of \$170,000 or over in third session at the Music Hall. It is staying on.

"Irma La Douce" held with a smash \$51,000 or close in third round, daydating the DeMille and Baronet. "Hud" continued in the chips with hep \$39,000 in fourth stanza, daydating the Paramount and Coronet.

"List of Adrian Messenger" was good \$20,500 or near in fourth week, daydating the Warner and Trans-Lux 52d Street. "55 Days at Peking" wound its four weeks at the Palace with a hot \$22,000 or close but is being supplanted by "Tammy and Doctor" today (Wed.).

Both "How West Was Won," in 13th session at the Cinerama, and "Lawrence of Arabia," in 27th week at the Criterion, are being helped by two-a-day schedules. Same is true of "Mutiny on Bounty," now in 32d stanza at the State.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "Stripper" (20th) (2d wk). Initial round ended yesterday (Tues.) hit good \$18,000 or near. Also in flock of theatres in N.Y. area.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (14th wk). The 13th stanza ended Sunday (23) was smash \$40,000 for 16 performances after \$45,500 in 12th week for same number of shows (two-a-day) plus three Saturday, Sunday.

Criterion (Moss) (1,520; \$1.80-\$4.80) — "Lawrence of Arabia" (Col) (28th wk). The 27th session finished Sunday (23) was great \$45,000 on first full week of two-a-day. The 26th week was \$42,000 with five days on two-daily schedule or 12 shows. The 27th week was for 14 performances.

DeMille (Reade) (1,463; 90-\$2.50) — "Irma La Douce" (UA) (4th wk). Third round completed yesterday (Tues.) was wow \$35,000 after \$38,000 in second. Day-dating with Baronet.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "Fellini's 8 1/2" (Embassy). Opened yesterday (Tues.). In ahead, subruns and reissues, with changes nearly every other day.

Forum (Norel) (813; \$1.25-\$1.80) — "Mondo Cane" (Times) (13th wk). The 12th session finished yesterday (Tues.) was okay \$7,000 or near after \$8,000 for 11th. Day-dating with Little Carnegie. "Women of World" (Embassy) opens July 2, daydating with Guild.

Palace (RKO) (1,642; \$1.25-\$2) — "Tammy and Doctor" (U). Opens today (Wed.). Last week, "55 Days at Peking" (AA) (4th wk), was fine \$22,000. Third week, \$24,000. Also at Trans-Lux 85th St.

Paramount (AB-PT) (3,665; \$1-\$2) — "Hud" (Par) (5th wk). Fourth round ended Monday (24) was big \$24,000 after \$29,000 for third week. "Donovan's Reef" (Par) due in next. "Hud" is daydating with Coronet.

Radio City Music Hall (Rockefeller) (6,200; 95-\$2.75) — "Come Blow Your Horn" (Par) and stageshow (3d wk). Current week winding today (Wed.). is heading for great \$170,000 or over after same for second. Stays on with "Thrill of It All" (U) due in next but not likely until late next month.

Rivoli (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (2d wk). Still running capacity \$21,869 in first

holdover session after same for opener.

State (Loew) (1,850; \$1.50-\$3.50) — "Mutiny on Bounty" (MGM) (32d wk). This week finishing tomorrow (Thurs.) looks like good \$16,000 with twice-daily policy started Monday after \$13,000 for 31st week, 10 performances. Stays through summer, according to present plans.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "El Cid" (AA) (reissue) (2d wk). This week winding tomorrow (Thurs.) is heading for okay \$6,500 after \$7,500 for first session. Stays a third, with "Greenwich Village Story" (Shawn) opening July 3.

Warner (SW) (1,813; 90-\$2) — "PT 109" (WB). Opens today (Wed). Last week, "List Adrian Messenger" (U) (4th wk), okay \$12,000 of near after \$16,000 for third.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "Irma La Douce" (UA) (4th wk). Third round ended yesterday (Tues.) was mighty \$16,000 or close after \$17,000 for second week.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Murder at Gallop" (MGM). Opened Monday (24). Last week, "Winter Light" (Janus) (6th wk), was fair \$4,000.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Hand in Trap" (Angel) opens on July 1. Currently playing reissues.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Mouse on Moon" (Lope) (2d wk). First week concluded Sunday (23) was smash \$20,000.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Sparrows Can't Sing" (Janus) (m.o.) (2d wk). First session ended Sunday (23) was solid \$6,000.

Coronet (Reade) (500; \$1.50-\$2) — "Hud" (Par) (5th wk). Fourth round concluded Monday (24) was (Continued on page 10)

'Birdie' High \$20,000, Pitt; 'Prof.' Sturdy 9G, 'Sam' 9G; 'West' \$12,000

Pittsburgh, June 25.

"Bye Bye Birdie" looks like one of top grossers the Fulton has played in years, with a sockeroo first round. Nothing else is close but "How West Was Won" still rates powerful in 14th week at Warner, getting new strength via additional matinees and summer vacation period. Other holdover, "55 Days at Peking" in fourth final week at Penn rates okay, but came out on Monday (24) to allow house to prep for "Cleopatra" preem Wednesday (26).

"Savage Sam," newcomer at Stanley, is only fair. Other new entry, "Nuttie Professor" looks tall at Gateway downtown while showing in 100 other houses on multiple-run basis in area. "Wrong Arm of Love" continues great in third at Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,900; \$1-\$1.50) — "Bye Bye Birdie" (Col). Sockeroo \$20,000 or over. Last week, "Lawrence of Arabia" (Col) (7th wk), \$5,000.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Nuttie Professor" (Par). Tall \$9,000. Sharing take is 100 other nabes and drive-ins in area participating in Allied-COMPO multiple-run plan.

Penn (UATC) (3,472; \$1-\$2) — "55 Days at Peking" (AA) (4th wk-6 days). Good \$8,500. Last week, \$11,500. "Cleopatra" (20th) opens June 26, with capacity reduced to 2,039 because of seats lost via 70m screen. Mezzanine and lodges will be closed off. Opens with benefit for Boys Town of Italy.

Shadyside (MOTC) (632; \$1.50) — "Kind of Loving" (Gov). Neat \$3,000. Last week, "Freud" (8th wk-4 days), \$1,500.

Squirrel Hill (SW) (832; \$1.50) — "Wrong Arm of Law" (Cont) (3d wk). Lofly \$4,500. Last week, \$5,500.

Stanley (SW) (3,700; \$1-\$1.50) — "Savage Sam" (BV). Fair \$9,000 or near. Last week, "Happened at World's Fair" (MGM), \$5,000.

Warner (SW) (1,260; \$1.50-\$2.75) — "How West Was Won" (MGM) (14th wk). Powerful \$12,000. Last week, \$11,000.

'PT 109' Torrid 24G, Hub; 'Mountain' Lofty 14G, 'Sindbad' Nifty \$11,000

Boston, June 25.

This is Hub's big week for current season with "Cleopatra" opening tonight (Tues.) at Music Hall and world preem of "PT 109" for charity last Wednesday (19) at the Orpheum. It looks torrid. "Tammy and Doctor" is nice at Memorial on opener. "Spencer's Mountain" is rated stout at Paramount. "Captain Sindbad" looks nifty at Center in world preem, and day-dating in 135 New England theatres.

"Main Attraction" is okay at Capri while "Jason and Argonauts" looks fast at Mayflower, both on initial rounds. Big openings to come this week are headed by "Bye Bye Birdie" opening Wednesday (26) at Astor.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—"In Cool of Day" (MGM) and "All at Sea" (Indie) (reissue). Mild \$4,500. Last week, "Auntie Mame" (WB) and "Summer Place" (WB) (reissues) (2d wk). \$4,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Mondo Cane" (Times) (5th wk). Oke \$5,500. Last week, \$6,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (13th wk). Nice \$14,000. Last week, \$15,500.

Capri (Sack) (850; 90-\$1.80)—"Main Attraction" (MGM) and "Wonders of Arkansas" (Indie). Oke \$6,000. Last week, "Stripper" (20th) and "Horse's Mouth" (Indie) (reissue) (2d wk). \$4,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Captain Sindbad" (MGM) and "Young and Brave" (MGM). Stout \$11,000 for world preem, being backed by \$33,000 adub campaign. Day-dating in 135 New England theatres. Last week, "Erik Conqueror" (AI) and "Thunder Hawaii" (Indie). \$7,000.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"Long Day's Journey Into Night" (Embassy) (4th wk). Fine \$7,000. Last week, \$8,000.

Exeter (Indie) (1,276; 90-\$1.25)—"Wrong Arm of Law" (Cont) (6th wk). Oke \$4,000. Last week, \$4,400.

Gary (Sack) (1,277; \$1.50-\$3)—"Lawrence of Arabia" (Col) (27th wk). Good \$12,000. Last week, same.

Mayflower (ATC) (689; 90-\$1.50)—"Jason and Argonauts" (Col) and "Just for Fun" (Col). Fast \$7,000. Last week, "Fast Set" (Indie) and "Twilight Girls" (Indie) (m.o.). \$5,000.

Memorial (RKO) (3,000; 90-\$1.50)—"Tammy and Doctor" (U) and "Day Mars Invaded Earth" (20th). Nice \$10,000. Last week, "List Adrian Messenger" (U) and "Showdown" (Indie) (3d wk). \$8,000.

Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th). Opened tonight (Tues.), with 100 per ticket black-tie party. Last week, "Marilyn" (20th) (2d wk), "Third Key" (Indie), "Triple Deception" (Indie). \$9,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"PT 109" (WB). Socko \$24,000. World preem was Wednesday (19) for charity, nabbing \$108,000. Last week, "Call Me Bwana" (UA) and "Heroes Island" (UA) (2d wk). \$8,000.

Paramount (NET) (2,357; 90-\$1.65)—"Spencer's Mountain" (WB). Stout \$14,000. Last week, "Hud" (Par) (4th wk). \$9,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Wild Is My Love" (Mishkin) and "Amorous Sex" (Indie). Fair \$5,000. Last week, "That Kind of Girl" (Indie) and "Quick and Dead" (Indie). \$7,000.

Park Square (Indie) (300; \$1.80)—"Seven Capital Sins" (Embassy) (5th wk). Slick \$3,500. Last week, same.

Saxon (Sack) (1,100; \$1.50-\$2.75)—"55 Days at Peking" (AA) (5th wk-final). Oke \$9,000. Last week, \$11,000. "Irma La Douce" (UA) opens Friday (28).

State (Trans-Lux) (730; 75-\$1.25)—"Many Ways to Sin" (Indie) (billed here as "13 Sinners") and "Too Hot to Handle" (Indie) (2d wk). Perky \$8,000. Last week, \$10,000.

CHICAGO

(Continued from page 9)

Won" (MGM) (17th wk). Great \$24,500. Last week, \$24,000.

Monroe (Jovan) (1,000; 65-90)—"Cold Wind In August" (Indie) and "Mary Had A Little" (Indie) (reissues). Fine \$5,000. Last week, "Ritual of Love" (Indie) and

"Desperate Women" (Indie). \$6,200.

Oriental (Indie) (3,400; 90-\$1.80)—"Savage Sam" (BV). Modest \$17,000. Last week, "Stripper" (20th) (3d wk). \$13,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Gathering of Eagles" (U). Giant \$24,000. Last week, "List Adrian Messenger" (U) (3d wk). \$13,500.

State-Lake (B&K) (2,400; 90-\$1.80)—"Doctor No" (UA) (5th wk). Fair \$12,000 in 5 days. Last week, \$11,300. "Cleopatra" (20th) opens Wednesday (26) night.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"The Law" (Embassy). Loud \$7,000. Last week, "Love At Twenty" (Embassy). \$4,000.

Todd (Todd) (1,089; \$1.75-\$3.50)—"55 Days at Peking" (AA) (4th wk). Solid \$11,000. Last week, \$13,000.

Town (Teitel) (640; \$1.25-\$1.80)—"Elusive Corporal" (Indie). Smart \$4,000. Last week, "The Mistress" (Indie) and "Street of Shame" (Indie) (reissues). \$2,700.

United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (2d wk). Great \$28,000 or over. Last week, \$33,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Call Me Bwana" (UA) (4th wk). Nifty \$10,000. Last week, \$15,000.

World (Teitel) (608; 90-\$1.80)—"Not Tonight, Henry" (Indie) (5th wk). Fancy \$5,500. Last week, \$3,500.

'Irma' Giant \$28,000 In Slow Philly; 'Prof.' 12G; 'Reef' Smooth 10G, 2d

Philadelphia, June 25.

Ideal outdoors weather made for worst Sunday cinema trade of 1963 and will cut down most gross totals for full session. "Irma La Douce" is way out ahead with a wham take at Randolph while "Nutty Professor" shapes good at Stanley. "Donovan's Reef" is rated nice in second at the Fox. "How West Was Won" is top longrun with a sturdy total in 16th session at Boyd. "55 Days at Peking" looks stout in fourth round at Stanton.

Estimates for This Week

Arcadia (S&S) (623; \$1.20-\$2)—"List of Adrian Messenger" (U) (4th wk). Neat \$6,500. Last week, \$8,000.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (16th wk). Sturdy \$12,000. Last week, \$15,500.

Bryn Mawr (Goldman) (600; \$1.49)—"Two Daughters" (Indie). Thin \$1,900. Last week, "Law" (Indie) (2d wk). \$2,100.

Fox (Milgram) (2,200; 95-\$1.80)—"Donovan's Reef" (Par) (2d wk). Good \$10,000 or close. Last week, \$17,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Mondo Cane" (Times) (3d wk). Nice \$7,000. Last week, \$10,500.

Lane (SW) (1,000; \$1.49)—"Balcony" (Cont) (3d wk). Firm \$5,000. Last week, \$5,700.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (26th wk). Trim \$8,000. Last week, \$9,500.

Randolph (Goldman) (2,200; 95-\$1.80)—"Irma La Douce" (UA). Wham \$28,000. Last week, "Island of Love" (WB). \$6,000.

Stanley (SW) (2,100; 95-\$1.80)—"Nutty Professor" (Par). Good \$12,000. Last week, "Stripper" (20th) (2d wk). \$8,000.

Stanton (SW) (1,483; 95-\$1.80)—"55 Days at Peking" (AA) (4th wk). Sunny \$9,000. Last week, \$12,000.

Studio (Goldberg) (400; 95-\$1.80)—"Nature's Paradise" (Indie) and "Bedroom Vendetta" (Indie). Neat \$3,500. Last week, "Sins Youth" (Indie) and "Some Like It Cool" (Indie). \$4,500.

Trans-Lux (T-L) (500; 95-\$2)—"Julius Caesar" (MGM) and "Swan" (MGM) (reissues). Fair \$2,500. Last week, "Marilyn" (20th) (2d wk). \$1,400.

World (Rugoff) (599; 95-\$1.80)—"Two Daughters" (Indie). Mild \$2,300. Last week, "Taste of Honey" (Cont) and "Loneliness Long Distance Runner" (Cont). \$3,700.

Yorktown (SW) (1,000; \$1.49)—"Trial and Error" (Astor) (3d wk). So-so \$2,400—Last week, \$2,700.

KANSAS CITY

(Continued from page 8)

Adrian Messenger" (U) (3d wk-9 days). \$5,000.

Saxon (Durrwood) (1,119; 75-\$1.25)—"Flipper" (MGM) (2d wk). Okay \$4,500. Last week, \$5,500.

Shawnee (Dickinson) (1,100 cars), 63rd Street (S&S) (1,500 cars), Lakeside (950 cars), (Munchnick), Lake Park (750 cars) (Fulton), Hillcrest (Heath) (540 cars), Waldo (Commonwealth) (700 seats) (\$1 each)—"Captain Sindbad" (MGM) and sub-runs, sock \$40,000. Last week, sub-runs.

Uptown, Granada (FMW-NGC) (2,043; 1,217; \$1.25-\$1.50)—"Savage Sam" (BV). Strong \$13,000; holds. Last week, Uptown only "Hud" (Par) (3d wk). \$5,500. Granada had "Ugly American" (U) (m.o.) for \$2,000.

'SAM' BRISK \$15,000, CLEVELAND; 'JASON' \$8,000

Cleveland, June 25.

"Lawrence of Arabia," on 11th lap at Stillman and Palace's "How West Was Won," also in 11th, are forging ahead of many new bills which are mostly sluggish. Bofn are still hefty. "Jason and Argonauts" is mild at State. Hippodrome's "Savage Sam" is rated fine. "Cleopatra" opens on hard-ticket at Loew's Ohio Wednesday (26), first performance being a benefit sponsored by Variety Club.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85)—"55 Days at Peking" (AA) (46th wk). Fair \$7,000 after \$11,500 last week.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Wrong Arm of Law" (Cont) (3d wk). Good \$4,500 after \$5,000 last week.

Continental Art (Art Theatre Guild) (825; \$1.50)—"Get On With It" (Gov). Nice \$2,300. Last week, "Black Fox" (Indie). \$2,000.

Heights Art (Art Theatre Guild) (925; \$1.50)—"Four Days of Naples" (MGM) (3d wk). Pleasing \$2,100 after \$2,200 last round.

Hippodrome (Eastern Hipp) (3,500; \$1.25-\$1.50)—"Savage Sam" (BV). Fine \$15,000 or better. Last week, "Stripper" (20th). \$11,500.

Ohio (Loew) (2,700; \$1.25-\$1.50)—"Hud" (Par) (m.o.). Modest \$5,000 for third downtown lap after \$5,000 last week.

Palace (F&A Theatres) (1,265; \$1.25-\$2.75)—"How West Was Won" (MGM) (11th wk). Extra good \$10,000 after \$9,500 last week.

State (Loew) (3,450; \$1.50)—"Jason and Argonauts" (Col). Mild \$8,000. Last week, "Call Me Bwana" (UA). \$7,000.

Stillman (Loew) (2,700; \$1.50-\$3)—"Lawrence of Arabia" (Col) (11th wk). Jumped a notch to \$7,000. Last week \$6,000.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Get On With It" (Gov). Fine \$2,500. Last week, "Black Fox" (Indie). \$2,000.

BROADWAY

(Continued from page 9)

socko \$15,000 or near after \$17,000 for third.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Third Lover" (Indie). Opened Monday (24). In ahead, "Wrong Arm of Law" (Cont) (10th wk-6 days), okay \$3,000.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (D-R) (5th wk). Fourth stanza completed Monday (24) was socko \$13,800 after \$16,700 for third week.

Guild (Guild) (450; \$1-\$1.75)—"Never Let Go" (Cont) (2d wk). Shapes mild \$4,500 or under in current round ending tomorrow (Thurs.) after \$6,000 on opener. "Women of World" (Embassy) opens July 2, day-dating with Forum.

Little Carnegie (L. Carnegie) (620; \$1.25-\$2)—"Mondo Cane" (Times) (13th wk). The 12th session ended yesterday (Tues.) was okay \$5,500 or near after \$7,000 for 11th week.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Dr. No" (UA) (5th wk). Fourth week finished yesterday (Tues.) was sturdy \$11,000 after \$11,800 for third.

New RKO 23d Street (RKO) (1,000; \$1.50-\$2)—"Tammy and Doctor" (U). Opens today (Wed.), same as Palace. Last week, "55 Days Peking" (AA) (4th wk), mild \$4,500.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (41st wk). The 40th round finished Sunday (23) was amazing \$7,500 after \$8,500 in 39th week.

Plaza (Lopert) (525; \$1.50-\$2)—

'Jason' Hotsy \$7,000 in Mpls.; 'West' Hot 17G, 15th; 'Tammy' Good 7G, 2d

Minneapolis, June 25.

"David and Lisa" (Cont) (28th wk). The 27th session ended yesterday (Tues.) was brilliant \$8,500 or close after \$9,000 for 26th week. Goes on multiple-run today (Wed.), which hints that it won't be around much longer at this house.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Heavens Above" (Janus) (6th wk). Fifth week finished Sunday (23) was great \$12,500 after \$15,500 for fourth.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Sanjuro" (Toho) (8th wk). The seventh stanza ended Monday (24) was strong \$5,800 after \$6,800 for sixth.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Ugly American" (U) (11th wk). This week winding today (Wed.) is heading for fine \$5,500 after \$6,500 in 10th stanza. Holding, with "Gathering of Eagles" (U) due in July 10.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"PT 109" (WB). Opens today (Wed). Last week, "List Adrian Messenger" (U) (4th wk). Hep \$8,500 after \$13,000 for third week.

Trans-Lux 85th St. (T-L) (560; \$1.25-\$2)—"Longest Day" (20th). First continuous-run at Broadway firstruns opens today (Wed.). Last week, "55 Days at Peking" (AA) (4th wk), fine \$7,500 after \$9,000 for third.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (3d wk). This stanza ending tomorrow (Thurs.) looks like great \$12,000 or near after \$14,000 for second.

Cincy Improves; 'Prof.' Swell \$10,000, 'Tammy' Sweet 8G; 'West' 13G

Cincinnati, June 25.

A continuing moderate pickup looms for Cincy firstruns this week. Some new entries plus a weekend cool spell is helping. "Nutty Professor" shapes at Albee in first. "Happened at World's Fair" looks nice at Palace. "Tammy and Doctor" plus "Showdown" bid for a pleaser at the Twin Drive-In. "How West Was Won" holds as town topper at Capitol being wow in 15th.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Nutty Professor" (Par). Swell \$10,000, hyped opening day by personal of starrer Jerry Lewis in four shows. Last week, "Back Street" (U) and "Flower Drum Song" (U) (reissues), \$6,000.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (15th wk). Wham \$13,000 for start of Tuesday and Thursday matinees in summer policy of 12 shows weekly. Last week, \$12,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Four Days of Naples" (MGM). Fair \$1,500. Last week, "Wrong Arm of Law" (Cont) (3d wk). \$1,600.

Grand (RKO) (1,396; \$1-\$1.25)—"Island of Love" (WB) and "Black Gold" (WB). Okay \$6,500. "Cleopatra" (20th) preems June 26. Last week, "Hud" (Par) (4th wk), \$6,000 at \$1-\$1.50.

Guild (Vance) (272; \$1.25)—"Grand Hotel" (Indie) (reissue). Slow \$1,200. Last week, "Night at Opera" (Indie) (reissue). \$1,000.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Four Days of Naples" (MGM). Fairish \$1,300. Last week, "Wrong Arm of Law" (Cont) (3d wk). \$1,200.

Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"55 Days at Peking" (AA) (4th wk). Nice \$6,000. Last week, \$6,500.

Palace (RKO) (2,600; \$1-\$1.25)—"Happened at World's Fair" (MGM). Good \$8,500. Last week, "Call Me Bwana" (UA), \$9,500 at \$1-\$1.50.

Twin Drive-In (Cin-T-Co) (800 cars each side. \$1)—West: "Tammy and Doctor" (U) and "Showdown" (U). Pleasing \$8,000. Last week, "Duel of Titans" (Par) and "Tarzan, Magnificent" (MGM) (reissue), \$10,000. East: "Diary of Madman" (UA) and "Amazons of Rome" (UA). Oke \$7,500. Last week, "To Kill Mockingbird" (U) and "40 Pounds of Trouble" (U) (subruns), \$5,000 at 85c.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50)—"Lawrence of Arabia" (Col) (11th wk). Nice \$6,500 after \$7,000 for 10th.

With "Cleopatra" opening tomorrow (26) at the Century, the booking boys undoubtedly figured it would be smart to hold back on fresh entries for current session. This may explain why there are only two Loop newcomers. One of them, "Savage Sam," a Disney contribution, looks okay at the Gopher.

Even though "Cleopatra" already is much in the public eye, such longrun roadshows "How West Was Won" in 15th week, and "Lawrence of Arabia" now in 10th round, are still solid draws, especially "West" for the length of its run. "Jason and Argonauts" looks fast at Lyric in first. "Tammy and Doctor" is good in second at State.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65)—"Lawrence of Arabia" (Col) (10th wk). Virile \$7,500. Last week, \$8,000.

Avalon (Frank) (800; \$1)—"As Nature Intended" (Indie) and "Tunnel of Love" (MGM) (reissue). Okay \$1,500. Last year, "Europe in Raw" (Indie) and "Two Way Stretch" (Indie) (reissue) (4th wk), \$1,000.

Campus (Mann) (600; \$1)—"Passion of Slow Fire" (T-L). Satisfactory \$1,000. Last week, "Summer-skin" (Angel). \$1,200.

Century (Par) (1,300; \$1-\$1.25)—"Call Me Bwana" (UA) (3d wk). Departing after only three days of stanza to make way for "Cleopatra" (20th). Okay \$2,500. Last week, \$4,000.

Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (15th wk). Sturdy \$17,000. Last week, \$18,000.

El Lago (Carisch) (800; \$1)—"West Side Jungle" (Bentley) and "Girls Markee for Danger" (Indie). Satisfactory \$1,100. Last week, "Nature's Playmates" (Indie) and "The Mark" (Cont) (reissue) (2d wk), \$1,000.

Gopher (Berger) (1,000; \$1-\$1.25)—"Savage Sam" (BV). Okay \$5,000. Last week, "Main Attraction" (MGM). \$3,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Jason and Argonauts" (Col). Hep \$7,000. Last week, "Black Zoo" (AA) and "Play It Cool" (AA), \$3,000.

Mann (Mann) (1,000; \$1.25-\$2)—"55 Days at Peking" (AA) (4th wk). Good \$4,500. Last week, \$5,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Nutty Professor" (Par) (2d wk). Moderate \$5,000. Last week, \$7,000.

Park (Mann) (1,000; \$1.50-\$1.75)—"Could Go On Singing" (UA). Fair \$3,000. Last week, "Wrong Arm of Law" (Cont) (4th wk), \$3,000.

State (Par) (2,200; \$1-\$1.25)—"Tammy and Doctor" (U) (2d wk). Good \$7,000. Last week, \$8,000.

Suburban World (Mann) (400; \$1.25)—"Love at 20" (Embassy). Fair \$1,500. Last week, "Law" (Astor), \$1,500.

World (Mann) (400; \$1.25-\$1.50)—"Hud" (Par) (4th wk). Fine \$4,000. Last week, \$5,000.

SAN FRANCISCO

(Continued from page 9)

\$2.75-\$3.95)—"How West Was Won" (MGM) (17th wk). Wow \$38,000. Last week, \$33,000.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Nutty Professor" (Par) and "When Girls Take Over" (Mutual) (2d wk). Loud \$12,000. Last week, \$19,500.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50)—"Eclipse" (Times). Good \$2,000. Last week, "No Exit" (Zenith) (3d wk), \$1,500.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Tammy and Doctor" (U) and "Two Tickets to Paris" (Col). Boff \$13,000. Last week, "Hud" (Par) (4th wk), \$6,700

SEBASTIAN MAY CUT FED TIE

Amusement Stock Quotations

Week Ended Tues. (25)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153%	12 1/4	ABC Vending	229	15	14	14 1/4	- 1/4
38 1/4	29 1/2	Am Br-Par Th	609	30 1/4	27 1/4	30	+ 2
21 1/8	14 1/2	Ampex	1687	21 1/8	19 5/8	20 5/8	+ 5/8
61	42 1/2	CBS	1031	61	57 1/2	59 1/2	+ 2 1/4
18 3/4	12 1/4	Chris Craft	131	14 1/4	13 1/2	14	- 5/8
29 1/2	22 1/4	Col Pix	109	27 1/2	26 1/4	26 1/4	- 1 1/8
46	45 1/4	Decca	11	45 1/4	45 1/4	45 1/4	- 1 1/8
39 1/2	27 3/4	Disney	134	39 1/2	38 1/4	39	+ 3/4
122 3/4	106 3/4	Eastman Kdk.	233	110 1/2	109 1/4	110 3/4	- 1/4
6 1/2	5 1/8	EMI	71	5 1/2	5 1/8	5 1/8	- 1/4
16	9 1/2	Glen Alden	731	16	15 1/2	15 1/2	+ 1/4
23 3/4	17 1/4	Loew's Thea.	253	19 1/4	18 1/2	18 1/2	- 1 1/4
59 3/8	48	MCA Inc.	62	58 1/8	56 1/4	56 1/4	- 1 1/4
30 1/4	15	Metromedia	234	29 1/2	28	28 1/2	+ 1/2
34 1/2	28	MGM	231	33 1/2	31 3/4	32 1/2	+ 1/2
12 3/4	7 1/2	Nat. G'l Corp.	353	12 1/2	11 1/2	11 1/2	- 3/8
23 1/2	21 1/4	Outlet	1280	23	22 1/2	23	- 1/2
48 1/4	35 1/4	Paramount	63	44 1/2	43	43 3/4	- 1/2
174 1/2	120 1/2	Polaroid	821	174 1/2	161	161	- 11 1/2
74 1/2	56	RCA	916	72 1/2	69 1/4	71 1/2	+ 1 1/4
10 1/4	6 3/4	Republic	60	10	9 3/4	9 3/4	- 1/4
16 1/2	14	Rep. pfd.	16	16 1/2	16	16	- 1/2
24 1/2	20 1/2	Stanley War	55	22 3/4	22 1/2	22 1/4	- 1/2
42 1/2	31	Storer	44	42	40 1/2	40 1/2	- 1 1/2
28 1/4	17 1/2	Taft Bdest.	40	26	24 3/4	26	+ 1/2
37	20	20th-Fox	1312	31 1/2	28 1/2	31 1/4	- 1/4
32	25	United Art'ls	113	26 1/2	25	26 1/2	+ 1 1/2
16 1/4	12 1/2	Warner Bros.	197	15 1/2	15 1/4	15 3/4	- 1/4
68	51	Zenith	614	66 3/4	62 1/4	63 1/2	- 1 1/2

American Stock Exchange

4	2 1/4	Allied Artists	215	3 1/2	3 1/2	3 1/2	+ 1/4
9 3/4	8	All'd Art., pfd.	5	9 3/4	9 3/4	9 3/4	+ 1/4
8 3/8	5	Bal'm't GAC	24	8	7 3/4	7 3/4	- 1/4
12 1/4	7 1/2	Cam-Pkway	37	8 1/2	8	8 1/4	- 1/4
24 1/2	16 1/2	Cap. Cit. Bdc.	190	23 1/4	21 3/4	22	- 1 1/2
17 3/4	13 1/2	Cinerama Inc.	263	15 1/2	14 1/2	14 1/2	- 1/4
8 1/4	6 1/2	Desilu Prods.	24	7	6 1/2	6 1/2	- 3/8
11 1/4	9	Filmways	20	6 1/2	6 1/2	6 1/2	- 3/8
15 1/16	3 1/2	Movielab	34	10 1/2	9 3/4	10 1/2	+ 1 1/2
35 1/2	2 1/2	MPO Vid.	162	10 1/4	8 3/4	9 1/2	+ 1 1/2
3 1/2	3 1/8	Nat'l Telefilm	64	9 1/16	3 1/2	3 1/2	- 1/4
17 1/4	13 1/4	Reeves Bdest.	30	3 1/2	3 1/4	3 1/2	+ 1/4
25 1/2	16 1/2	Reeves Snd.	409	3 1/4	2 1/2	3 1/2	+ 1 1/2
14 1/4	8 1/2	Rollins Bdest.	9	17 3/4	17 1/4	17 3/4	+ 1 1/2
6 1/4	4 1/2	Screen Gems	16	23 1/2	22 1/2	23 1/2	+ 1 1/2
23 1/4	7 1/2	Technicolor	1381	14 1/4	12	14 1/4	+ 1 1/4
13 1/2	11 1/2	Teleprompter	16	5 1/4	5 1/4	5 1/4	- 1/4
		Tele-Indus	29	1 1/2	1 1/4	1 1/4	- 1/4
		Trans-Lux	23	11 1/2	11 1/4	11 1/2	- 1/4

* Week Ended Mon. (24).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	7	7 1/2	+ 3/8
Four Star Television	9	10 1/4	- 1/4
Gen. Aniline & Film	320	342	- 5
General Drive-In	10 1/2	11 1/2	- 1/4
Magna Pictures	2 1/2	2 3/4	- 1/4
Medallion Pictures	8 1/2	9 1/2	- 1/4
Music Fair Enterprises	6 1/2	6 5/8	+ 1/8
Pickwick International	4 1/4	5 1/4	+ 1 1/4
Premier Albums	8 1/2	8 3/4	- 1/4
Rust Craft Greeting Cards	14 1/2	16	- 1
Seven Arts Productions	7 3/4	8 1/2	- 1/4
Transcontinent Television	18 1/2	19 1/4	- 1/4
U. A. Theatres	9	10	- 1/4
Universal Pictures	62	66	+ 1 1/2
Walter Reade-Sterling Inc.	2 1/2	2 1/2	- 1/4
Wometco Enterprises	23 1/2	25 1/2	- 1/4
Wrather Corp.	5 1/2	6 1/2	- 1/4

(Source: National Assn. of Securities Dealers Inc.)

Producers Shy Off

Actors Toll Wedge

Hollywood, June 25. Marathon negotiation between Screen Actors Guild and the Producers Assn., resumed yesterday (Mon.) in an effort to resolve the impasse in the talks which began last March 25. Stalemate on question of pay-TV is principal obstacle.

Actors initial pitch for a payment format for television when and if it comes was quickly chilled by the producers and they have been less than enthusiastic about a second proposal from SAG soft-peddling its initial demands but still seeking a foot in the door. Producer attitude is since there is no fee-for-nothing except on an experimental basis there is no point in negotiating an issue of tomorrow now. Guild wants the principle recognized at this time. Both sides fenced at last session with no results.

'Cleo' at \$100 In Hub

Boston, June 25.

Cleopatra's barge sails into Boston tonight (Tues.). It's a \$100 a ticket black tie party at Ben Sack's Music Hall where 2,200 reserved seats are all sold.

Opening will be marked by a motorcade, augmented by five bands, state and civic dignitaries, including the governors of the New England states, along with mayors of 20 cities and 40 consulates and their wives.

The film opens to the public tomorrow, Wednesday (26) with a weekly sked of 14 performances at a \$3.90 top.

Hub film critics, some steamed because they got no invites to the New York "Cleopatra" preem, view it tonight for the first time. Marjory Adams of the Boston Globe recovering from broken angle, will arrive in a wheelchair, with appropriate photo coverage from her newspaper.

HIT FESTIVALS' BUREAUCRACY

By HANK WERBA

San Sebastian, June 25.

Vocal opposition of unusual intensity greeted the International jury selection of Italy's "Il Mafioso" as the Golden Seashell grand prix winner at festival adjournment time last week. The Italian entry, heartily promoted by its star Alberto Sordi and director Alberto Lattuada, was only politely received at screening. However, when word got around that "Mafioso" featured an unpunished, cold-blooded Mafia murder, morally-conscious Spaniards almost raised the fest roof at award ceremonies.

"Days of Wine and Roses" (WB), a neck-and-neck contender for the Golden Seashell, was none the less bountifully rewarded with the best male and female acting performances conferred upon Jack Lemmon and Lee Remick. All Yank entries—"Wine and Roses," "Toys in the Attic," "Whatever Happened to Baby Jane" (non-competitive) and "Dime With a Halo"—acquitted themselves creditably with fest guests, local public and critics. The screen was filled with outstanding performances, particularly underscored for Bette Davis, Joan Crawford, Geraldine Page, Wendy Hiller, Dean Martin and the cast of unknown tots in the Metro entry, "Dime With a Halo."

A Silver Seashell was bestowed upon young Spanish director Manuel Summers for his debut chore, "Rosa al Amarillo" (Pink to Yellow). Summers also on-staged to receive the Pearl of Cantabrico for his best Spanish-language film.

Two young French directors received the balance of the major prizes: Robert Enrico took the San Sebastian Trophy as director of "Au Coeur de la Vie" (Heart of Life), a three-segment adaptation of America's Civil War from the works of Ambrose Bierce. Enrico was also lauded by the Int'l crix for his successful first work. Maurice Fasquel walked away with the little Golden Seashell for the best short feature, "La Contrebasse" (Base Violin), also singled out for honorable mention by the film critic jury.

Although the individual U.S. majors were active and well-represented at San Sebastian this year, there was no official American representation of any kind. Ex-Commerce Dept. exec Nathan Golden accepted a jury seat in a personal capacity and was elected jury president.

The June 7-16 San Sebastian Fest was several pegs more successful this year than in the past and credit for the welcome improvement must be primarily credited to the indirect contribution of Spanish film authorities in conceding a liberal quota of import licenses to American participants. Yank distributors picked up no less than seven over-quota bonus permits. Columbia acquired three for inaugurating the fest with Fellini's "8 1/2" (out of competition), "L-Shaped Room" (British) and "Sunday and Cybele" (French). United Artists added two licenses for "Toys in the Attic" and British-made "Mouse on the Moon." Warners picked up one for "Wine and Roses" as did Metro for "Dime With a Halo." In addition, all the American companies contributed importantly in making stars available throughout the fest. Columbia delegation, headed by continental topper Marian Jordan and Spanish manager Emilio Lopez, produced Leslie Caron and Nicole Courcel; Warners brought in Lee Remick while Metro and United Artists shared MGM contract star Yvette Mieux, who press-conferenced for Metro and presented the U.A. entry, "Toys in the Attic."

Dubbing Outs

In addition to the extra licenses, Hollywood companies were granted exemption from dubbing fees. Outstanding Yank performance (Continued on page 12)

'Antimonopoly' As a State's Concern; Seattle Chains Call Suits 'Ridiculous'

By DON REED

Seattle, June 25.

Three Seattle theatre companies and seven motion picture producers have been accused of monopolizing the theatre business in the Seattle area in an antitrust suit filed here by Washington State Attorney-General John J. O'Connell.

The suit, filed in King County Superior Court Thursday (20) names as defendants the Sterling Theatre chain, which owns 16 theatres in the Seattle area; William Forman, owner of United Drive-In Theatres; Hamrick Theatres Corp.; Evergreen State Amus. Corp., and seven major producing companies—Metro-Goldwyn-Mayer, Paramount, Columbia Pictures, 20th-Century Fox, United Artists, Universal International and Warner Brothers.

The complaint marks the first major antitrust action brought under Washington State's Consumer Protection Law, enacted in 1961.

It charges Sterling with monopolizing second run showings of commercial motion pictures in the Seattle area and attempting to monopolize the entire subsequent run exhibitions of films in the area. The suit alleges that Forman's United Drive-In Theatres, Hamrick, Evergreen and the seven producers have combined and conspired with the Sterling chain to help Sterling secure its alleged monopoly.

O'Connell also contended that three independent owners who operated five Seattle area theatres were "absorbed" as a result of such practices.

Asking \$375,000

The state asks a \$375,000 civil penalty (the maximum of \$25,000 allowable from each of the fifteen defendants) and an injunction forbidding the Sterling chain to further expand its holdings without submitting proof to the court that the addition of more theatres to the chain will not further reduce competition. The suit also asks that the producers license only half their films made available for subsequent runs here to Sterling, leaving the rest available to independent theatres and also that the film producers be forbidden to make special concessions to Sterling.

The State's charges were ridiculed by Sterling officials. President Fred Danz said the things the state complains about are "simply an effort by our local theatre industry to bring motion pictures to the neighborhood communities as soon as possible in attractive modern buildings and at reasonable prices."

"We believe the State Legislature did not intend to control this type of progress," Danz said.

In explaining his position in antitrust matters, O'Connell said he had no intention of duplicating what the Federal Government is doing. (The lawsuit is based on provisions in the state law equivalent to sections 1 and 2 of the Federal Sherman Act).

O'Connell said, however, that there are many areas of trade which although technically involve interstate commerce, are essentially local or only statewide in scope and therefore more appropriately regulated by the state. "In many fields," he said, "a local or statewide monopoly is as harmful to a free and open economy as a nationwide monopoly."

The complaint, running to 30 pages, was prepared by assistant attorney general Fred C. Tausend. It thoroughly covers the present state of the film exhibiting industry in the Seattle area, along with detailing how films are licensed and, perhaps inadvertently, indicates some of the problems faced by all exhibitors these days, not just the 14 independent theatre operators in the Seattle area.

Among the specific charges in the complaint are allegations that Hamrick and Evergreen conspired to divide the films licensed by their companies between their downtown theatres without competition and with agreeing with

Sterling not to show any commercial reissues of older films on a first run basis but to allow such film reissues to be shown first by Sterling.

All of the seven major producers are charged with combining and conspiring with Sterling to make Sterling's monopoly of the first subsequent runs possible by voluntarily and arbitrarily limiting the number of prints made available in Seattle for simultaneous showing to four (except for Paramount which makes only three prints available), by holding films up for licensing until they can be shown at the major Sterling theatres on a first subsequent run basis and by putting up films for bidding and granting clearances in a manner designed to increase Sterlings strength over its competitors.

CINERAMA EXHIBIT

AT N.Y. EXPO IN '64

Washington, June 25.

Cinerama Camera Corp. will design and operate a \$2,000,000 combination film and three-dimensional exhibit in the U.S. Government pavilion at the New York World's Fair. Undersecretary of Commerce Franklin D. Roosevelt Jr. made the disclosure of the federal deal with the Cinerama Inc. subsidiary.

The exhibit involved will illustrate the "pioneer spirit of America, its present and its future," Roosevelt said. A specially designed vehicle will carry spectators through the exhibit located on the second level of the U.S. pavilion. Roosevelt said 3,000 visitors an hour can be accommodated.

Viking, Philadelphia,

Loses Antitrust Appeal

U.S. Court of Appeals in Philadelphia this week affirmed dismissal of an antitrust conspiracy suit brought by that city's Viking Theatre against the eight principal distributors and other Philly first-run exhibitors.

It was following a 10-week trial in 1961 that District Court Judge John W. Lord Jr. directed a jury verdict dismissing the action against the defendants. Ruling was there was no evidence sustaining the Viking's charge of conspiracy and alleged resultant damages. Higher tribunal, on appeal, agreed.

Majority of distributors were represented by Louis Nizer, Gerald F. Phillips and Albert F. Smith of Phillips, Nizer, Benjamin, Krim & Ballon. Edward Bennett Williams was counsel for the Viking on the appeal and Henry W. Sawyer III was trial counsel.

WEEPS ON WAY TO BANK

Robbers Snatch Theatre's \$2,337 Deposit

Atlanta, June 25.

A white-wristed bandit held up Norris McCollum, 46, manager of Martin's Cinerama Theatre, and his assistant, Buddy Bowen, 27, and robbed them of \$2,337 in cash while they were on the way to the bank late Saturday (22) night.

A second man who accompanied the holdup man did not get out of the auto used in the escape.

McCollum and Bowen had the money in a bank deposit bag and were walking toward the bank, block from theatre, when the hijackers drove up. One got out of the car, pulled a pistol and took the money. Robbery took place in front of a church on Peachtree Street.

Victims got tag number of getaway car, a 1961 model. Officers said it had been reported as stolen.

Bandit was wearing a stocking over his head, holdup victims told police.

'Japanese-Over-Producing'—Nakai

Producer in States to Scout Coproduction
—Enemy Same There as Here—Television

By ROBERT FREDERICK

Hollywood, June 25. An increasingly darkening domestic picture for the Japanese film industry was painted by Japanese producer Akira Nakai, here to promote the first feature of recently-formed Ishihara International Productions and to look into possibility of coproduction with American filmmakers. Indie company was formed last December by Nakai and actor Yujiro Ishihara, one of Japan's top b.o. draws on the domestic scene but who has had little exposure outside country.

"The Japanese film industry has been getting worse for the past two years," Nakai said. "We have about 7,000 theatres in Japan but two or three are closing every day. I think it is the effect of television. We have a lot of television in Japan."

"Also, we have five very big movie-producing companies in Japan—Toho, Shochiku, Daiel, Toei and Nikkatsu. These each produce more than 80 features in a year, a total of more than 400 annually. It is too many for our country."

"As a result, the quality of pictures is getting worse. They have been made so quickly. Ishihara and I determined to make an independent production and we established a new company last December. This is my first experience as an independent producer and Ishihara is the first Japanese actor to have his own company."

"The Japanese film industry has turned out some very beautiful films but they have not had success in making films with international popularity as other countries have done. They are in danger of acquiring the same status, the same reputation, that some of the fine but unsuccessful German films have had. We want to create a truly international motion picture and we believe that "My Enemy, The Sea" will be such a film."

The first pic planned by the company, "My Enemy, The Sea," starring Ishihara, is based on a real-life story of Kenichi Horie, Japanese fisherman who sailed an 18-foot boat non-stop from Tokyo to Frisco. It will start filming in Tokyo on July 1, with location shooting in Hawaii, Frisco and winding here, probably at Catalina Island, around mid-August.

Although technical crew will be basically Japanese, American technicians will be used as much as possible on location work. Company expects no difficulty along that line. Although American release has not been set, Ishihara will aim for the general market, rather than following usual art-theatre pattern. Budget is set at around \$400,000. Pic will be shot in English, with some dubbing, and will be preemmed simultaneously in Frisco and N.Y.

Nakai said that Nikkatsu Studios, for whom Ishihara made most of the films which built him into a popular star, is in for a small percentage of the financing, plus release of pic in Japan. Ishihara still has acting pact with Nikkatsu, but it is non-exclusive.

Future plans of Ishihara International call for four features, in addition to "My Enemy, The Sea," during 1963-64. Three of them are to be shot in both Japan and the U.S. Coproduction will be sought with American companies although no deals have as yet been made.

During his short visit stateside, Nakai called on most of the necessary civic authorities in Frisco, including Mayor Christopher, to set up and facilitate location filming there. Locally, he has had brief visits to film and tv production centers, a confab with Stanley Kramer, and visited Orran Sheldon's "How Movies Are Made" set-up at Sunset and Vine, with eye to attraction being taken to Japan (a N.Y. World's Fair arrangement for it has already been made). He returned to Tokyo Thursday (20).

Nakai, who has produced 40 features during past seven years, teamed up with Ishihara, a 28-year-old actor who is Nipponese prototype of James Dean with tremendous appeal to younger filmgoers, because, he said, they felt that they could make a film that would be both artistically and commercially appealing. The latter will be the star's responsibility; for the former they have signed director Kon Ichakawa, probably the best-known Japanese film director globally af-

ter Akira Kurosawa. His "Harp of Burma" was an Academy Award nominee for "best foreign film."

Besides planned feature production, Ishihara and Nakai also expect to tape 52 segments of a 60-min. teleseries, starring actor, with a revue pattern similar to the Perry Como show. This is for Japanese tv exposure only.

Levine-Mage's Festival Joins N. Y. Arties With Wing-Ding '8½' Preem

By EDDIE KALISH

Another in the burgeoning number of off-Broadway film houses made its debut last Monday (24) when distributor-producer Joseph E. Levine made his official entry into the ranks of New York exhibitors with the opening of his, in partnership with exhib James J. Mage, Festival Theatre on 57th Street west of Fifth Ave. on the site of what used to be Milgrim's department store.

The opening also marked the U. S. preem of Federico Fellini's "8½," and was run as a gala kleighlighted black tie affair, attended by celebs of Yank and Italian filmdom, as well as a strong array of picture company execs and politicians. Following the screening, Levine tossed another gala wingding at the Four Seasons Restaurant which lasted into the wee hours and became the prime drop-in spot for performers working around town when their gigs were over.

Levine, who began his film industry career as an exhib in Boston, has another new theatre under construction in Gotham on the same street as the Festival, a few blocks west. This, to be called the Lincoln Arts Theatre, will be run solely by the distrib and isn't expected to be ready until December. Like the Festival, which is a simply-designed, modern 540-seater, the Lincoln Arts will have a small capacity and cater to the "art" film trade, although both will play straight commercial product at times.

The Festival is but one of several new, modern houses to rise in the Gotham midtown area from the sixties as far downtown as 23d St. where RKO's New 23rd Street Theatre opened a few months ago. Other recent additions include Trans-Lux's Trans-Lux East, the twin Baronet and Coronet Theatres, the Kips Bay, Loew's Tower East and the recently-renovated Murray Hill. Then there are the Sutton; Cinema I & II, Beekman, Plaza, Paris, 55th St. Playhouse, Little Carnegie, Normandie (these both to be taken over and remodeled by producer Ely Landau later this year), Carnegie Hall Cinema, Fine Arts, 68th St. Playhouse, 8th St. Theatre, Fifth Ave. Cinema, Art, Greenwich, Bleeker St. Cinema and others.

Of these, 14 are located in a several-block eastside area and form a sort of off-Broadway rialto for cinema buffs. Levine's Festival is the first to occupy space on the fashionable Fifth-Sixth Ave. 57th St. block and provides an important east-west link. It is also interesting that Fellini, who has been such a force in propelling the foreign film market in this country via his "La Strada," "La Dolce Vita" and others, should inaugurate this latest import cinema.

The director, "8½" star Marcello Mastroianni and Guido Alberti, also in the cast, were present for the opening and the former two were guests of honor at the openings and party which followed. The pic is daydating at the Broadway New Embassy Theatre (no relation to Levine's Embassy Pictures) and began its run yesterday (Tues.).

ROEDER'S AGENCY POST

Stuart Roeder, ad-pub rep at Warners the past three years, this week shifted to the Blaine-Thompson agency as account exec with WB as his account.

Previously Roeder had been with 20th-Fox seven years.

California Blues

Continued from page 7

calls for assessing the intrinsic as well as tangible values of a film.

Assessor Watson in his statement also declared: "I want to commend Governor Brown for his action in vetoing the measure and I am sure that the taxpayers of the County, particularly the homeowners of Culver City and Burbank, join me in thanking the Governor."

"As I stated repeatedly in opposing the film exemption bill, I am convinced the County property tax has little if any bearing on the two principal reasons for reduced industry employment—runaway production and a general decline in theatrical film production."

"However, I appreciate the sincere desire of the motion picture labor organizations to find a solution to the employment problem."

"My concern has always been that the movie industry, like any other taxpayer, should shoulder its fair share of the tax burden. I will always be happy to explore with any taxpayer the possibilities of finding the most equitable method of assessment."

San Sebastian

Continued from page 11

ance this year will also reap heavy sales and publicity dividends.

The demotion of San Sebastian from major rank among European festivals caused no surface scars at the Basque film gathering. It did present considerable difficulties to the three-men Fest Directorate composed of Felipe Uguarte, Jose Maria Aycart and ex-Fest Director Francisco Ferrer.

Limits Principal handicap imposed by the International Federation of Producers' Assns (FIAP), as revealed here, was the obligation to limit film entries to 15 with the added proviso that a third of the contesting pix be selected from those already in release outside countries of origin. San Sebastian directors balked but were firmly advised that failure to comply would automatically remove San Sebastian from the list of accredited fests.

While fest directors submitted to FIAP down-grading and rigid limitations, Spanish film industry chiefs voiced a much more aggressive attitude. To the press, Uniespana exec David Jato made it clear that the solution for most San Sebastian problems was to cut loose from bureaucratic FIAP discrimination and go it alone. Jato pointed out that Cannes and Venice have always taken an independent stand with regard to FIAP rules without suffering FIAP sanctions. His strong intervention led many fest observers to believe that Uniespana will play a substantially greater role in organizing the Basque fest next year.

On the positive side, festival programming had a high and consistent level of quality. Star appearances were plentiful and spread neatly through the 10-day competition. There was greater public support among local filmgoers and juve autograph masses than in at least the past two years. On the other hand, the organization is still provincial-minded in its eleventh edition. To re-establish its position on a par with Cannes, Berlin and Venice, San Sebastian requires a fest director like Uniespana's Jato. It also needs a public relations mechanism at work the year round from a Madrid base. Another long-standing need is a modern festival salle completely equipped with the latest screen projection techniques.

While the Basque film meet may never measure up to Cannes, Berlin and Venice in scope, glamour and budget, it could easily offer a comparative plus as a film fest site and film market with worthy film programs, a natural oceanside coastline decor that is hard to beat, a provincial capital famous for its gastronomy and a special quality of genuine hospitality typical of the Basque country.

Above all, this was a survival year for San Sebastian, justifying the Basque city's claim to continued fest existence but, foreshadowing industry and Gov't determination to make this scenic hinterland a doughty rival of Cannes and Venice.

New York Sound Track

Joe Levine phoned Metro to pay his respects to Joe Vogel and was coolly told by the switchboard: "Mr. Vogel is no longer connected with Metro-Goldwyn-Mayer." No proffer that "he can be reached at this phone number," or anything like that.

Dept. of Gruesome promotion: hearing that the Japanese-made feature, "Buddha" is finally to hit the U.S. market via Ilya Lopert, a VARIETY staffer recalled the Buddhist monk who recently set himself afire in Vietnam to protest the government's repressions. Some tieup!

Greg Morrison of Seven Arts off to Hollywood for a two-week trip... Vincent Canby of VARIETY film staff in Chicago to be with his mother who faces surgery... U.S. Commerce Dept. skipping worldwide production, import-export film survey this year.

Ginger Rogers rehearsing for "The Unsinkable Molly Brown" at Dallas Summer Theatre posed last week with Charlie Freeman, former chief vaude booker of the old RKO and Interstate Theatres. During the Charleston craze of long back Freeman was with the vaude chain whose competitions gave Miss Rogers, then a sprout, her theatrical start, culminating in umpteen Hollywood films and as dancing partner of Fred Astaire... incidentally the Charlie Freemans will click off their 50th wedding anni this autumn... Hubbard H. Cobb, new editor of Ladies Home Journal, is including film personality stuff in the periodical for the first time in its long publishing history... speaking of Ginger Rogers, as above, whatever happened to that film studio on the Caribbean island she and her husband were to head, per the official pronouncements from there last year?

Universal bought "Perfect Match," comedy by Jay and Connie Romer, with authors set to script... Metro purchased "Daybreak," Frank G. Slaughter tome, as a Joe Pasternak production... Sam Elsa the lion, tabbed "Born Free," "Living Free" and "Forever Free" Jaffe and Paul B. Radin bought trilogy by Joy Adamson dealing with... Sy Weintraub, who produced several "Tarzan" films for Metro, will expand into other action and adventure yarns in revamped contract.

Henry Lee's savvy profile on Walter Wanger in the N.Y. Sunday News (23) is captioned "Up From Wealth," detailing the show biz penchant of Frisco-born (1894) Walter Feuchtwanger, of a wealthy overalls & knit goods manufacturing family, and kin to a banking family. When Wanger's family streamlined the name for easier pronunciation, the producer for a long time sentimentally retained "F" as a middle initial. Lee points up that wealth invariably followed Wanger (despite later parlous times) when in 1942-43 his salary and percentages from Universal grossed \$710,372, second only to the late Louis B. Mayer's \$1,138,992. Lee recalls late News columnist Danton Walker's prophetic statement some 25 years ago that "Wanger's own history is as fantastic as anything ever written for the screen," and that was before he became a producer. His production of "Cleopatra" is another milestone and stepping stone in the boundlessly energetic showman's life, times and career.

Marni Nixon who sang a group of French provincial songs at the Philharmonic Prom concert June 15, is program-noted as singing voice for Deborah Kerr in "King and I" and ditto for Natalie Wood in "West Side Story."

David Niven signed with Samuel Bronston for three films within next two years, including "Circus," "Paris 1900" and "Night Runners of Bengal"... Henry Randolph reactivated his Constellation Productions to film "New Gun in Omaha"... Joan Blondell and Natalie Trundy in Ucca Flats Productions' initialer, "Nightmare House," coproduced by James Kessler and J. C. Hourigan and directed by Frank McDonald... Charles Beaumont to script Edgar Allan Poe's "The Masque of the Red Death" for American International.

"David & Lisa" spreads into 17 Gotham area houses today (Wed.) and is moving into its seventh month of premiere engagement at the Plaza Theatre... Tom Korman on the Coast for client confabs and to meet with film and tv execs... "Shock Corridor," AA suspense pic, will be novelized by Belmont Books, based on Samuel Fuller's original screenplay, set for September release... Jack O'Connell's "Greenwich Village Story" will have its Yank preem next Wednesday (3) at the Victoria Theatre, N.Y.... "My Name Is Ivan," Russian film which was a triple award winner at the 1962 Venice Film Fest, opens tomorrow (Thurs.) at the Murray Hill Theatre, N.Y.

George Chakiris back in the States from Italy having completed a starring role with Claude Cardinale in "Bebo's Girl" and goes to London in mid-July for location work on UA's "633 Squadron"... Paul Glaser, while thesping in Robert Rossen's "Lilith," by-lined an article on the pic for the N.Y. Herald Tribune's June 16 Lively Arts section. Also recently did a job for Tareyton Cigarettes and tv stints for "The Defenders" and a "Dupont" drama... Frances Robinson into "King of the Mountain" at Universal.

Serving as messenger at the United Artists homeoffice this summer is Harvey Harling, who starts at Albert U. in the fall. He's the son of Phil Harling, exec assistant to Si Fabian and spokesman for the anti-pay television forces... Sheila Graham starts a monthly column in Motion Picture mag in October... Richard Quine and George Axelrod came in for "Paris When It Sizzles" talks at Paramount.

In Pete's House, named for Senator Herbert Lehman's son who died in World War II, a dramatic workshop for teenagers is active again this summer as part of the Henry Street Settlement work in downtown Manhattan. Joseph Balfior, a professional film and video actor, is staging, "Babes In Arms" recently was presented after an earlier non-pro "Good News." An active force in these workshops is Peter G. Douglas, son of Melvyn Douglas and ex-Congresswoman Helen Gahagan Douglas, both active former screen stars. Son has elected social service work as his career.

For the first time here, a German pocketbook publishing firm has come up with the notion of printing scripts of famous movies and selling them in the small-size softcover editions. Marion von Schroeder Publishers' series is titled "Cinemathek—Chosen Film Texts." Included in the first printings are the scripts from Ingmar Bergman's "As in a Mirror," Rene Clair's "Silence Is Golden," Fritz Lang's classic "M," Luis Bunuel's "Viridiana," Michaelangelo Antonioni's "L'Aventura," and Jean Cocteau's "Orphee." Four others will be brought out annually. The books cost about \$1.70 each.

Philip Gerard, Universal's ad-pub director, named national publicity chairman of the "Encore Sales Managers Drive" for the Will Rogers Hospital and O'Donnell Memorial Research Labs, Saranac Lake, N.Y. Leon Fromkess returned to the Coast from Gotham last Friday (21) after confabs with AA execs re "Shock Corridor." He's readying his latest for the studio, "The Iron Kiss"... Bill Gray is unit production manager; Mickey Moore, assistant director; Hal Perciera and Walter Tyler, art directors; Frank Bracht, editor; Joe MacDonald, cameraman; Gary Morris, makeup man; Art Say, still man and Milt Watt unit publicist for Joe Levine and Paramount's currently-lensing "Carpetbaggers."

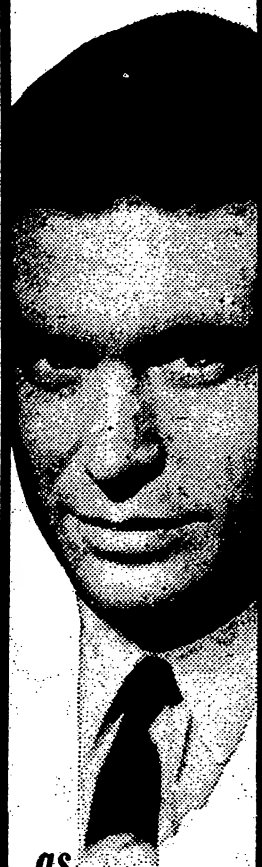
Harold J. Mirisch, prez of the Mirisch Co., and Walter M. Mirisch, production v.p., in Gotham for confabs with UA execs... Ben Cooper into AA's Audie Murphy oater "Gunfight at Comanche Creek" for which Marlin Skiles will write and conduct the music, his 68th assignment for the studio... Murphy, incidentally, a vigorous anti-firearms legislation foe, discusses the subject in an article written for the September issue of Gun World... Gregory Peck awarded Italy's David of Donatello film kudo as best foreign actor of 1962-63 for his Oscar-winning performance in U's "To Kill a Mockingbird."

Mrs. Edward L. Fabian named chairman of the ladies committee for

(Continued on page 24)

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Pierce

Martha
Hyer



as
Jennie
Denton

Elizabeth
Ashley



as
Monica
Winthrop

Lew
Ayres



as
McAllister

Martin
Balsam



as
B. B.
Norman

Joseph E.
Levine
presents

THE

CARPET

**Tony
Bill**



**as
David
Wolf**

**Leif
Erickson**



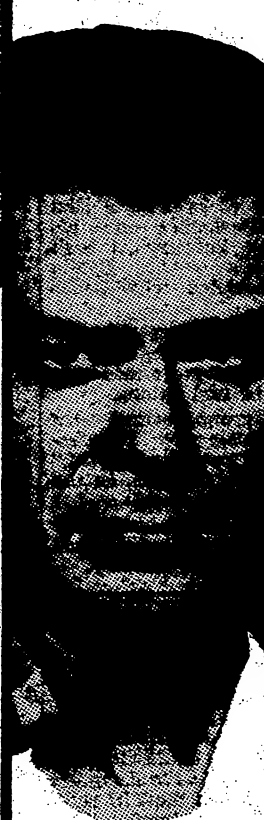
**as
Jonas
Cord, Sr.**

**Ralph
Taeger**



**as
Buzz
Dalton**

**Arthur
Franz**



**as
Morrissey**

**Archie
Moore**



**as
Jedediah**

**and
Carroll
Baker
as
Rina**



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on the
novel
"The
Carpet-
baggers"
by
Harold
Robbins**

**Screenplay
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John
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Europe's Music, Theatre Fests, Long In Red, Face Tougher Going in '63

Frankfurt, June 18.

The popular summer festivals of music and drama which highlight the European theatre are in deepening financial troubles. According to mayor Werner Hessemer of Bad Hersfeld, whose annual summer festival is one of the top ones in Germany, the summer fests are demanding increasing funds from the cities and federal governments, in order to meet their growing deficits.

None of the major festivals in Europe can survive without this added financial support, he commented. In Bad Hersfeld, for instance, the fest this summer again will be under the general direction of American film director William Dieterle.

From June 29 to July 31, there will be 31 performances of four dramas including Jean Anouilh's "Becket" and "Midsummer Night's Dream." This fest last year attracted about 40,000 paying visitors, and the performances in the 1800-seat theatre were sold out about 75% on the average. It is considered one of Europe's best, but even with the tickets scaled at \$5.25 down to 80c, there is not enough income to cover costs.

In 1960 the city and state added \$150,000 to make up the deficit, and this year there will be contributions of \$190,000 to keep the event going. The Federal German Railroad also helps out by running special omnibuses and trains for the performances.

Other German Fests in Red

Two other major festivals in West Germany, the Wagner festival at Bayreuth and the theater festival at Recklinghausen, also can survive only because of the added support given them by the city and state (in addition, contributions come to Bayreuth from the Society of Friends of Bayreuth).

While director Dieterle added that classics alone cannot bring a big success to the summer theatres, the most popular drama for the last three years at Bad Hersfeld has been the "Midsummer Night's Dream."

Several years ago, it was extremely easy to obtain stars needed for the twomonth summer season at the local summer fests because those under contract to the dozens of city stages were ordinarily free during the summer.

Difficult To Get Stars

Now, however, explained Dieterle, there is such competition from the two German television networks who are producing their own films. Also from the German film studios who hire the actors to do synchronizing work. Hence, it is difficult to find experienced stage actors willing to do the summer theatre work.

The Bad Hersfeld fest employs 45 actors plus over 200 technicians and dancers. A top actor who appears for the four weeks of rehearsal and four week season will earn about \$1,000 to \$1,250 for the eight weeks.

"Even the top football stars in West Germany earn much more money," Dieterle added. "It is increasingly difficult to put the summer festivals together."

So one of Europe's outstanding forms of summer entertainment may be doomed unless considerably more financial support is forthcoming from the city, state and federal governments.

'Charley's Aunt' Being Filmed by Austrian Co.

Vienna, June 18.

Being in the public domain "Charley's Aunt" is attracting picture producers. This time it is Sascha Film, which has entrusted writer and director Geza von Cziffra to make another screen version. Disk and tv star Peter Alexander will play the title role. First scenes are being shot in the Rosenhugel Wien Film studios.

Sascha also plans for early fall production of "An Alibi Falls," with Ruth Leuwerik and Peter van Eyck. Herbert Reinacker wrote the script. Alfred Vohrer will direct.

Try Legion Type 'Pledge' For Limerick Cinemas

Limerick, June 18.

A pledge similar to that signed by Legion of Decency supporters in the U.S. is being promoted by a Redemptorist priest, Father Gerard MacMahon, here. He is seeking the support of 8,000 members of a local religious society and they are asked to sign a pledge abstaining from films which haven't a generally approved rating. Pledge in current form does not specify rating authority, but there's only one in Ireland—the National Film Institute. These ratings do not include the Legion of Decency "Condemned" classification, but substitutes "Objectionable" which is regarded as having the same force.

Father MacMahon is pressing local cinema owners to release details of programs sufficiently far in advance for ratings to be checked and published in local papers before films are shown. Three out of eight cinemas have agreed.

Latest ratings from National Film Institute show seven films with "Adults Only" rating, one okayed for "Adults and Adolescents" and several others approved for general audiences.

More U.S. Tourists Visit Scotland

Edinburgh, June 18.

More tourists from the U.S. and Canada are now visiting Scotland on vacation than ever before, and helping to hike receipts at such leading live theatres as the Alhambra in Glasgow, and the Pitlochry Festival Theatre. A record number of 666,000 overseas visitors spent over \$61,000,000 in Scotland last year.

According to the Scottish Tourist Board, the holiday trade in Scotland has now expanded to a point where it is now double the value it was to the Scottish economy five years ago.

Modernization of Scotland's methods for the more effective marketing of hotel space and services at all periods of the year is now being mulled.

One suggestion now being looked into here is that the British government should build modern hotels in rural areas like the Hebridean Islands and lease them out at economic rentals. The Hebrides, a peaceful island area, is minus any form of show biz apart from one cinema at Stornoway, Isle of Lewis, although BBC television programs are now being relayed to the islands.

The Glasgow Alhambra, leading Scot theatre, draws scores of U.S. visitors annually to see its summer-time revue, one of the stage spectacles of the U.K. It is now being extensively advertised at U.S. airports, etc.

Lengthy Run of 'Story' In Amsterdam Causing Pileup of Col Product

Amsterdam, June 18.

Because "West Side Story" (UA) now in its second year at the Du Midi Cinema here and still good, Columbia International is having trouble with bringing out its "Barabbas," skedded to follow "Story" at this cinema. There is no other house with 70m equipment available to Columbia, the Flora Theatre being restricted to 20th-Fox and Bronston product. With the other Columbia 70m pic, "Lawrence of Arabia" ready to follow "Barabbas," there is no date set for latter's Amsterdam preem.

"Arabia" is already set for The Hague, opening in September. As there are only about 20 cinemas equipped for 70m films in Holland, last year 19 films, most of them roadshows, took 20% of total rentals, while about 380 films shared the remaining 80%.

Though film theatres need new films badly to fill their programs, it sometimes is hard for a distributor to get a release for certain films.

Rank's Techni Experts

London, June 18.

A cadre of specialists to give advice on technical developments of interests to its industrial division has been appointed by the Rank Organization.

Among those named are a reader in physics, a professor of machine tool engineering and the head of the Department of Electrical and Control Engineering at the College of Aeronautics.

George Sanders Plans \$9,000,000 Frozen Food Industry in Scotland

Edinburgh, June 18.

George Sanders, the film actor and business-man, through his firm, Cadco Development Ltd., is helping to give Fife, the East of Scotland county, a \$9,000,000 frozen food industry and 2,000 new jobs. His company plans to go into production in the new town of Glenrothes, Fife, this fall.

Sanders claims he will consider the possibility of opening a film industry at Glenrothes once his food-processing industry is well established. His wife, Benita Hume, is associated with Cadco as a director.

Sanders said his firm also will build a specialized printing unit and produce color magazines containing stills of real actors.

The Cadco group, named after Sanders' autobiography "Confessions of A Professional Cad," would set up five factories on the 40-acre site at Glenrothes.

Footnote: Sanders' own forebears came from Dundee, East Scotland, in the 17th Century.

Kennedy

Continued from page 2

the year in Berlin, stars Jose Ferrer, Sean Flynn and Nicole Courcy, and was made in English and German versions. At the Congress Hall, which attracted the VIU audience, the English version was shown, whereas the German version was screened at the Zoo Palast.

First of America's two entries, the invited "Lilies of the Field," was shown last Saturday (22), but the main Yank day will be next Sunday (30) when the industry's own selection, "Freud," will be shown at afternoon and evening performances. Preceding the late showing will be the presentation of the Selznick Golden laurel award, which is being held in Berlin for the third consecutive year.

Star support from Hollywood this year is on the lean side. Sidney Poitier and Lisa Mann were in for the presentation of "Lilies of the Field," but none of the artists in "Freud" could make it, though director John Huston is due tomorrow (Wed.). Montgomery Clift had been invited and was expected, but conked out at the last moment. Joan Crawford is also arriving tomorrow, but she is not associated with any of the films being shown. Actor Karl Malden, of course, reps the U.S. on the jury.

Outside of America, the only other countries with two features each in competition are France, Italy and Germany. The British entry is the independently made "The Caretaker," and a newcomer to the feature field is Portugal, which is making its first stab for the Golden Bear prize. Other competing nations include Greece, India, Israel, Japan, Sweden and Korea.

As an adjunct to the main event, there is again a sidebar television competition, one of the features of which will be live coverage of President Kennedy's visit to the city tomorrow. Among the contenders for the "Freedom and Justice" prize are NBC's "The Tunnel" and CBS' "Adenauer Report." Some 20 nations, including Haiti, are competing in the tv derby, which opened yesterday (Mon.) and runs through to next Saturday (29).

Another sidebar event is the retrospectives, with five screenings a day at the Atelier am Zoo. Among the pix skedded in this section are a batch of the old German classics, including several Paul Czinner-Elisabeth Bergner films, and a selection of Japanese features directed by Yasujiro Ozu.

International Sound Track

London

A film which will retrace the steps of a party of pioneers who, just 100 years ago, set off on the first Thomas Cook tour to Switzerland, is to be made in Technicolor by Pathe Pic. The party for the film will comprise actors and actresses, and the itinerary will include Geneva, Chamonix and Martigny. John Houseman's Metro production, "In the Cool of the Day," set for an Empire launching next month. Pic was filmed in Greece, New York and London, and stars Jane Fonda and Peter Finch. Sid Furie has been signed to direct the third Cliff Richard starrer, as yet untitled, for Elstree Film Distributors. Production is planned for a November start at the Associated British Elstree studios. Activity at the Metro-British lot: Lawrence P. Bachmann is to produce a screen version of Charles Dickens' "Bleak House," which is being scripted by James Cavanagh; playwright Terence Rattigan and producer Anatole de Grunwald, recently associated on "The V.I.P.s," are to join forces on "The Yellow Rolls Royce," another Rattigan original. Filming is expected to start in the fall.

Paris

Omar Sharif, the Egyptian actor in "Lawrence of Arabia" (Col), happy at playing a priest in Fred Zinneman's currently rolling "Behind the Pale Horse" (Col) in Southern France. Sharif is avoiding being tagged a desert hawk type or making like Valentino. He wants varying and dramatic roles and says he isn't a Valentino anyway since he has never gotten the girl in his Yank pix. Heavy violence themes a-coming: "K.O." about a wife killing her husband, "There Was A Body" about a corpse hidden in the stage furniture, "Recognize the Voice?" concerning a kidnapper trying to kill an old woman who can identify him, and Jules Dassin's "Light of Day" about international secret service skulduggery. James Jones' latest novel "The Thin Red Line" just came out here as "Mourir ou Crever" (Die or Croak), and Jones is again a resident in these parts after some months on a subtropical isle. Jones has been huddling with Yank indie producer Paul Heller ("David and Lisa") on possibly doing an oater script for him based on a famed deaf old west ginfighter. Jones is a wild west and Civil War buff. Georges Wilson, who replaces exiting Jean Vilar as head of the state-subsidized rep legit house, the Theatre National Populaire next October, winding a pic "Gooseflesh" being directed by Julien Duvivier. Wilson will stage and play at the TNP as well as choose entries. Vilar intends to do several foreign staging and lecture chores and will then go on acting in Paris a year after Wilson's tenure. Vilar may be an advisor or do other theatrical chores under Culture Minister Andre Malraux. Offbeat playwright Eugene Ionesco says he will turn completely to films after his next play on the effects of a plague. He feels he has carried his legit concepts and language attacks and themes as far as he can and now yearns for a medium that will render images independent of language.

Serge Bourguignon's new pic, which he begins next month, is tentatively titled "X." Bourguignon, who won an Oscar for his first pic "Sundays and Cybele," is adapting his pic from a novel "Venice in October" and it is about a jazz player's search for love and meaning in his milieu. So far only actress Suzanne Flon has been seen. German composer Werner Henze was in to do the music for Alain Resnais' third pic "Muriel" (UA).

Athos Films distributing William Wyler's prewar "Wuthering Heights" in five firstruns with four in the dubbed version and one with subtitles. New rules on the 14% film aid to producers on grosses towards their next pic, starting this month, now official. Producers worried about stipulation that they now have to have at least 15% of their own funds in pix which may make it hard for some smaller filmmakers. Growing number of young singers, mainly rock and roll, making inroads into pix. Topper rocker Johnny Hallyday is now making his first starring pic "Who Are You Johnny?" Francoise Hardy, a lead disk seller of her self-cleaved plaitive tones, has a lead part in "Castle in Sweden," Sheila, rocker, in "Graduation Year," and top femme r'n'r practitioner, Sylvie Vartan is opposite Hallyday in "Who Are You?" Now British songstress Petula Clark, who has made a career here with her bouncy, sweet and rock songs, makes her film debut in a local pic "At Knife Point." And hardly any sing, or sing much, in their pix.

Berlin

Paul Hubschmid, who once filmed in Hollywood under the name of Paul Christian, off to Salzburg to film there in Luggi Waldleitner's "Eleven Years and One Day" costarring Ruth Leuwerik. Gottfried Reinhardt directs "Ein fast anstandiges Maedchen" (A Nearly Decent Girl) is the German title of a German-Spanish coproduction currently shot in Madrid, Spain. Lilo Pulver and Martin Held are the German stars of this Fono (Hermann Schwerin) production which Columbia-Bavaria is going to release. Ladislao Vajda is directing. Schorch-Film has begun again releasing the new German newsreel (Neue Deutsche Wochenschau). Columbia-Bavaria's releasing program for the 1963-'64 season includes 44 titles. The mammoth program includes U.S., British, French, Italian and German pix.

Finland Exhib Owners Assn. to Expel Top Producing Co. Over Films-on-TV

Helsinki, June 18.

Mel Ferrer Plans Two Pix in Spain This Yr.

Valladolid, June 18.

Mel Ferrer now has two projects lined up on his late schedule for this year. In a closing-day appearance at Valladolid's International Film Week of Religious & Human Values, the costar of Samuel Bronston's "Fall of the Roman Empire" announced his agreement to star in "Lasalle," a religious biopic based on the founder of the Christian brotherhoods and one of Spain's great religious educators.

Privately, Ferrer also revealed plans to co-produce and star in "El Greco," based on a book by Gregorio Maranon, entitled "El Greco and Toledo." He will co-produce with Impala, a Spanish production banner, in which the book author's son is legal advisor and an active associate. Legality Gregorio Maranon was the Motion Picture Export Assn. rep in Spain for many years and now heads the Institute of Spanish Culture.

Finland's association of cinema owners has decided to expel Suomen Filmitoimittajat Oy, known as SF, from membership. SF is Finland's largest film producing firm. The action to expel SF was caused by Suomen Filmitoimittajat's decision to sell 222 of its own Finnish feature pix to the Finland State Television.

In reality, the sale was not made by SF. The Finnish State Television bought Elosalama, a subsidiary company of SF. The sale of the 222 feature films represented a nearly total sellout of Finland's largest film producers.

One of the few films kept by SF is Edwin Laine's "The Unknown Soldier," which was based on the best-selling novel "Soldier" which was first made more than five years ago, dealt with the second Finnish-Russian war. Pic has broken all Finnish boxoffice records.

Until the sale of the SF feature productions, the Finnish film industry had not allowed television to see Finnish films that had been made during the past decade. The sale of the pix is figured as likely to keep audiences in their homes more than previously.

Heat Hurts London Film B.O. But 'Fair' Solid \$12,000; 'Heavens' Hep 11G, 'Arabia' Hot 18G, 'West' Same

London, June 18.

Hot summer weather, which persisted throughout the first part of last week, continues to take its toll at the cinema boxoffice but the sudden drop in the mercury provided a welcome boost the latter half of the stanza.

Among the newcomers, "It Happened at the World's Fair" is heading for a solid \$12,000 or over in its first Empire session while "Drums of Africa" looks to wind its first Ritz frame with a neat \$5,000.

Aside from "Lawrence of Arabia," which grossed a mighty \$18,000 in its 19th session at the Metropole, most of the longrunners were hurt by the weather.

"The Longest Day" was down to \$8,100 in its 35th Leicester Square Theatre round but "How West Was Won" finished its 33d Casino week with an okay \$18,000. And "West Side Story" is steady at \$7,300 in 66th Astoria week. "Heavens Above" is rated hot \$11,000 in fourth frame at Columbia.

Estimates for Last Week

Astoria (CMA) (1,474; \$120-\$175) — "West Side Story" (UA) (68th wk). Steady \$7,300.

Carlton (20th) (1,128; 70-\$175) — "Diamond Head" (BLC) (4th wk). Third round ended Sunday (16) with moderate \$3,900. "Divorce Italian Style" (20th) opens June 20.

Casino (Indie) (1,155; \$120-\$215) — "How West Was Won" (Robinson-MGM) (33d wk). Okay \$18,000 or near.

Columbia (Col) (746; \$155-\$250) — "Heavens Above" (BLC) (4th wk). Likely hot \$11,000 or more, substantially better than previous week's \$8,100.

Dominion (CMA) (1,712; \$105-\$220) — "55 Days at Peking" (Rank) (6th wk). Slipped to okay \$9,100 after \$12,300 in previous week. Stays until July 30 and then makes way for "Cleopatra" (20th) and transfers to Odeon, Haymarket.

Empire (MG) (1,330; 70-\$250) — "Happened at World's Fair" (MGM). Heading for lively \$12,000 or over.

Leicester Square Theatre (CMA) (1,375; \$105-\$280) — "Longest Day" (20th) (36th wk). Steady \$8,100, but hurt by the sunshine. Continues indef.

London Pavilion (UA) (1,217; 70-\$175) — "All This and Money Too" (UA) (3d wk). Fair \$5,550. Previous week was \$4,200.

Metropole (CMA) (1,394; 70-\$175) — "Lawrence of Arabia" (BLC) (19th wk). Stout \$18,000.

Odeon, Haymarket (CMA) (600; \$105-\$280) — "Ugly American" (Rank) (2d wk). Fair \$6,300, somewhat better than opening round.

Odeon, Leicester Square (CMA) (2,200; 70-\$175) — "To Kill Mockingbird" (Rank) (6th wk). Lively \$9,200 or close. Last week, \$6,400.

Odeon, Marble Arch (CMA) (2,200; 70-\$175) — "List of Adrian Messenger" (Rank) (4th wk). Around \$4,200, same as previous week.

Plaza (Par) (1,889; \$105-\$120) — "Hud" (Par) (3d wk). Brisk \$12,000 or close. Previous week \$12,600.

Rialto (20th) (529; 70-\$120) — "Boccaccio 70" (20th) (12th wk). Up to breezy \$5,600 after \$3,900 in 11th frame.

Ritz (MG) (430; 70-\$105) — "Drums of Africa" (MGM). Heading for neat \$5,000.

Royalty (MG) (936; \$105-\$220) — "Mutiny on Bounty" (MGM) (30th wk). Fair \$5,000.

Studio One (Indie) (556; 50-\$120) — "Summer Magic" (Disney) (3d wk). Average \$3,900.

Warner (WB) (1,785; 70-\$175) — "Days of Wine and Roses" (WP) (2d wk). Fair \$9,000 or close, below hopes. Previous week, slugged by the sunshine, was disappointing \$9,300. "Spencer's Mountain" (WP) opens June 20.

RANK'S 'EMPIRE' DEAL

London, June 18.

Rank has picked up Far Eastern rights to Samuel Bronston's "The Fall of the Roman Empire," which is now being completed in Madrid. In addition to the UK rights, Rank will also be distributing the film in Austria, Belgium, Denmark, Finland, France, Germany, Italy, Norway and Sweden.

Film Conclave Admits It's to Draw Tourists

Naples, June 18.

Here's a switch. A film event has been announced here which admits its purely a tourist-attracting gimmick, which will accent the fun-party side of things.

Films, in fact, will be "merely an excuse" for the get-together, to be held October 5-12 with Naples as its headquarters. It is officially tagged "Incontro Internazionale del Cinema" (International Cinema Meeting), and is sponsored largely by the Naples Tourist Office.

New pix from the 1963-64 slate will be presented, but as noted the accent will be on side-trips to Capri, Sorrento, Amalfi and Ischia as well as dances, galas, fashion shows, etc., surrounding this "off-beat" event.

Hoyts May Trim Suburban Chain After Poe Trip

Sydney, June 18.

Ever since the return of Seymour Poe to his N.Y. homeoffice after a quick looksee here of 20th-Fox and the Hoyts' cinema loop (Hoyts is allied to the distrib via stock), undercover reports have indicated that Poe was ready to dispose of Hoyts' suburban circuit and just leave the key city spots operating.

Prior to his departure, Poe refused pointblank to answer questions on any reported sellout. It's known, however, that Poe ordered manpower cuts in the distributor organization coast to coast to trim overhead. 20th-Fox dropped around \$72,000 last year, mainly because of weaker product. However, it's understood that 20th will be in the black here in the very near future.

Hoyts, under Ernest Turnbull, operates over 100 cinemas covering keys, suburbs, country and drive-ins. It has operated in the black and should continue so with product coming from major distributors. Turnbull, who is also chairman of 20th here, shuttered several fringe cinemas many months ago for economy reasons, and has the loop operating okay in most situations presently.

It has been pointed out that the loop opposition to Greater Union Theatres, is mainly comprised of Aussie stockholders, and that any suggested sale of the out-of-town cinemas would have to be with the complete approval of the local stockers, regarded here as most unlikely.

Despite denials, figuring is that 20th-Fox will ultimately link with another distributor here covering physical distribution along lines similar to the current setup with Metro in New Zealand.

HARVEY HOLDS IRISH SNEAK OF 'CEREMONY'

London, June 25.

Before heading for N. Y. last week, actor-producer-director Laurence Harvey staged a midnight sneak preview in Dublin of "The Ceremony," which he made in Spain for world release through United Artists. It is said to be the first such preview ever held in the Irish capital.

Among those invited were members of the American, Spanish and British embassies in Dublin, some of President Kennedy's advance guard; Jerry Juror, of UA; and Margaret Gardner and Alan Tucker of Rogers and Cowan's European offices.

In New York, Harvey had another preview set at the Plaza, and then heads for the Coast.

Glasgow Bans 'Cane'

Glasgow, June 25.

City magistrates here have decided that the Italian documentary film, "Mondo Cane" should not be shown in the city, despite fact that okay has been given by magistrates in Aberdeen and Edinburgh. Film depicts life, customs and traditions in many countries, including New Guinea, Malaya, Arabia, France and America.

Local edition of the national daily, Scottish Daily Express, hit out at the paradox, stating that film patrons in Glasgow could not see a pic that was available to those in other cities. Ban here was on the grounds that a majority of the city magistrates found the film "excessively cruel and degrading."

57 More Cinemas In France Have 70m Equipment

Paris, June 25.

Since last October, 57 more hardtops around France have had 70m equipment installed. This becomes more important as more screen productions are made in this process. The French have made their first in 70m recently, "Sheherazade," and now "Cleopatra" (20th) will be making the rounds as of next October.

The number of houses with 70m now total 170 in 77 sections of the country with 51 in Paris and 14 in Paris' suburbs. There are 105 spread around in the keys and hinterland.

It is felt here that the number will grow as more pix in this process are made. Local exhibs are especially interested since they are now in the first stages of fighting encroaching tele and feel big-scale specs are the thing that nobody can get at home.

Cinerama will also be branching out from its one house here, the Empire. Also heartening is the solid biz being racked up by the first Cinerama feature to play here "How the West Was Won" (MGM). It is the fifth biggest grosser so far this year though playing only one house.

Vides Films Pact With Lux, Ultra Enlarged To Take in Distrib Firm

Rome, June 18.

The recent production-distrib pact linking Franco Cristaldi's Vides Films with Lux and Ultra has been extended to include a fourth company, Interfilm. Interfilm, a relative newcomer here, will handle all foreign distribution for a group of Vides-Lux-Ultra-Interfilm productions to be packaged by Franco Cristaldi.

These are "La Ragazza di Bube" (Beho's Girl), with Claudia Cardinale and George Chakiris; Ugo Gregoretti's "Omicon"; Pietro Germi's "Seduced and Abandoned"; Francesco Maselli's "Gli Indifferenti" (The Indifferent Ones); "Baron Fefe," with Marcello Mastroianni; Gillo Pontecorvo's "Paratrooper"; and "L'Antimacchia" (The Phony Boom).

Paramount-Lux (Paralux) will release the pix in Italy alone.

Five other Franco Cristaldi productions will be released in Italy by Dear Films (20th-Fox division). There are two Dear-Lux-Ultra-Vides Productions, "Le Tribolazioni di una Cinese in Cina" (Adventures of a Chinaman in China); and Mario Monicelli's "L'Armata Brancaleone" (The Brancaleone Army). The other three are "Mare Matto" (Crazy Sea), with Belmondo and Gina Lollobrigida, directed for Lux-Vides-Lee Films by Renato Castellani; "I Compagni" (The Strikers), with Marcello Mastroianni, directed for Lux-Vides-Mediterranean by Mario Monicelli; and a Vides-Ulyse coproduction, "World's Greatest Swindlers."

London Replacing H'wood

London, June 18.

Is London replacing Hollywood as the centre of world film production?

That was the theme of a three-way discussion on BBC sound radio last Sunday between Otto Preminger, Sydney Gilliat, chairman of Shepperton studios, and Sunday Telegraph film critic Philip Oakes.

How Yank Exhibs Weathered 1957 Tele Storm, Built 300 New Cinemas, Cheers French Film Exhib Chief

Paris, June 25.

4 In Race for Honors As Top Italian Prods.

Rome, June 18.

Alfredo Bini, Franco Cristaldi, Goffredo Lombardo, and Angelo Rizzoli are in the race for top honors as best producer of the year in annual Saint Vincent Prizes. Winners will be announced at the north Italian resort on July 6. Federico Fellini, as director, and Sandra Milo, as actress, are competing on behalf of "8½." Luchino Visconti, Claudia Cardinale and Romolo Valli were nominated for "The Leopard."

Others in running are Nanny Loy for "Four Days of Naples"; Franco Rossi and E. M. Salerno for "Smog"; Silvana Mangano for "Verona Trial"; Franca Valeri for "Parigi o Cara"; Vittorio Gassman for "Soprasso"; and Ugo Tognazzi for "Queen Bee." Nine-man jury of Italian film critics makes the final choice.

Chaplin Scores In Court Over Illegal 'Rush'

Frankfurt, June 18.

Charles Chaplin has just won a precedent-setting victory in the state court here to stop the illegal showing of his 1925 film, "Gold Rush." Atlas Film Distributors of West Germany bought a copy of the pic from Beta Films for \$12,500 last year and have been distributing it in West Germany with boxoffice grosses estimated at around \$250,000, unusually high for any film these days in Germany.

The court ordered Atlas to stop the unauthorized distribution of the film immediately, to destroy all prints and negatives, and to make an accounting to the court so that Mr. Chaplin can assess his losses.

The case, handled for Chaplin and the firm which has the legal right to distribute his films, Roy Export Co. and by attorney Dr. R. R. Stroth, is unusual in that it is the only case of this magnitude involving international copyright ever handled by this court. It is of special significance since Chaplin has 20 similar cases involving stolen films pending throughout the world. When Chaplin sold his studios in the U.S., much of his surplus film material was to be destroyed, and was sold to a firm for burning. Instead, some copies of the old Chaplin classics wound up in private hands.

This particular film version of "Gold Rush" was made and registered in the U.S. in 1925; then in 1942, Chaplin brought out a new version of "Rush," adding dialog which he wrote and spoke and music which he composed. He decided that the earlier 1925 silent version would no longer be shown.

Of interest in the copyright field is that under the Bern Convention, "Rush" had been protected by simultaneous publication in the U.S. and in Canada in 1925, the latter country being a member of the Bern Convention. "Rush" also was based on a stage play written by Chaplin and copyrighted for him as an unpublished work, under his right as a British author. This gave the work protection throughout all Bern Convention countries. (Continued on page 24)

Propose New 2½% Tax On Ireland Cinemas

Dublin, June 25.

Irish Cinemas, freed of the entertainment tax a few months back will have to pay a turnover tax of 2½% together with all other entertainment under new Finance Bill now before Dail (Congress). Turnover tax will apply to terperies, hotels, bistros and a wide range of other businesses.

Entertainments are specifically mentioned in the Bill and only exemptions are small-time outfits taking in less than \$300 a month.

Jean-Charles Edeline, honorary head of the French Film Exhibitors Syndicate, is back from a three week study of U.S. exhibition and their outlook. He expresses himself as bullish about the way American exhibs have weathered the tele and boxoffice crises and achieved a new solvency by diversity in film handling and placement, new ways of tapping new audiences, and a general optimism rather than the usual brand of European pessimism.

Edeline visited such divergent spots as New York, New Haven, Cincinnati, New Orleans, Las Vegas and Los Angeles. Though he said he did not assume to be an expert after only three weeks in the U.S., he felt that things were perking up after the worst b.o. troubles because of tele in 1957. To him the opening of 300 new theatres (200 hardtops and 100 drive-ins) in U.S. last year was proof of an upturn and better days.

If tv was still a menace, with coming tollivision also an exhibit thorn, Edeline pointed to ways of finding a middle road with it via theatrical airings of big screen private tollivision setups, in which both could share benefits. But, above all, he was impressed by the way exhibs over there changed their ways to suit new audiences and filmgoing methods.

Days of Selectivity.

If the days of selectivity, not just filmgoing for its own sake, were now the thing, the immense growth of arty houses and specialized theatres mirrored that State-side, he said. He was extremely impressed by what he called the diversity of exhibition over there.

By this he meant hardticket spots, well-organized longruns or massive blanket distribts to achieve maximum mart saturation, astute use of double bills and the lucrative side biz of popcorn, soft drinks, ice cream, etc that top the French ice cream and candy attempts.

The new houses, he noted, were now situated on the edges of cities or in new suburban areas or fancier parts of big cities to cater to new population trends. Their comfort and modernism were also noted. He underlined that there was expert adaptation to the "buyer's film market" of today.

He put all this before the local exhibs and voiced the hope many of these innovations would be followed here. Continuing decline in filmgoing, population shifts, lack of drive-ins here (none exist at present) in spite of burgeoning car sales, and, above all, catering to the myths about French habits, (namely that they will not go for hardtickets, drive-ins) had to be dealt with drastically here, he opined.

New It's Sci-Fiction Film Fest for Italy; 7 Countries Entered

Rome, June 18.

Seven countries, including the U. S., will participate in the 1st International Science Fiction Film Festival, to be held in Trieste, July 6-14. Others are Great Britain, Italy, Czechoslovakia, Japan, France and Poland. Soviet Russia likewise has expressed interest in event, and may enter pix at a later date.

Roger Corman's "X, the Man with X-Ray Eyes," starring Ray Milland is entered from the U. S. as is "Journey to the Stars," by John Wilson. Joseph Losey's "The Damned," with Viveca Lindfors and John Knox, is entered under British colors, as is "Children of Light." "Masters of Venus," made by Ernest Morris; "Little Island," by Richard Williams; "Automania" and "Moonstruck," both by John Halas, are also British entrants.

International jury will award Gold and Silver Space Ships to first and second prizewinners, respectively.

Event also includes a congress on the subject of science fiction, as well as an exhibit of sci-fi books and publications.

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Those Theorizing Minnesota Showmen Got it Figured: 'Cleo' Helps the Hurt

Minneapolis, June 25.

What local exhibitors now are calling the "Cleopatra" (20th) explosion isn't doing the mass of theatreowners any good, some of them are saying. Actually, the 20th-Fox barnburner is catching some of the blame in film circles here for what's felt to be a worse than normal seasonal boxoffice slump.

These exhib circles claim that "Cleopatra's" advent actually is "helping to hurt" theatre biz generally in this particular area. It's being pointed out that one of the consequences is that a number of topdrawer pictures are experiencing b.o. suffering here.

Many reasons are being advanced for labeling "Cleopatra" an adverse boxoffice factor in the case of currently released other pix. In the press and otherwise it's hogging the vast bulk of attention given to movies.

Also, say those exhibitors who don't like what's happening, because of the masterly fashion in which its selling to the public has been handled, the picture has assumed enough importance to relegate other worthwhile films to dwarf-like proportions. Its recognition as the biggest and costliest picture ever produced and the fact it's so much in the spotlight and public mind are more reasons being cited for the alleged situation that has aroused a measure of exhib resentment.

One of the "other" reasons for the claimed b.o. hurt, aside from itself, is the big slice it already has taken out of the film spending dollars and will continue to take with its local \$3.50 top, the highest by far ever charged for any picture here. A known fact is that many moviegoers are saving their money to see "Cleopatra" or, as the advance sale before its local opening at the Century theatre here attests, already have spent their money on it.

Sex Winchell

Although not making any figures public, Charles Winchell, president of the Minnesota Amusement Co. (United Paramount circuit), Century theatre owner, says emphatically that the "Cleopatra" advance sale is far and away the largest that any hard-ticket picture ever has enjoyed in the Northwest. The tremendous amount of advance interest in this exclusive Northwest engagement is being credited in part to its enormous exploitation and publicity campaigns throughout the entire area.

Some of the b.o. suffering high quality or potentially big grossing pictures even under current adverse seasonal influences are the much praised "Hud" (Par), "Lawrence of Arabia" (Col), "55 Days at Peking" (AA), "Nutty Professor" (Par) and "Tammy and the Doctor" (U), all of which entered the local scene shortly before "Cleopatra." They've been doing fairly well, but far from what considered par for top screen fare locally.

An exception to the foregoing, however, is "How West Was Won" (MGM) which has continued to do splendidly. But in this instance it's pointed out that the Cinerama picture caters principally to an element, including youngsters, that might not be attracted to "Cleopatra."

All in all, there's no gainsaying that here "Cleopatra" is taking its place with the other adverse boxoffice factors that have been causing local exhib tears. Among these others are increased participation in fishing in the many Minnesota lakes and in golfing, the enormous and increasingly large share of the amusement spending dollars being grabbed by local big league baseball, weather conducive to being outdoors and the television networks' showing of feature movies at prime times.

Unreserved at \$1.49 For 'How West Was Won'

Honolulu, June 25.

Summer weekday matinees have been started at the Cinerama theatre for "How West Was Won" (MGM), with unreserved tickets priced at \$1.49 for adults, 90c for children. All other performances continue on a reserved seat basis. Film's run is expected to stretch through the summer.

Watch Politicians, Work Harder at Showmanship, New Mexicans Advised

Albuquerque, June 25.

Theatre men must (1) be alert to legislation that may affect their industry, (2) they've got to work harder to pre-sell pictures and (3) they've got to work harder to please the public. These were the points stressed over and over again at the 17th annual convention of the New Mexico Theatre Assn., held at the Albuquerque Hilton.

About 175 persons registered for the two-day affair. They heard George Roscoe of New York, director of exhibitor relations for Theatre Owners of America, keynote the affair with a lengthy speech Wednesday morning at the first major business session.

"Credit is the biggest competitor that the film industry has," he observed. "It gives the public an opportunity to really relax and watch tv." But film exhibitors need to lure the public away from those sets with a new concept of better operation and new construction, he said.

Better operation includes good projection, cleanliness, good product at a reasonable price, he reported.

In an afternoon session on advertising and exploitation L. E. Forrester, ad director of Frontier Theatres in Dallas, pointed out that pictures need to be pre-sold well in advance. "Build curiosity in the pix in the public mind," he said.

Exhibitors must constantly be on the alert, watching the state legislature for action that may take business away from them, Elmo Courtney, Clovis exhibitor and proxy of the NMTA urged.

He was reelected to the post for another year. Also renamed for another year was Lou Gasparini of Albuquerque, first vice pres, Mike Zelsney, Las Cruces, second v-p, and Ed Kidwell, Roswell, secretary-treasurer.

DFZ Interview

Continued from page 4

project was over the dam but has been forced to give 25% of his time to it. The fine trim of the master print, by the way, will mean 26 minutes taken from the running time, or a reduction from 243 minutes to 217. And, yes, he has been seeing eye to eye with director Joseph L. Mankiewicz on the scissoring.

Also anent "Cleo," Zanuck gave out with the official expenditure figures. There are two negative costs, he explained, one covering wasted effort in England, amounting to \$5,000,000. In addition to this the shooting in Italy and other points came to \$37,000,000. But the original \$5-Mil. has got to be charged against the production, naturally, and so the total is \$42,000,000.

\$11,000 Per Print

To this must be added the cost of processing, beaucoup high. Cost of a single print, reported Zanuck, is \$11,000. He conceded that advertising was hardly needed, but "the talent likes it and so does our advertising department."

Key point, in conclusion, is that "Cleo" is not the catastrophe it might have been (so opine non-partisan industryites and Wall Streeters), this and "Longest Day" are a major plus in helping 20th sustain itself, and Zanuck has plotted a firm production program for the months to come. He figures it's almost two years from story acquisition to the time the finished product is in the marketplace and returning money. (He spent two and a half years working on "Longest Day" alone.)

Zanuck has been a willing president and is continuing as same, he says, unlike (as mentioned by the VARIETY reporter) the "reluctant" chief which Metro had in Arthur Loew. But he'll be wanting out "when my job is done."

Always The Pro Angle

Pittsburgh, June 25.

Sy Schechter, Universal advance man working out of New York, reported here on Saturday (22) that he was getting married on July 3 to Sandy Placey of Boston and will then honeymoon for a week.

When he goes back to work, he added, he will be coming back to Pittsburgh to do advance work on "The Thrill of It All."

Consumer Report Raps 'Complacent' So. Mich. Exhibs

Detroit, June 25.

A consumer attitudes survey conducted by Allied States Assn. in Southeast Michigan points to the exhibitor as "a sorry sight indeed" in the eyes of his patrons, according to the July Allied Report. Projecting its findings onto a national scale, the exhibitor organization states that "complacency of exhibs should be shattered" by the results.

"The image which the motion picture industry projects to the public leaves a great deal to be desired," the report states. Interviewing 300 filmgoers in a random area sampling, in various types of theatres, the survey found that 50% rated theatre management poor, 30% found it satisfactory and only 11% thought it efficient, judging on the basis of efficiency, service and interest in patrons.

Theatre personnel, rated on courtesy and helpfulness, were judged poor by 71%, satisfactory by 23% and excellent by a slim 6%. Theatres, rated on housekeeping and equipment, were found poor by 46%, satisfactory by 37% and excellent by 17%. Also a topic for the survey was the moral tone of advertising and 55% of those interviewed found ads objectionable on this basis, 25% thought them borderline and 20% judged advertising acceptable morally.

Survey was conducted in connection with the continuing Allied market research program to learn the psychology of patron motivation so that theatremen will have the info with which to gain a larger share of the entertainment market. The study was conducted by Robert Y. Robb, assoc. professor of marketing of the Wayne State U. school of business administration. Persons interviewed live in a 50-mile radius of Detroit and reside in the city itself, the suburbs and small towns. They attend all sizes and styles of theatres and span many occupations and social status with ages ranging from 20 to 45 and incomes from \$3,000-\$15,000.

Stream of Ballyhooics Hit Atlanta Market

Atlanta, June 25.

Jerry Lewis and entourage, including his pianist-arranger Lou Brown and a six-piece orchestra, blew into town Friday (21) and made four personal appearances at 4,400-seat Fox Theatre on opening date of his new Paramount release, "The Nutty Professor."

Lewis lunched with press at a news conference at Atlanta Americana Motor Hotel, appeared later for an hour on WAIL-TV's Snooky Lanson Show, taped interviews with radio and tv folk and kept generally busy.

Lewis is in midst of 43-day tour by chartered plane that will take him into 25 key cities.

Last week Ivan Tors, Metro producer of "Flipper," now showing at Loew's Grand Theatre, popped into town for lunch with the press and a similar round of promotional activities.

He was preceded by one day by John Sturges, producer-director of Mirisch-Alpha's "The Great Escape," booked to play brand-new Lenox Square Theatre. Pic was screened for an invitational audience at Plaza Theatre, following which, press, radio and tv people, had supper with Sturges at Americana Hotel.

Unexplained was action of Paramount in cancelling visit of Jill St. John, featured in "Come Blow Your Horn," in connection with opening of Lenox Square, which is playing Frank Sinatra starrer.

Films at Berlin Fest

Berlin, June 25.

Following is a complete list of all the features participating in the 13th Berlin Film Festival:

Argentina: "The Roof Garden."
Belgium: "The Living and the Dead in Flanders" (documentary).
Brazil: "Garrincha—Joy of a People" (documentary).
Finland: "Open Secret."
France: "The Immortal Woman" and "Deo Gratias."
Greece: "Little Aphrodites."
Great Britain: "The Caretaker."
India: "King, Queen and Slave."
Israel: "The Cellar."
Italy: "Looking Back on the Past" and "Love in Stockholm."
Japan: "Oath of Obedience."
Korea: "The Red Gate."
Portugal: "The Country Doctor."
Sweden: "Sleeping Car Compartment."
Spain: "The Innocents."
United States: "Freud" and "Lilies of the Field."
United Arab Republic: "The Thief and the Dogs."
Germany: "Delay in Marlenborn" and "Man and Beast."

Unter Der Fest

Berlin, June 25.

In all, 70 full-length pix were screened before 23 were selected for participation in the 13th Berlin Film Festival. Prior to start of the festival, Dr. Alfred Bauer, the head of the festival, said at a press conference that Berlin is able to show better films than Cannes this year. He also referred to the entries of Sweden ("The Mistress") Spain ("The Innocents") and Argentina ("The Terrace") in which Cannes had been interested. But the respective producers gave preference to Berlin.

For the first time Mexico is not repped here. There wasn't a new good Mexican film available. Bauer said that he's grateful to the Mexicans for not having submitted a mediocre film or insisted on being represented. The short film jury has a real minister among its members. It's T. O. S. Benson, the information minister of Nigeria. It's believed that he is the first minister who's taken a seat in a festival jury.

Some 20 nations are participating in the international television show which is running in conjunction with the film festival. The retrospective show is dedicating itself to former German filmstar Elisabeth Bergner, director E. A. Dupont, director Karl Grune and Japanese director Ozu. Here the films shown: The Elisabeth Bergner starrers "Nju" (1924), "Fraulein Else" (1929), "The Duchess of Langais" (1927), "Arlane" (1931), "The Dreaming Mouth" (1932), "Katharina the Great" (1934) and "Stolen Life" (1939), all pix directed by Paul Czinner, husband of Miss Bergner.

The following Dupont pix are shown: "The Old Law" (1924), "Variety" (1925), "Piccadilly" (1928) and "Two Worlds" (1930). The Karl Grune film is "The Street" (1923). Pix of Japanese Ozu include "I Was Born But..." (1932), "Late Spring" (1949), "Tokyo Story" (1953), "Beginning of Spring" (1956), "Good Morning" (1959) and "Late Autumn" (1960).

'Rosenkavalier'

Continued from page 7

though the plan doesn't call for this much saturation. The pic is being offered to local presenters on deals ranging from \$25,000-\$35,000 guarantee against any where from 50%-60% of the gross. The Rank Organization is also in on the playtime too, it participating on a percentage basis in every gross dollar taken in.

Indie Show Corporation has a seven-year lease on the film for U.S. distribution. Rank is in a first dollar position, getting its dough off the top, but the larger percentage of the take goes to the distrib. Film itself was lensed at the Salzburg Festival and was shot exactly as it appeared on the stage at that time with a cast that includes Elisabeth Schwarzkopf, Otto Edelmann, Sena Jurinac, Anneliese Rothenberger and Erich Kunz, under the baton of Herbert Von Karajan. Director Czinner has filmed such stage items as the Bolshoi and Royal Ballets.

Show Corp. is a film distrib with experience both in theatrical and tv film distribution. Tahse is a legit producer and tour packager. The latter's participation will aid in the booking of college campus dates and in the working of the picture into the subscription plans of the various organizations around the country. From the trend in the bookings so far, the pic is being booked mainly as a fund raiser, used for benefits to raise loot for the local symphony or such.

On June 6, 7 and 8 the pic played Royce Hall on the UCLA campus as part of Franz Waxman's 10-day festival there and grossed around \$13,000 with tickets scaled to a \$3.85 top. It has also played at Carnegie Hall, N.Y., at a \$4 top and last Friday played the Lyric Opera, Chicago, at a \$5 top, where it grossed a strong \$13,000. As part of its fall agenda, "Der Rosenkavalier" will play a limited hardticket engagement in Gotham at a \$3.50 top, in a theatre as yet undecided.

Pakula-Mulligan purchased film rights to Gavin Lambert's "Inside Daisy Clover" for 1964 filming.

Negro Theatre Chief Chained-to Seats By 2 Colored Holdupmen

Atlanta, June 25.

Preston Dotson, 49-year-old Negro manager of Royal Theatre, was robbed, bound with a rope and chained to seats in the balcony along with two cleanup men in the building.

Two janitorial workers, Johnny Crawford and Willie Hunter, told investigators they had been tied up in the building about 5 a.m. They were freed some three hours later. Dotson told police two Negro bandits, wearing white waiter coats with stockings over their faces, robbed him of \$824.25 before tying him up. They were armed with a double-barrel sawed off shotgun, Dotson told police. Money was in four bank sacks, police said.

Police said Dotson told them he went to the theatre, 238 Auburn Ave., in the heart of Atlanta's Negro business district, around 7:30 a.m., found the door unlocked and went inside in search of cleanup crew. When he couldn't find them, he told police, he went to the safe and took the money out to recount it before going to bank.

He started to go to the upstairs office with money bags and when he got to top of the steps the two armed bandits, hiding behind seats, raised up, pointed shotgun at him and ordered him to drop money.

Dotson told police bandits then tied his hands behind him, made him lie on floor and then chained him to theatre seats. He told police they asked him for combination to safe, but he told them he didn't know it. He said that while they were tying him up he noticed other theatre workers were already shackled.

Dotson worked himself loose, went across street and called police, and when he returned Crawford and Hunter had managed to loosen their bonds.

Dotson told police bandits left theatre by way of back stairs.

Patty Duke Enterprises Corp. has been authorized to conduct a theatricals business in New York. Capital stock consists of \$20,000, \$10 per value. Gerald D. Crosson is the attorney.

Inside Stuff—Pictures

Allied States Assn. of Motion Picture Exhibitors is distributing \$4,650,000 in personal accident insurance to members across the country. The full premium is being paid by Allied as a bonus to its members. Issued with Prudential, policy will compensate for loss of life, sight or limbs resulting from accidental bodily injury for any cause except suicide, mental illness or war.

The amounts of individual accident insurance vary to a maximum of \$10,000, depending upon the amount of coverage which the members have under the group life policy. The Allied group policies with Prudential now, total more than \$9 million. Claims amounting to \$46,000 were paid this year to families of 12 exhibitors living in Michigan, New Jersey, Ohio, Illinois, Minnesota, Kentucky, New York and Pennsylvania.

Max Westebbe, years ago with the old RKO Radio and active in exporting American film productions to foreign lands, pioneer-like, points with pride to an article on his son Richard, done by syndicated columnist Bob Considine. Latter, headquartered in Athens, is administration head of American grants to Greece where he's well-liked by the native government and "has accustomed himself to think, eat and talk Greek," stated Considine.

Richard's success, says the elder Westebbe, who's now a film distributor in Albany, ought to "show the second generation that they may reach even further in spreading American trade and culture on the farflung frontiers."

"How Movies Are Made" has been set for next year's N.Y. World's Fair Show has been running for two years at NBC Studio A in Hollywood, with Francis X. Bushman as host. Producer Orran Sheldon is now negotiating for new cast and crew for New York date, where a special soundstage will be built.

Latest to do the nude bit, an occurrence of increasing lensing in Yank pix, is Carroll Baker who is making her first undraped appearance on a set in Joseph E. Levine-Paramount's filmization of Harold Robbins' "Carpetbaggers." Miss Baker, who portrays sex symbol Rina Marlowe in the pic, plays the scene with George Peppard who appears as Jonas Cord Jr. Bedroom set, natch, is a highly restricted stage at Paramount these days.

Fact that "Cleopatra" had been given a "B" rating by "the Roman Catholic National Legion of Decency" was reported on the weekly radio program, "Church World News," presented by the Lutheran Church in America. Newscaster Dick Sutcliffe explained that the "B" classification "carries with it, morally objectionable in part for all." Legion of Decency criticized "the Motion Picture Association for its Production Code Authority's granting a Seal."

Atlanta Marquees Changing Aspect

Atlanta, June 25.

Three down and one to go—that will be the new theatre boxscore after Thursday (27), when the doors swing open on H. B. Meiselman's 900-seat Cherokee Theatre in the Cherokee Shopping Center in North Atlanta.

City's fourth new conventional house, 1,200-seat Martin's Rialto Theatre, is scheduled to make its bow July 11.

Thursday (20) Georgia Theatre Co., John H. Stembler, president (he's also prez of Theatre Owners of America), unveiled their new flagship, Lenox Square Theatre, 650-seat de luxe in Lenox Square Shopping Center, a regional layout designed to serve populace of 250,000, with space to park 6,000 automobiles. This circuit owns and operates 40 hardtops and drive-ins, all within state of Georgia. Lenox's first feature was Par's Frank Sinatra starrer, "Come Blow Your Horn."

Starting this merry-go-round of new four-wallers was Meiselman's Atlantic Theatre, also a 900-seat job, in another shopping center, Atlantic Thrift Center, located in South Atlanta. It opened June 5 spearheading a first-run multiple run of UA's Bob Hope starrer, "Call Me Bwana," followed by a similar setup for "Dr. No," another UA release. Although these were first-run pix as far as the Atlanta area is concerned, Meiselman's policy for Cherokee is to be subsequent run.

Cherokee's kickoff film will be Samuel Bronston's "55 Days at Peking," Allied Artists release starring Charlton Heston, Ava Gardner and David Niven.

Martin is putting finishing touches to new Rialto, in heart of downtown Atlanta. It will be a second floor theatre, reached by grand staircase and escalators from entrance on Luckie Street. Theatre will dominate a complex of street floor offices.

Rialto replaces an antiquated 50-year-old house of same name on same spot and gives Martin circuit, two de luxe outlets in Atlanta. About a year ago Martin web, which owns and operates some 200 theatres in Georgia, Alabama, Florida, Tennessee and Kentucky, took over Rialto and Tower (nee Erlanger) Theatres. Latter, Atlanta's only legitimate stage showcase, was gutted to the four walls and place was turned into (at cost of \$600,000) a posh Cinema showcase. Current is Metro's "How the West Was Won," now in its fourth month.

Meiselman's Cherokee and At-

lantic are his first theatrical ventures in Georgia. These two bring his wheel to 19 locations in this state, Florida, North and South Carolina. Presently he has one a-building in Jacksonville, Fla., a 900-seater, to be named the Cedar Hills Theatre.

Most of Meiselman's operations are in shopping centers and recently he purchased the Charlotte, N.C., Providence Shopping Center, complete with a theatre (the Manor, operated by the Stewart and Everett chain), from a Charlotte corporation.

Authors League

Continued from page 3

Kate Douglas Wiggin, Meredith Nicholson, Winston Churchill, the American novelist. Also the former president of the United States, Theodore Roosevelt, a prolific writer.

The 1963 Committee on Reorganization of the Authors League consists of Rex Stout and Arthur Schwartz, for the League proper, Pearl S. Buck, William Shirer and Elizabeth Janeway for the Authors Guild, and Samuel Taylor and Richard Lewine for the Dramatists Guild.

Individual Operations

Under the new arrangement the League and each Guild will have its own bank account, its own books, its own contracts, pay its own expenses. While it is contemplated that the three groups will be co-tenants of a common headquarters there will be a strict auditing of any payroll where duties might overlap.

Significant change: an individual member will hereafter pay his or her dues to the respective guild and not, as previously, to the League.

American literary opinion has for some time leaned strongly to the conviction that the authors of both Britain and France were much better protected under the laws of those countries than has been the case in the United States. The pending plan to streamline the guild for greater efficiency of operation is in keeping with a long-term rationale.

However, complaints from London's Society of Authors are, if anything, more anguished than those heard this side. Richard Findlater's booklet of recent issue, "How Writers Make a Living," states that too often they simply don't. Only 82 authors in Britain are of record as earning over \$4,000 a year from writing alone. Over there, as here, authors tend to have jobs, not necessarily as administrators of literary activities upon which they depend for livelihood.

Now 'Boss of the Year'

Dallas, June 25.

James A. Pritchard, division manager for Allied Artists in Dallas since 1948, is "Boss of the Year" of Dallas Women of the Motion Picture Industry.

Pritchard was chosen by a panel of judges whose members are not connected with the film industry. It was strictly a coincidence that one of the writers of the Pritchard letter is Jo Bailey, Pritchard's own secretary and prez of the WOMPI's.

Also announced were Rosemary White as "WOMPI of the Year" on the basis of service to the industry and Rosa Browning as the winner of the annual service award.

Girl Teens Study Films in Release

Montreal, June 25.

United Amusement Corp., which runs most of the Montreal theatres including the downtown first-run, is taking full advantage of promotion gimmick which, during the past year, has paid off in terms of public relations among teenagers and their parents.

Working closely with school officials, UA sets up a Theatre Panel composed of a group of girl students who meet regularly to study the film industry and, in the words of UA's Allan Spencer, "to create a closer liaison between youth and the industry."

In recent months the group has sponsored various showings at UA theatres, with proceeds going to Red Cross, Student Council funds, drama clubs, and the like.

Panel also conducts surveys on tastes, and is counselled regularly on the industry of the activities, with special assistance given to students studying plays which have been made into films.

Activities in the past year were climaxed recently with the choosing of a "Miss UAC" during the showing of "Lawrence of Arabia," the gal receiving a silver trophy, a trip for two to New York, and remuneration for various duties to be performed in the interests of the industry.

Says Spencer, who directs the project:

"It's probably the most sensible thing we've done to work with these young ladies in the interests of the industry, since their participation in the panel—and chance of becoming Miss UA—brings the entire family into the picture."

Hollis Alpert

Continued from page 2

formative objectives effectively would have required that the production project concerned be sound, the producer honest, the director, writer, stars and over-all personnel normal, typical representatives of their crafts. But people of this author are stereotypes—the machiavellian producer, the director seeking comeback, the Commie writer hiding out from Congress, the barbiturate-addicted star and her conniving co-star, the effeminate artisans on the production staff and so on. Thus the image he creates is the old, familiar one of shady characters conducting a shifty business.

Alpert had a promising idea in approaching the subject of run-away production by way of the publicity director, least publicized of the industry's major talents, but he throws it away. He gives his publicist a few perfunctory chores to perform, chiefly planting routine production stories, and occupies him principally as a reluctant tool of his unprincipled employer.

The book isn't too long to read in an evening, and it warrants about that much attention from people in the business, especially publicists, who rate better than it gives. For the public, under a title that lay readers may have trouble with, it's just another small slander of a business that's survived millions of 'em.

'Quiet' Is Key to Full Desegregation

Knoxville Theatres Move After Hotels, Motels, Cafes — Target Date Sept. 1

U Infuses Sales Staff With That U-Betcha

Universal began a two-day regional sales managers meeting in New York yesterday (Tues.) to map the release of forthcoming product for the late summer and fall seasons and on into the Christmas holidays.

Henry H. "Hi" Martin is presiding over the sessions which are also being participated in by eastern ad-pub director Phil Gerard and other east coast promotional execs who are detailing merchandising plans for the releases. Various homeoffice distribution execs are on hand as are Joseph B. Rosen from New York, P. F. Rosian from Cleveland, R. N. Wilkinson of Dallas and Barney Rose from San Francisco.

BARGING INTO BALTO

'Cleopatra' Repeats Itself with Record Advance (25G) at Hippodrome

Baltimore, June 25.

Hefty advance sale of \$25,000, more than double the advance of any pic ever shown in the city, has been collected at Baltimore's Trans-Lux Hippodrome Theatre for "Cleopatra," which opens here today (Wed.) as a benefit for Variety Clubs of Balto which is raising cash for needy children.

Trans-Lux has also invested \$250,000 to refurbish the Hippodrome with a new decor and has also installed a new 70m projection system to accommodate "Cleopatra." Atop this expense, the company is spending an estimated \$30,000 to promote the pic via an all-out media drive. The outfit's guarantee to 20th Century-Fox was \$300,000, another Balto record, as is the \$3.50 top.

Pan Arts' Set

Continued from page 4

them. So back they went to Myerberg who told them that he didn't think the presence of "Lilith" would slow them up as far as their starting date was concerned. They didn't agree, however, and the result is that Myerberg agreed to put construction crews on double and triple time to get a third stage ready for them to do the necessary construction to meet their deadline.

Meanwhile, "Orient" has been building on the stage that is available and the report is that "Lilith" stands to possibly fall behind in its schedule. The Rossen production, which recently concluded several weeks shooting in Maryland, was to have used the Fox-Movietone studio but went to the Long Island Studio because the height is better for them there. The new stages are acknowledged to be better than anything in the area presently open to features. This from many aspects including space, modernization and such.

The end result of the whole matter is that, although Myerberg maybe stood to make an extra couple of bucks by renting to "Lilith" under the wire before the "Orient" papers were signed, it'll now probably cost him considering the extra crews and other aggravations should the Rossen pic fall behind. Not to mention the fact that he almost lost the "Orient" project entirely, which would be the difference between one week's rent and many.

Myerberg termed his choice "a spot decision," noting again that he didn't feel that it would hurt "Orient" to have "Lilith" on one of its stages. He also commented last week that, within the next three or four months, he expects to have about three more stages completed. His own production of the filmization of Joyce Kilmer's "The Frog Pond" is slated to roll there late in the fall.

Claude Hellman reactivated production on "Islandia," Austin Tappan Wright novel which he started prepping two years ago and skedded for \$6,500,000 budget with locations in U.S., Ireland, Holland, Norway, Antarctic.

Knoxville, Tenn., June 25.

Full integration of Knoxville indoor theatres is to be accomplished by Sept. 1 under a "graduation program" agreed upon by civic and Negro leaders as well as the management of local theatres.

A Citizens Committee composed primarily of Chamber of Commerce members has been active to promote peaceful integration of public facilities in Knoxville. Theatres had held back until some progress was made with hotels, motels and restaurants.

In recent weeks the hotel group and restaurant people have agreed to integration. Theatre operators did not want to be the example since downtown theatres were the scenes for a number of demonstrations.

Because of the downtown demonstrations Negro leaders as well as theatre owners agreed on the gradual program. Under the plan, which includes the two main chains operating in Knoxville, Wilby-Kinney and Simpson, integrated hours will be between the hours of three and five p.m.

Since a good amount of the demonstrating has been from students of both races, it was felt that full integration should await the beginning of the next school term on Sept. 1. No publicity has been given the plan in Knoxville newspapers, and the theatre integration is in progress with no difficulty.

Mayor John Duncan and other civic leaders said the agreement assures no racial violence in Knoxville. East Tennessee is known to be an area in which there has been little racial strife. Theatres and two restaurants were the only scenes of picketing or demonstrations in Knoxville in recent weeks.

No Publicity Arrest; Lyric, Mpls., Lives Dangerously in Vain

Minneapolis, June 25.

Defying arrest, Bob Carr, Minnesota Amusement Co. (United Paramount circuit) loop Lyric theatre manager, and Joelle Cohen, Columbia Pictures publicist, last week for publicity purposes went ahead with a party at one of the many local public beaches.

No arrests materialized, much to the pair's disappointment—the arrests, it was figured, would have meant considerable gratis newspaper publicity for the Lyric's current "Jason and Argonauts" (Col).

The party on the day the film opened here was for Nancy Kovack, co-star of "Janus." Its purpose was to introduce her to the local public in that fashion and, of course, to exploit her and the picture.

The public had been invited to meet Miss Kovack at the beach and obtain her autograph. However, Russell Johnson, Park Board recreation director, had refused to issue the necessary permit for the party. Johnson had informed Miss Cohen and Carr that it was contrary to municipal Park Board policy to permit parties of any sort on its properties, including parks and beaches, if they partake of commercial advertising. He construed the Kovack party as one with the purpose of advertising Miss Kovack and the movie "Jason" and ruled that, therefore, it came under the non-commercial ban.

However, Carr backed up his employer, took the position that as a taxpayer the Lyric theatre was entitled to use a public beach in an orderly fashion as it saw fit. MAC instructed him and Miss Kovack to go ahead with the affair and assured them it would be responsible for any consequences.

When advised there was to be the beach party sans the permit, Johnson said that Carr and Miss Cohen would be subject to arrest. But he also made clear that it would devolve upon Park Board police to determine if arrests should be made. The police decision was in the negative.

M-G-M IS ON THE MOVE—WITH 700

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PRODUCED BY MICHAEL CURTIZ

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PRE-RELEASE ENGAGEMENT AT RADIO CITY MUSIC HALL EARLY IN SEPTEMBER!

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LINDA CHRISTIAN ·

COLOR

Insider Buys & Sells—Per SEC

[April 11-May 10 Period]

Washington, June 25.

Conversion of more than 8,000 shares of Class B Common United Artists stocks to common shares highlighted insider transactions for April 11-May 10 period.

As reported by Securities & Exchange Commission six UA topers made the conversions on April 15. All the converted shares were held under agreement.

Making the Class B Common to common exchange were Robert S. Benjamin (2,739), Seward Benjamin (323), Robert Blumofe (306), William J. Heineman (1,528), Arthur B. Krim (3,068) and Arnold Picker (1,528).

Also in the transaction, board chairman Bob Benjamin sold 1,981 Common giving him 4,338 Common and 84,519 Class B. Seward Benjamin disposed of 234 Common leaving him 485 Common and 9,995 Class B.

Blumofe sold 221 Common leaving him 459 shares of that variety and 9,445 Class B. Heineman also sold 1,105 Common for total 2,473 in that category and 47,143 Class B. UA prexy Krim disposed of 2,218 common leaving him 4,604 plus his remaining 94,636 Class B. Picker sold 1,105 Common leaving him 2,294 plus 47,143 Class B holdings.

Other insider buys and sells reported by SEC (common unless otherwise noted) were:

Cinerama Inc.—Marshall Jacobs sold his 500. Nicolas Reisini through Robin International purchased 1,000 boosting Robin's holdings to 332,350 plus Reisini's 350,000 personal shares.

Metromedia Inc.—Robert Dreyer exercised an option on his first 2,000. Benedict Gimbel Jr. disposed of 2,000 leaving him 11,000. Joseph Madden exercised option on his first personal 250. He also owns 100 through an Investment Club.

Paramount Pictures—Paul Ralibourn purchased 900 upping total to 1,900.

Radio Corp. of America—Kenneth Bilby disposed of 166 leaving him 4,280. Rodolfo Correa exercised option on 648 boosting his holdings to 966.

Storer Broadcasting—Francis Sullivan, through companies, purchased 600 raising those holdings to 2,300. He also personally owns 100. George Storer sold 439,700 Class B Common leaving personal holdings in that category at 418,490. Through trusts he also owns 182,750.

Taft Broadcasting Co.—Donald Chapin sold 500 leaving him 755. **Twentieth Century Fox**—Arnold Grant disposed of his 200.

Warner Bros. Co.—John Field exercised option on 6,400 upping total to 15,896.

'Deductibility'

Continued from page 1

In the original rules, IRS did loosen some deduction requirements.

Under the new rules a businessman can deduct entertainment immediately or at a definite future time. In writing off an entertainment expense a businessman no longer has to show that more "time" was devoted to business than pleasure. For example, a businessman does not have to show that during a two-hour dinner, he spent more than an hour talking shop.

Entertainment preceding or following a business discussion does not have to fall on the same day of the talk to be deductible. The new rules were eased to give a wider latitude for including wives under goodwill entertaining. The term "business associate" was defined as, but not limited to, established or prospective customers, clients, employees, agents, partners or professional advisers.

Businessmen were given more latitude in writing off theatre tickets as either gifts or entertainment expenses. They are given the entire tax year to decide under which category the tickets could be included.

'Cleo' Hits 37 Burgs

"Cleopatra," which had its world premiere June 12 at New York's Rivoli and opened last week at the Pantages, Los Angeles, opens today in 37 key U.S. and Canadian locations.

This is unusually extensive penetration for a roadshow production in such an early stage of release.

Town Censors Get Knock on Noggin From Ohio Court

Columbus, June 25.

Important prop under efforts of Ohio communities to control showing films objectionable-to-blue-noses was knocked out by unanimous decision of the Ohio Supreme Court. It declared unconstitutional an Ohio law which makes the showing of an "indecent or immoral" film a misdemeanor, without regard to the exhibitor's knowledge of the character of the film.

The state's high court reversed lower courts in nullifying the conviction of Leroy C. Griffith, operator of the Parsons Follies here. Griffith was convicted in Columbus Municipal Court in January, 1961 on a charge of showing "B-Girl Rhapsody." He was fined \$500 and the film was confiscated. The conviction was upheld by the Franklin County Common Pleas Court and the Appeals Court. The Supreme Court reversed the conviction, holding unconstitutional the law which purports to impose absolute criminal liability without reference to any knowledge on the part of the accused.

Victor Goodman, chairman of Columbus film review board, has been seeking passage by the Ohio Legislature of an amendment to the state law regulating prosecution of sales of obscene literature to include films in the law's injunction proceedings. What effect the high court's decision will have on chances of passage of the amendment awaits clarification.

A Break for Eads

Dayton, O., June 25.

Edward Eads, 32, manager of the Far Hills Theatre only film house in Oakwood, suburb of Dayton, showed benefit from the decision of the Ohio Supreme Court last month which declared unconstitutional a state law which places absolute criminal responsibility on a theatre operator if a film is lewd, whether the operator knows it or not.

Montgomery County Prosecutor Paul Young at Dayton said the ruling of the Ohio Supreme Court cleared Eads from responsibility in a case which has been pending since early 1962, in connection with the film, "The Immoral Mr. Teas." Eads has long been the target of prosecution by Oakwood and Montgomery County officials.

This is the second time a state supreme court decision has affected Eads. The Ohio Supreme Court in January of 1962 in a case involving "The Lovers" had reversed the conviction of Allan S. Warth, former manager of the Art Theatre, Dayton, who was charged under a law making it a misdemeanor to possess an obscene film, without reference to knowledge or the element of knowledge on the part of the accused as to its obscenity. This decision had the effect of dismissal of five charges against Eads made under this same law, and ultimately led to his indictment by the Montgomery County Grand Jury under another section of the obscenity laws.

The action in Columbus in the Griffiths case is expected to affect a suit Eads filed against a group of citizens seeking nearly \$1,000,000 in damages, charging they caused his false arrest and malicious prosecution.

Astor Productions Inc., New York company, has changed its name to Orswell Ltd. Foley, Walsh & Rowe were filing attorneys.

RUSSELL THACHER NEW METRO GOTHAM EDITOR

Russell Thacher, associated with the Book of the Month Club the past six years, has been named eastern story editor of Metro by Olin H. Clark, editorial director of the story department.

Thacher's background also includes previous posts with Books Abridged and Omni Books and the authorship of three published novels, "The Captain," "The Tender Age" and "A Break in the Clouds."

He resides in Ridgewood, N.J.

Technicolor

Continued from page 3

in height as against the usual method of four perforations. Thus, one-half the amount of negative is used and resultant savings.

After the processing is completed, the Techniscope two-perforation frame is optically printed vertically at a ratio of 1:2 providing a 35m anamorphic Technicolor positive print having the normal four-perforation frame height.

Company claims that the new system retains the same excellent Technicolor print quality, and that at the 50% savings many producers who had planned to shoot in black-and-white will be enabled now to convert to color shooting.

In a description of its new process, Technicolor states that photography is accomplished with normal 35m cameras, with simple modifications to the camera film transport, aperture and finder. No special projection equipment is required in theatres, since standard squeeze-type prints are provided.

Technicolor offers four other main advantages besides the 50% cost savings for Techniscope photography.

1. Great photographic depth of field and focus can be obtained through the use of short focal length spherical camera lenses.

2. New system doubles the length of time for cameras shooting without change of the camera magazine, and with short and losses reduced as only one-half the negative formerly used is required to photograph a scene.

3. The shortened camera transport results in less noise in the camera.

4. A wide variety of prints may be manufactured from Techniscope negative: (a) normal squeeze prints having an anamorphic ratio of 2:1; (b) prints for spherical projection with aspect ratio of 1.75:1 or 1.85:1; (c) 16m prints with either an anamorphic or spherical image; (d) 35m and 16m prints for television.

Chaplin

Continued from page 17

In the version which Atlas released in Germany, the distributor added its own music and subtitles, thus mutilating the Chaplin original.

Author's Right To Update Film

The case also dealt with the author's right to change and update his own property, which he had done in 1942, and his right to determine that the 1925 film should be withdrawn.

Other Chaplin's films have been peddled illegally throughout the world. Two years ago in Germany, Constantin brought out "The Kid," and Hermes films brought out a film titled "The Laugh Parade," which consisted of an Italian mish-mash of parts of four old Chaplin silents.

When threatened with a lawsuit for the illegal distribution of these two pictures, Constantin and Hermes both settled out of court, destroying their copies and stopping distrib at once.

Other Actions

Lawsuits right now are pending or about to be brought by Chaplin in Switzerland, Finland and Japan about the illegal release of "Gold Rush."

In some countries, Chaplin was forced to sell his updated version of "Gold Rush" at the same price asked for the illegal Beta version, in order to prevent the earlier film from showing, explained Rachel Ford, veepee of Roy Export.

A recent case in France was won on "The Kid." And it is further anticipated that the decision in Germany will help further the interests of Chaplin in stopping the illegal showings of his pictures in other lands.

New York Soundtrack

Continued from page 12

the Oct. 28-31 Theatre Owners of America convention to be held at the Americana Hotel. Angie Dickinson succeeded Doris Day as mayor of Universal City last week. Walter Shenson on the Coast for work prior to the July 12 opening at the Four Star Theatre, L. A., of his "Mouse on the Moon." David Diamond, who'll produce "The Boston Strangler" with Samuel Bischoff for Allied Artists, in Boston to begin preparations for shooting the pic there.

David V. Picker, UA v.p., left New York last week to attend the Berlin Film Festival. Gregory Peck is featured in the audience collections trailer for this year's Will Rogers Hospital drive. "Call Me Bwana," Bob Hope-Anita Ekberg starrer, will be the next UA premiere showcase pic, opening next Wednesday (3) at the Astor and other Gotham area houses. Screen Directors International Guild has re-instituted its Screen Director publication for bi-monthly issue beginning with the current June mag.

Stanley Kramer leaves Hollywood next Wednesday (3) for Moscow to serve as the American juror at the Moscow Film Festival, July 7-23. Afterwards he'll visit Rome, Berlin, Paris and London for talks with UA execs re the European release of his "It's a Mad, Mad, Mad, Mad World." Marcello Mastroianni begins work in Joe Levine-Carlo Ponti's "Yesterday, Today and Tomorrow" with Sophia Loren in Rome this week. Italo film star was huddling with Levine in New York last week over a possible deal while here for the "8½" opening. He begins "Casanova" for Levine and Ponti after "Yesterday" is completed.

Norman Panama and Mel Frank will be in New York this week to meet with UA execs re starting dates and production details for "Strange Bedfellows" and "A Free Hand," as well as two other pix they'll make for the company under their four-pic pact with the filmery. Frank will direct "Bedfellows" and Panama will meg "Hand." Universal's "A Gathering of Eagles" awarded Photoplay mag's gold medal award and will be featured in the August issue. Claudia Martin, teenage daughter of Dean Martin, will join Nancy Sinatra, daughter of pal Frank Sinatra in the Sinatra Enterprises production "A Young Man's Fancy," rolling Aug. 14 for UA.

Leonard Lightstone, Embassy exec v.p., off to Europe this week to visit film festivals and work out some pending biz deals in Germany, France and Japan. Embassy guests Federico Fellini, Marcello Mastroianni, Giulietta Masina and Guido Alberti all back to Rome this week after last Monday's opening of Fellini's "8½" and Levine-James J. Mage's new Festival Theatre in Gotham. Producer-director Ernie Rintoff on the Coast to discuss theatrical feature projects with various execs and to line up distribution there for his latest short subject, "The Critic," currently in its fifth week at the Sutton Theatre, N.Y.

Ian Fleming, whose James Bond mysteries "Dr. No" and "From Russia With Love" are current and soon-to-be-released UA pix, is featured in the Saturday Evening Post and True mags currently. AMPA will hold a membership meeting at which new officers will be installed next Monday (1) at Van's Beau Brummel, N.Y. Tom Poston and Lew Gallo set for Allied Artists' "Soldier in the Rain." Blake Edwards production starring Jackie Gleason and Steve McQueen.

Bernard J. Gates, Allied Artists International v.p.-sales manager, in Tokyo to set up launching there of "55 Days at Peking." UA's "Great Escape" getting a big disk play with waxings pegged to the Elmer Bernstein score including the original soundtrack on UA, a Mitch Miller platter on Columbia, Jimmy Haskell single for Capitol and a Kirby Stone Four disk on WB. Joe Levine's "Women of the World" will have its Yank preem next Tuesday (2) at the Forum and Guild Theatres, N.Y.

Sidney Potier at the Berlin Festival repping his UA starrer "Lilies of the Field." Frank V. Thomas upped from Kansas City branch manager for Allied Artists to District manager, covering the Omaha, Des Moines, St. Louis and K. C. territories. Jay and Connie Romer's "Perfect Match" comedy purchased by Universal with the writers to pen the screenplay. Jean-Luc Godard has finished principal photography on Joe Levine-Carlo Ponti's Brigitte Bardot and Jack Palance starrer "A Ghost at Noon." Robert Gordon Edwards, Embassy European operations v.p., in Gotham last week for the opening of "8½" and Joe Levine's Festival Theatre.

Playing 24 engagements in Europe, South America and the Orient, "How the West Was Won" is steadily grossing close to \$1,000,000 weekly.

In town and looking over the U. S. film scene is Mrs. Edith Toth, official rep of the Hungarian cinema (Hungaro-film, Budapest). Alan Pakula and Robert Mulligan signed Natalie Wood for "Inside Daisy Clover." Solters, O'Rourke & Sabinson opened new publicity offices here. Pat Boone in for theatre appearances plugging "Main Attraction." James Woolf completed his production of "Of Human Bondage" in Dublin after 102 days of shooting. It's for Metro. Archer Winsten of the Post endorsed "The Stripper," while all other Metro-politan daily critics said no.

Theatre-Vision Corp. of Delaware filed a statement and designation that its New York State office for the production and presentation of public entertainment is c/o Prentice-Hall Inc., 70 Fifth Avenue, New York. That's the book publishing house: John R. Y. Lindley, of Beverly Hills, Calif., was filing attorney at Albany.

Jack English completed work in "Act I" for Dore Schary. Stays in New York for role in, "A Global Affair," the Bob Hope release for Par.

More than 40 ambassadors representing 50 nations, including U.S. Ambassador Plimpton and UN Secretary General U Thant, plus a contingent of filmsters including Anne Bancroft and Sue Lyon, have accepted invitations to attend the premiere of "My Name Is Ivan," Russian pic which debuts today (Wed.) at the Murray Hill Theatre, N.Y. Having read that Jackie Gleason had been named "ambassador at large" of Gleason, Tenn. by local city officials, officers of McQueen, Montana, have now responded to a suggestion agent Steve McQueen to a similar post in their town. Both are appearing in Allied Artists' "Soldier in the Rain," being lensed by Blake Edwards. The Brothers Four and Judy Henske, pop-folk vocalists, set for Sam Katzman's Metro pic "Hootenanny," due to roll July 10. Emerson Yorke is exec producer of Frank Ferrin's "Vanagan's Horn" screenplay, exteriors for which have been completed in India with the package now resting in the hands of the William Morris agency to find stars, director and studio to complete the dramatic interiors.

Al Daff

Continued from page 3

bers so inclined to participate, in collaboration with the French government.

The proposed tie-in with France reflects the fact that outright ownership by foreign (American) interests would be neither politically healthy nor wise.

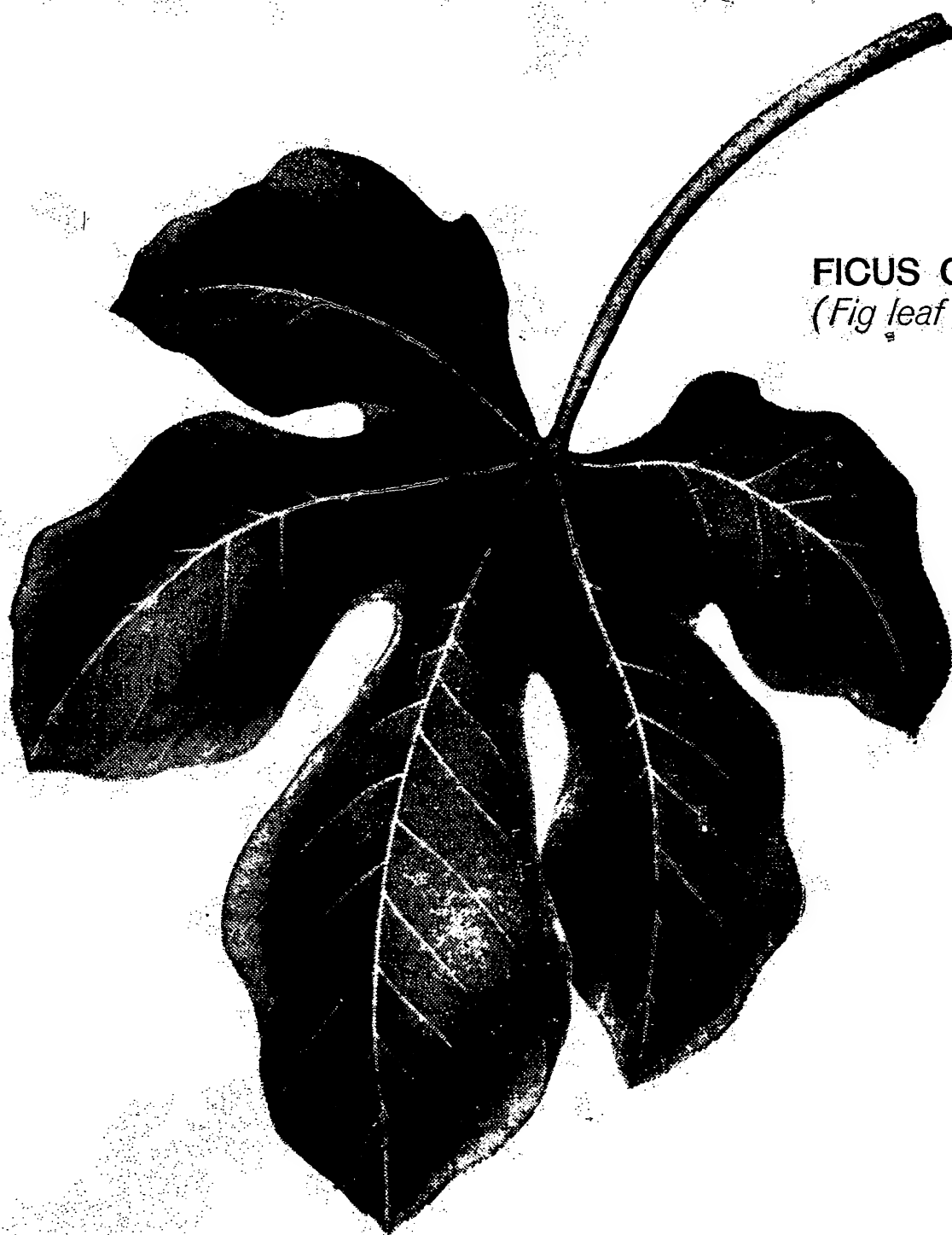
The Comacoe circuit comprises 84 theatres. It's understood the company has posted an asking price of \$8,000,000. Secma, with its 58 units, has a price tag of \$5,000,000. These 142 houses just about represent all of exhibition in the wide

area. There are only 23 others, independently operated.

West and Equatorial Africa have a total population of 35,000,000; thus, it's a vast marketplace potential for the Yank outfits. Some U. S. films do play this territory but at terms which the Americans feel are inequitable. Product is bought on a flat (rather than percentage) basis and the revenue amounts to only about 10% of the boxoffice gross.

The top exhibitors in the country also function as distributors, and so it is that the only way for the Yanks to lower the trade barriers is to buy their own exhibition outlets.

Joint ownership of theatres would set a precedent which likely would be adapted in other foreign locales.



FICUS CARICA
(Fig leaf to you!)

**This is a reproduction of the costume
Doris Day wears in "Move Over, Darling"**

NOW IN PRODUCTION. STARRING DORIS DAY, JAMES GARNER, POLLY BERGEN. PRODUCED BY AARON ROSENBERG AND MARTIN MELCHER. DIRECTED BY MICHAEL GORDON. FOR CHRISTMAS RELEASE. CINEMASCOPE. COLOR BY DELUXE. FROM 20th CENTURY-FOX.

Takes Revenge On Production Code

Gurney of 'Prude & Parisienne' Hires College Students To Check Seal's Impact

A film producer, disgruntled over not being granted a clean bill of health by the Production Code Administration, on a film of his, set about to conduct a survey to determine just what the impact of the Production Code Seal of Approval has on the public and turned up some interesting data in the process.

The survey was conducted in New York City, Philadelphia and New Haven by college students scouting for Robert Gurney Jr., president of Gurney productions, whose "The Prude and the Parisienne" has been denied code approval. The poll was taken over a two-week period and involved 2,800 people of which 64% answered "no" when asked if they knew what the seal was, 34% said "yes" and 2% weren't sure whether they knew or not.

Of those who thought they knew what the seal was, it turned out that 56% had it confused with the Legion of Decency or a union seal. After being explained what the code was, 61% said they would not go to a picture without the seal, 34% said they would and 5% were undecided, Gurney claims. The 61% who said they wouldn't see a pic without the seal were then asked if they had seen "Boccaccio '70," "Never on Sunday" or "Divorce—Italian Style" and 78% said they had either seen one of the pic or intended to. None were given code approval, Gurney points out.

The survey also developed the situation that 67% of those polled said they would be more inclined to see a picture with censorship problems. The majority of these said that they would want to see

for themselves what the problem was. 19% said they would not see such a film, 12% said it made no difference and 2% were undecided. It also turned out, according to Gurney, that 78% of the people said they preferred American films over foreign pictures but 57% of those questioned indicated that they preferred the subject matter in foreign films.

Improbables

Also indicated was that filmgoers favor "improbable occurrences in the pix they see, defined as 'circumstances that could probably occur only in films.' 62% indicated a preference for such pix, 29% didn't go for them and 9% was undecided. The majority of those who answered in the affirmative said that they went to films to escape the every day world and enjoyed fantasy and fun realistically portrayed.

From all of this Gurney has concluded that the public is mainly quite confused as to what the Production Code actually is. "The seal is a ritual and has nothing to do with selling tickets to the public. But, first, you have to sell pictures to exhibitors and distributors who unfortunately seem quite concerned about Production Code approval," he states. He also feels that the survey reinforces the contention "that old-line Hollywood is not meeting the demands of the movie-goer. The public is looking for new and creative motion pictures, not remakes of films that were successful many years ago. Hollywood is boring the movie-goer with its stagnant formulas. There is apparently a wide gap in what is needed which must be filled by the independent filmmaker."

"The rising percentage of box office flops on so-called 'formulas' packages indicates that the public is far more sophisticated than the majors and exhibitors know. The day when you could use economics alone to make a movie is over. The public demands taste and ideas. If the American independent filmmakers don't supply them, then we must look forward to a rising increase in foreign product and the eventual demise of a great industry," he charges.

Sub Parking Dig Starts

Columbus, O., June 25. Ground was broken (21) for the three-level 1,025-car underground parking garage at the State House, in the heart of the downtown theatre area. Garage is scheduled to be opened in November, 1964. Site is directly across State St. from Hartman legit, RKO Grand and Loew's Ohio and within a half-block of RKO Palace.

Joe Levine

Continued from page 3

possible fifth Par project); plus seven properties he is readying. He is aiming for 12 "commercial" pictures with Bill Zimmerman as production supervisor.

Levine got a taste of what it means if Embassy ever "went public" (stock issue), which is not improbable although possibly not for another year or two (this has been up before), when he attended the Paramount stockholders' meeting recently. As a potent potential contributor to the Par releasing program he was asked by Barney Balaban and George Weltner to attend but suddenly found himself called upon for "a word from Mr. Levine" from several stockholders in attendance. He was completely unprepared but ad libbed about his projected pix via Par.

His Ponti films call for a \$4,250,000 advance which he guaranteed (reportedly budgeted at \$8,500,000). Besides the Misses Loren, Bardot and Davis, Marcello Mastroianni, male star of "8½," will be in the films. Latter incidentally also came over with Fellini for the Gotham premiere of "8½," which is Fellini's first since "La Dolce Vita."

Levine's accent on "commercial" pictures is his euphemism for the domestic (U. S. and Canadian markets). "Zulu," which was in work when he made the Par deal, will probably be the first of the quartet, followed by "Carpenters" and the others.

Levine wants to work increasingly in Hollywood and in addition to the western, which may be that fifth for Paramount, he has a domestic comedy in view.

Three of the four Ponti films are based on Italian novelist Albert Moravia's books and two will have definite accent on English dialog. "Ghost At Noon" is Miss Bardot's first in English (save for one British film wherein she spoke a few words in English); Jack Palance is opposite her. This one is completed.

Bette Davis' "Empty Canvas" will be 100% in English, sans any Italian soundtrack. The Loren-Mastroianni film, "Yesterday, Today and Tomorrow" is the third Moravia novel. Mastroianni's "Casanova" is an original; he will have femme leads from six different countries, and will be shot all over the globe. Incidentally, Levine and Mastroianni are talking still another film deal while the latter is currently in New York.

Exec veepee Leonard Lightstone in charge of sales, who is off to the Berlin and Venice film festivals, will further Embassy's European expansion which is to include France and Germany and from there he heads for Tokyo to extend Levine's orbit in the Far East. Robert Gordon Edwards was recently made a veepee and heads Rome; Joe Goltz is handling South America. Lightstone, who did some \$2,000,000 worth of business during the Cannes Fest, accepted the German expansion program while on the Riviera but couldn't get away until now.

Meantime Levine also is busy merchandising "Three-Penny Opera" (Sammy Davis Jr.), "Sky Above, Mud Below," "Long Day's Journey Into Night," "Women of the World" (the company's next U. S. release), etc.

Calculated Self-Bally

Showman borrowed a chapter from the yesteryear "railroad billboarding" technique when local theatre managers who would saturate the terrain as the train approached a town with a few strategic billboards heralding the attraction. This satisfied the producer that the local theatre was "doing its part" with such a "saturation" billboarding although, in many cases, that was it, and no more.

Levine paraphrased this with some 265 billboards in the Beverly Hills - Los Angeles - Hollywood - Westwood - Ventura Blvd. terrain so that writers, producers, executives, directors, stars et al. couldn't help but see the Joseph E. Levine imprimatur no matter where, every day they went to the studios or to strategically situation hotels (BevHills, Bel Air etc.) and the like.

This paid off for Levine with one enthusiastic producer who "is practically pleading 'I want to be with a guy who has that much savvy' even though he can take a certain good property to a major studio," says the showman.

Boston Responds to a Boston Boy

'PT 109' Charity Preem Grosses \$108,000—Kurtzman Hails It As a Trade 'High'

Boston, June 25.

A lofty gross of \$108,000 for charity in the world preem here of "PT 109" at Loew's Orpheum Wednesday (19) is believed largest amount ever raised in one night for benefit. Charles E. Kurtzman, Loew general manager, headquartered in Manhattan, made the statement at a prepreem dinner for press, vip's and three survivors of "PT 109" at the Statler Hilton Tuesday night (18) with Troy Donahue, Ty Hardin, Connie Stevens and Diane McBain, and Warner Bros. top brass in for festivities.

Kurtzman, who spent over 14 years in Boston as northeast division manager of Loew's, and is the man who negotiated the sale of Loew's State Theatre and building to Cardinal Richard Cushing (it's now the Donnelly Memorial Theatre), arranged with the Cardinal for the charity benefit preem benefiting three faiths, Catholics, Protestants and Jews.

"No premiere in the history of the motion picture business has grossed so much for one night," said Kurtzman. Every ticket has been paid for. The tickets were scaled from \$5 to \$100.

In from New York and the coast for the world preem were WB personnel including Mr. and Mrs. Morey Goldstein, president Warner Distributing Co.; Joe Hyams, national publicity director; Ernie Grossman, national exploitation manager; Bob Quinn, west coast exploitation manager; Al Dubin, public relations director, Canada; Felix Greenfield, publicity department, New York. Goldstein spoke at the dinner meeting and told the assembled guests that "the picture was made in 'good taste' and is the first film about a living president."

A crowd of fans mobbed the theatre following the parade of film personalities from the Statler Hilton to the house and the personalities had to be lifted from their cars by teams of policemen and bundled up a ramp to the outdoor dais. It was reported as the greatest local mob scene since V-J Day.

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'Dr. No's' Three-Weeks Of Yes-Yes Public Reaction Via 'Premiere Showcase'

"Dr. No," the filmization of Ian Fleming's mystery tome of the same name, tallied a hefty \$477,743 in its three-week run as a United Artists "premiere showcase" release in the New York area at theatres including the Broadway Astor and eastside Murray Hill. Six of the original showcase houses are holding the Eon Production over for a fourth week, including the Murray Hill.

The pic has also been registering well in various situations around the country and overseas, it's reported. In the Gotham area, "Dr. No" opens in 80 circuit houses and indie theatres today (Wed.). Produced by Harry Saltzman and Albert R. Broccoli and directed by Terence Young, the film stars Sean Connery as Fleming's secret agent James Bond.

Big biz being tallied by "Dr. No" is heartening indeed to UA execs who are planning a series of pix based on Fleming James Bond books. There are to be about 10 in the series, to be issued around one a year. Connery is to play the Bond character in all of the features and is presently working in "From Russia, With Love," also being produced by Saltzman and Broccoli.

Success of the pic is also heartening in that UA biz has been sagging of late and the company has been counting on this, as well as a few others, to help boost intake. "Irma La Douce" is also perking nicely for the company among these pix.

Bartlett's 'Eagles' Tour

Sy Bartlett, producer of Universal's "A Gathering of Eagles," was guest of honor at a reception given by the local squadron of the Air Force Assn.

Reception for Bartlett and cocktail party followed a screening of the film for high ranking officers of the Air Force, city and state officials and the press, on film row.

Bartlett, while in the city, made three television appearances, spent an hour and a half on the popular Bill Barker program (KOA) and was interviewed on several radio shows, about his new release.

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QUO VADIS TV: CLASS OR CORN?

Chevy's 'Media Spectacular'

Chevrolet is making an unprecedented \$500,000 buy of a half-a-network for a full day to kick off its new '64 models. Deal was wrapped up recently with ABC-TV, via Campbell-Ewald agency, in which Chevy is picking up the tab for a minimum of every other minute on the web starting at 11 a.m. and running through the 11 p.m. news show. Although Chevy is keeping the precise date of the "media spectacular" under wraps as part of the conventional cloak-and-dagger maneuvers in the auto industry, it's going to take place on a Friday early in the fall.

In the evening, Chevy will have three minutes on both "77 Sunset Strip" and "Burke's Law" and two minutes, apiece on the "Farmer's Daughter" and the Murphy Martin news show at 11 p.m. Chevy will not be represented in the "Fight of the Week" at 10 p.m., but will be on the follow-up "Make That Spare." On the daytime schedule, Chevy will have three minutes during every hour except for "Trailmaster," in which it is buying the full six minutes. Incidentally, "Trailmaster," which are the reruns of "Wagon Train," was sponsored during its original evening run by the rival Ford Co.

FCC May Enter Civil Rights Arena With No-Bias Order to Broadcasters

Washington, June 25.

Under active consideration at the White House this week is a proposal to ask the FCC to order an end, as quickly as possible, to racial discrimination in all radio and television jobs, both on and off the air.

It would be accomplished by rule making or some faster method if one can be found. Government lawyers apparently believe FCC has the power under existing provisions of the Federal Communications Act (without having to go to Congress) to require opening new job opportunities to Negroes in all fields of broadcasting.

The proposal is part of the effort of President Kennedy and Attorney General Kennedy to put every Government tool to work to expand Negro rights during the current national racial crisis, nastily marked with violence in a number of cities.

The proposal being carefully analyzed at the White House is bigger than just broadcasting and FCC. Consideration is being given to what all six federal regulatory agencies (of which FCC is one) can do to end job bias in the businesses they regulate.

Under study is whether the Civil Aeronautics Board can force job opportunities for Negroes in the commercial airlines; the Interstate Commerce Commission, in railroads and the trucking industry; the Federal Power Commission, in natural gas pipeline firms and the electric utilities; the Securities & Exchange Commission, possibly with stock brokers and dealers; and the Federal Trade Commission, which may or may not be able to do anything.

Each regulatory agency has a different statute under which it operates, and the different laws create different problems and individual complexities.

FCC's authority to move in the civil rights area is thought to be (Continued on page 43)

NBC News Livens Bud Palmer Show

Bud Palmer's sports show for NBC-TV next season is going to change character somewhat.

First of all, NBC News (now over NBC sports department) will produce. Second, film will be supplanted as much as possible by live or "live on tape" coverage and, three, the Palmer 90-minute Saturday stanza will go in for more domestic sports events as opposed to the emphasis this past season on foreign sports.

Chet Hagan, one of the mainstay news producers at the network, will be in charge of the Palmer stanza, and he will be aided, among others, by Gene Farinet, who will be an editor on the 90-minute stanza.

Now that the package "has come inside," NBC will try for at least three events a week, as opposed to the single sport coverage of the past.

SEE ANSWER IN '63-'64 RATINGS

By HERM SCHOENFELD

The chips are down next season for the future of quality, adult programming on network television. As far as the industry is concerned, the overall three-network lineup for 1963-64 represents their most venturesome expedition into class programming concepts since the early years of television when the pressure of the mass market was considerably less than today. Nobody is boasting about the advent of the cultural millennium next season, but there is considerable pointing-with-pride to the ambitious array of "live" programming with expensive names and a variety of sophisticated dramatic series.

Now the networks have scheduled it and the advertisers have bought it, the verdict on the networks' judgment will be handed down by the public. If the classier shows turn up as hits, network execs won't need any more prodding to deliver more of the same in the following season. But if the rating figures never get off the ground, the programmers will run for cover back to the formulas, clichés and trivia. When the latter type of material flops, it doesn't seem to fall quite so far or so conspicuously.

Even though "Beverly Hillsbillies" was the big hit of last season, the programming trend this fall is definitely heading the other way, more in the direction of "The Defenders," a series which has managed to tackle some offbeat and even controversial topics. The click of "The Defenders" has paved the way for such series as CBS-TV's "East Side, West Side," the flock of anthologies on NBC-TV and the 90-minute "Arrest and Trial" layout and "Channing" on ABC-TV. The IQ level of future network seasons will hinge on the rating scores of these shows.

The great turn to personality programming next season, while not running the risks of being over-cerebral, nonetheless represents a multi-million dollar gamble in getting more variety into the network picture. If the Danny Kayes, Judy Garlands, Jerry Lewises and Jimmy Deans fail to deliver, the safety-first network boys will go back to the canned stuff.

Looming over the network strategy for the next and subsequent seasons are two significant factors: that of the FCC and of the affiliates' new freedom of motion in the proposed ban on option time. For the past two years, of course, the FCC has been a powerful force for the upgrading of television by its appeals to the public, its cajoling and its threats to license the networks.

The webs, at the same time, have to angle their shows more than ever to please their affiliates. The danger that the higher-browed network efforts will not go over in the less metropolitan centers may lead some affiliates to opt for more cornball syndicated entries. In short, the webs may be in a dilemma about quality programming unless the public comes in loud and clear with an affirmative vote.

MGM Signs Freeman For 3 Vidfilm Series

Hollywood, June 25.

Producer-writer-creator Leonard Freeman has been signed by MGM-TV, and currently is developing a trio of vidfilm series based on his own concepts.

Initial project being developed by Freeman is the tentatively titled "Remington," hour-long series about the artist, Frederick Remington, who specialized in paintings of the old west. Metro is in discussions with ABC-TV on the project.

Freeman last season was exec producer of "The Untouchables" at Desilu. Prior to that, he produced "Route 66" at Screen Gems.

FCC Takes Congressional Hint to O.O. Relation Between Ratings & Axings; Laud NAB Plan for Self-Regulation

Washington, June 25.

Guilt By Association

Sensitive network-advertiser relationships were given a jolt on a recent "Password" CBS-TV nighttime outing. Monday (17), Florence Henderson and Tony Randall were playing the game with their respective partners. The word to guess was "butt."

Miss Henderson, in a round with her partner, fed the clue, "cigaret."

"Cancer," her partner guessed, a response left uncut from the tape of this spontaneous Goodson-Todman game show. Lever and Toni — no cigaret makers, they—sponsor.

ABC Going Solo On Telstar As CBS, NBC Pool

There are baseball pools, football pools, three-network pools and, now, two-network pools. The two-network pool, being used for the first time this week as President Kennedy tours Europe, is the result of a fight by ABC News against CBS and NBC News.

Between Sunday (23) and next Sunday (30), AT&T and NASA together have allocated 17 passes of their communications satellites to American tv, so that the folks back home can see how the President is doing. Six of those 17 will be used in the unusual two-pool fashion. ABC is excluded.

Instead of getting a private third of each of the 17, as he wished, ABC News' chief Jim Haggerty was confronted by this compromise offer from NBC's Bill McAndrew and CBS' Dick Salant: During six of the Telstar passes, which provide tv pickup time in the U.S. of about 30 minutes apiece, ABC News can have one-third of 10 minutes for its own use, in order to present the nightly commentary of Ron Cochran.

The other 20 minutes will be produced jointly by NBC and CBS, and they refused to make it available to ABC News. Haggerty agreed: The remaining 11 passes will be used by a three-network pool, in which ABC is participating.

Meanwhile, ABC-TV's satellites pickup of the Irish Sweepstakes race, scheduled for Saturday (28), has been called off. AT&T which controls Telstar, decided to reserve the pass for purposes other than tv transmission.

There are six more "usable" passes marked for July 1 and July 2. This, too, is a combination of Telstar and NASA's Project Relay. The disposition of these minutes is not yet determined.

L.A. AFTRA COLLECTS \$2-MIL. FOR MEMBERS

Hollywood, June 25.

L.A. local of the American Federation of TV & Radio Artists collected in excess of \$2,000,000 for members from recording sessions, residuals and other claims during year ended June 1, according to exec secretary Claude McCue.

Total of 5,147 claims involving 19,455 performers were processed by AFTRA during period for grand total of \$2,099,166, repping an upsurge of 25% in number of members and 51% in number of claims over prior 1961-62 period. Latest total was \$10,000 over previous year's.

Largest single increase in claims was in recording dept., with \$1,595,582, a boost of \$488,496 over 1961-62. McCue estimated that 35% of total, or some \$700,000, was for tv and recording residuals.

FCC Chairman E. William Henry hinted the Commission might take an official look into the relation between ratings and cancellations of network programs.

The question of a tie-in between low ratings and web program axings was raised by Rep. Oren Harris (D-Ark.) as his investigations subcommittee reopened the ratings probe for a short day.

Replying to the questions of Harris and subcommittee counsel Charles Howse, the chairman said such a study "well might be profitable." He called it a "good suggestion."

Henry said he had "reason to believe" ratings were a primary consideration in network programming and that the subject had been informally around FCC. He thought FCC had the authority to make the investigation.

The ratings plan of NAB prexy Le Roy Collins got Henry's approval as a "good faith attempt" to solve the ratings imbroglio. He said the NAB proposal gives the industry a chance to prove self-regulation can be effective. FCC is taking a "wait and see" attitude toward the NAB plan, he said.

In his friendly debut before the powerful Rep. Harris, Henry said FCC doesn't want to get involved controlling or regulating rating services. He said if such regulation might give ratings an "apparent stamp of government approval which would emphasize the force of ratings even more, which wouldn't be good." This statement reflected the general tenor of his remarks that stations have relied too much on ratings in determining program fare.

Joint Role Henry outlined FCC's joint role with the Federal Trade Commission to guard against improper station use of ratings and rating results. During the interim period as NAB is putting its rating plan into effect, Henry said stations can't use ratings indiscriminately. In taking reasonable precautions against misuse, broadcasters can get their Washington lawyers to check the rating services with FCC and the Harris committee, Henry said.

Stations can also write the services directly to see if they have made suggested reforms and they can generally gather information on rating services "as their resources enable them," Henry continued.

He said any complaints to FCC of misuse of ratings by stations would be reported to FTC which could take action.

Henry said the upcoming revised programming forms which stations give to FCC should give a better indication if they are seeking and serving the needs of their communities.

The hearings ended with a slightly tongue-in-cheek suggestion by Rep. Harris that one of the networks should air a documentary on the influence of ratings. "I don't want to imply I want any part on the program," Harris averred.

CBS Pub Affairs In Wed. Sellout

CBS-TV's Wednesday 7:30 to 8:30 p.m. pubaffairs period next season, slotted with "CBS Reports" and "Chronicle" is in an enviable sponsor position. The period is virtually sold out for the fourth quarter which marks the opening 13-week cycle of the new season.

Traveler's Insurance has two-thirds of "CBS Reports" and other participants in the time period, which also encompasses "Chronicle," include: Nurelco, Union Carbide, Kiwi Shoe Polish, Standard Brands, Polaroid, and Minnesota Mining.

CBS-TV Girds For IBEW Pact Talks; Union Aiming For More Job Security

The International Brotherhood of Electrical Workers and CBS will begin negotiating a new contract in 18 days.

The network thinks it will be a difficult period and so does nearly everyone else. Job security is the key issue, yet being more ephemeral than wages or hours it is always tougher to negotiate. The dickers will therefore probably center on a shorter work week, one of the most practical ways for a union to fight layoffs.

With the rise of automation in the last decade, the issue of job security has become the major one in all dickers with radio and tv's technical crafts. It was the main issue, observers feel, in the last two IBEW-CBS dickers.

As usual, CBS management has already begun preparations in the event of a strike. It's mapping out the film reruns to be used in place of live transmissions which most certainly will be cut off in case of a strike. And the white collar personnel are getting their refresher courses in camera operation and lever pulling, to replace striking technicians.

Observers feel that IBEW is at something of a disadvantage because of the time of year of the negotiations. Summer is not the most commercial time on tv, even at flourishing CBS, so that a strike cannot bring about quite the confusion it would be to occur in the middle of the regular season.

The outcome of the IBEW-CBS dickers will certainly affect the January, 1964, talks among ABC, NBC and their technical union, the National Assn. of Broadcast Employees & Technicians. The IBEW and NABET contract, while not exact, alike, have always resembled each other in most basic respects, and NABET, as long ago as six years, expressed deep concern over loss of employment over automation.

CBS' automation is growing, in keeping with constant technical improvements put on the broadcasting market. Radio seems most widely touched by automation, and that coupled with the fact that radio all along could operate with few technicians (relative to tv) makes the picture stark for unionism.

CBS gave IBEW a flat \$10 per week increase as part of the present two-and-a-half year pact. Figuring is that IBEW will open up with a vastly larger demand for pay increases this time; along with shorter work week.

Mull 2 Episodes Wkly. For 'Peyton'

Hollywood, June 25.

A new concept in network programming, two episodes a week, is in the works at ABC-TV if a deal for "Peyton Place" is made with 20th-Fox for season-after-next. Prexy Thomas Moore and other of the web's top tiersmen inspected five "Peyton" scripts and were upbeat.

Not that it'll be a cliff-hanger but as a continuing novel the characters will be steadily developed so that the thread of continuity won't be broken. ABC is also interested in a half-hour comedy from 20th for next season, which means something would have to come out despite that Moore told affils the schedule is locked in and "we're going with what we've got."

SEVEN ARTS PRODUCING 'TENNIS PARTY' FOR CBS

Seven Arts has jumped the net, so to speak, into network television with CBS-TV in a joint one-shot production called "Celebrity Tennis Party." The 90-minute tape, being shot at Dean Martin's Beverly Hills home, goes as a reg on the tv network's regular "Sunday Sports Spectacular."

Martin, Pancho Gonzales and Pancho Segura, Rod Taylor, Janet Leigh and Rhonda Fleming will appear in games.

Meantime, in N.Y., Seven Arts' tv packaging chief has named a new exec assistant. Stanley R. Jaffe got the job.

NBC Strips For Action

Sally Rand, the fan dancer, will front an hourlong program being done for next season by NBC News.

The program is about the carnies, and the producer is Chet Hagan, himself an old carny advance man. Humble Oil will sponsor the tv program.

CBS-TV Revises Affil Contract On Deadline

A new CBS-TV affil contract, which will comply with the order of the Federal Communications Commission nixing the web's present compensation plan, will be executed before the July 3 deadline.

Form of the new affil contract will run along the lines of most of the web's affil relations contracts. Only some 23 to 27 stations have inked the contract, calling for graduated station payments based on the local pickup of web shows, the compensation plan rejected by the FCC.

CBS-TV's compliance with the FCC order doesn't mean the web has given up its right to appeal. The compensation plan FCC ruling can be construed to have some bearing on the FCC ruling outflowing network option time, as well. Web's legal department is studying the nature of the appeal on the web's mixed compensation plan.

Writers Guild Wins 89¢ Residual Claim Vs. 'You Asked For It'

Hollywood, June 25.

Writers Guild of America West, which recently sued for \$89,166 in residual coin on the "You Asked For It" vidseries, is withdrawing its suit following full settlement of its claim. Agreement to pay the writers involved was made with the guild by Mark Lipsky, prexy of Victor Corp.

WGAW had filed suit in L.A. Superior Court against Cran Chamberlin Enterprises, "You Asked For It" Productions and KB TV Corp., Wayne Steffner Inc., KC P Inc., NAFI Corp. and Victor were named separate defendants. "You" was a joint venture of Chamberlin Enterprises and KB TV. In the agreement worked out with the guild, Lipsky will make full payment to the writers on an installment basis.

Writers involved in the action are Rick Mittleman, Maury Cohen, Bill Webb, Gomer Cool, Cran Chamberlin and Everett Tomlinson.

Paul Selvin was the counsel reping WGAW in the litigation.

Murrow Raps House Loud & Clear

Washington, June 25.

U.S. Information Agency Director Edward R. Murrow rapped the House of Representatives for cutting his agency's budget and putting it in the position where "some national interest must be compromised."

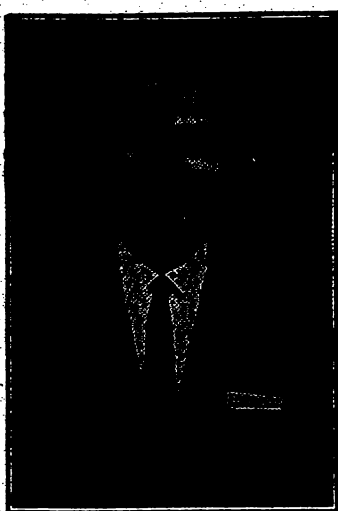
In some sharp jibes which aren't likely to increase his Capitol Hill rating, Murrow said USIA was only given \$110,000 for overseas posts and representation. "Not infrequently," he added, "some of that money is used to entertain visiting Congressmen who later deny requests for money for entertainment."

Reflecting on the \$15,000,000 budget surgery performed by the House last week, Murrow said, "either the House of Representatives believes in the potency of ideas and the importance of information or it does not. On the record, it does not so believe."

He told the Advertising Federation of America Convention in Atlanta, Ga. most of USIA's activities will have to be curtailed and some possibly eliminated unless the Senate restores the funds. Budget cuts in the agency's film program were called a setback and a vote of no confidence by Murrow.

He said USIA in one year "spearheaded the intelligent use of the motion picture in the national interest" to an unprecedented degree.

He said plans to use America's "most talented" film makers for pictures on racial discrimination, disagreement, communism and life in the U.S. may be halved by the House budget cut.



JACK BARRY

M.C. and Executive Producer of a New Concept in TV—"LA-TO-DAY"—Mon.-Fri. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

Wage Strikes Hit French Govt. TV

Paris, June 25.

The series of flash strikes is still plaguing the state controlled tv setup here. Latest were the cameramen which stymied several programs. Salaries are at the base of the troubles. New statutes are in order and being fought for, and presented to the government, by Minister of Information Alain Peyrefitte under whose aegis is video.

It is felt that tv must come under a new mode of handling via a nationalized industry tag, rather than a civil service method. This would allow wages to be set up independent of other government workers and without problems of repercussions.

This is being placed before the National Assembly and it remains to be seen if tv will be able to become more self-sufficient and also have its own budgetary methods without recourse to the Ministry of Finance which has also held up things including the pending second channel.

JFK's 'Profiles in Courage' To Roll in Hollywood; Sauder Hunts Producer

Hollywood, June 25.

"Profiles in Courage," the vidseries based on President Kennedy's bestseller, will be telefilmed in Hollywood, it was disclosed here by exec producer Robert Sauder. Robert Sauder Associates made the deal with JFK for the series, and then sold it to NBC-TV for the 1964-65 season, the pact calling for 26 hour-long episodes.

Sauder returned to N. Y. last Friday after scouting studio space here for his series. During his Hollywood stay, he also talked with possible directors, writers and other creative talent for his series. Sauder is also hunting for a producer.

The exec said he expects to go into production here in the next few months. Series will not actually go on the air until after the presidential election of 1964, he said.

House Votes to Cut Out Equal Time Restrictions for '64 Prexy Elections

Washington, June 25.

Judy & Daughter on TV

Liza Minnelli, 17-year-old daughter of Judy Garland, will guestar on her mother's CBS-TV show next season.

Miss Minnelli, currently a singing lead in the off-Broadway revival of "Best Foot Forward," will tape her stint on July 16 on the Coast.

Henry Returns Senatorial Fire Vs. TV 'Culture'

Washington, June 25.

New FCC Commissioner E. William Henry received his first taste of Republican fire, but returned it with cool responses.

Appearing before the Senate Appropriations subcommittee for independent agencies, Henry heard Sen. Gordon Allott (R-Colo.) complain that Newton Minow's "wasteland speech" has resulted in too many cultural tv programs, many of which are worse than the old westerns.

Saying he had to restrain himself from swearing, Allott declared he was "getting tired of watching furrowed brow people mumbling assinnities."

Henry acknowledged FCC had "tough problems" in keeping tab on programming.

Sen. Roman Hruska (R-Neb.) again vented his anger over FCC's Omaha programming hearings which Henry chaired.

Hruska demanded to know why the Commission would investigate stations which had recently received license renewals and operated without complaints from locals listeners.

Henry replied he felt it was FCC's job to give people a chance to talk about local programming.

He also said Omaha was chosen because its station's weren't up for renewal and hearings wouldn't put their application under a cloud.

Henry said there were no plans for any more local hearings.

Henry also got a warning from subcommittee chairman Sen. Warren Magnuson (D-Wash.) to justify the \$1,500,000 requested budget increase. Commission is asking for \$16,500,000.

Wolper Show on H'wood To Bring Back Days Of Busby Berkeley's Epics

"The Fabulous Musicals," nostalgic telefilm about the song-&-dance extravaganzas of the 30's and 40's, has been slated by series producer Jack Haley, Jr., for inclusion in Wolper Productions' "Hollywood and the Stars," new series airing this fall over NBC-TV.

Program will feature many of Busby Berkeley's spectacular sequences and tuneful performances of Marilyn Miller, Dick Powell, Ruby Keeler, Fred Astaire, Ginger Rogers, Eleanor Powell, Alice Faye, Betty Grable, Betty Hutton, Bing Crosby, Frank Sinatra, Gene Kelly and Doris Day.

Draper Lewis has been assigned by Haley to produce, direct and write the half-hour telefilm, switching over from Wolper Productions' "Biography" series on which he functioned as writer and associate producer.

On another project, Richard Basehart has been signed by David Wolper to narrate "Escape to Freedom," anti-Communist film produced for the United States Information Agency.

FCC Bows to NAB

Washington, June 25.

FCC acceded to the NAB's request to extend the comment filing deadline on commercial time limit rules from July 1 to Sept. 16. The reply deadline was also postponed from July 15 to Sept. 30.

In its original request NAB said present business and upcoming summer vacations for the industry and FCC made the July deadline unrealistic.

Overriding the objections of an assortment of liberals, Dixiecrats and conservative Republicans, the House voted to lift equal time restrictions on Presidential and Vice Presidential candidates in the 1964 campaign.

The bill, passed by a 263-128 roll call vote, suspends the Sec. 315 equal time requirements from August 20 through Nov. 2, 1964. It now goes to the Senate.

Several Republicans and Rep. John Bell Williams (D-Miss.) said the measure would result in the networks deciding which candidates get broadcast time.

The bill's sponsor Rep. Oren Harris (D-Ark.) tried to assure Williams that broadcasters would be compelled by fairness to give time to a significant third party candidate.

Williams charged suspension of equal time would result in a "minimum of coverage and maximum unfairness." Attacking FCC's interpretations of the fairness doctrine and Sec. 315, Williams said he would still rather have political coverage under the Commission's control than under "Stanton, Sar-noff and Moore."

Reps. John Bennett (R-Mich.) and Arthur Younger (R-Calif.) both called the temporary suspension the opening wedge to complete removal of Sec. 315 and abridgment of political control to broadcasters.

Rep. Walter Rogers (D-Tex.) said television is here to stay. He advised political parties not to nominate candidates who don't make a good tv appearance.

By voice vote the House defeated an amendment of Rep. William Fitts Ryan (D-N. Y.) limiting suspension only for joint appearances or debates.

Friendly Eyes Show on Ratings

"CBS Reports" exec producer Fred Friendly is giving serious consideration of doing an hourlong documentary on the rating services for next season.

Possibility of doing such a show has been scouted for some time by Friendly. Added impetus was furnished by last week's exchange between rating probe chairman Harris and FCC chairman Henry. Harris commended "CBS Reports" for clarifying the issues of labor and management in the railroad industry, adding he would like to see "CBS Reports" do a similar job on the ratings. New FCC chairman Henry agreed. Both Harris and Henry, incidentally, said they would rather not be on such a program.

Since the Washington exchange, though, Friendly in conversation with Harris and Henry said that both agreed to cooperate. Friendly said that in order to do the program he would need the journalistic cooperation of all the networks, including his own, the rating services, and the advertising agencies. He also would want to feel he could translate the information for an effective program. As to CBS, Friendly said "they've encouraged me. The decision to do it will be mine, alone," Friendly added.

GARRY MOORE JOINS GF SPECIAL ON CBS

Garry Moore has joined the lineup for CBS-TV's "General Foods Opening Night Special" of the season. Moore's presence was reported to be in dispute for the annual outing due to his reluctance to go to the Coast for taping. The special, slated for Sept. 23 from 9 to 10 p.m., will have Lucille Ball, Jack Benny, Andy Griffith, Phil Silvers and Danny Thomas, in addition to Moore. Sponsor GF, via Benton & Bowles, also sponsors a portion of all of the six network programs on which these stars will appear each week on the net next season.

Leland Hayward is exec producer of the show. Goodman Ace has been taped as head writer. Marshall Jamison will produce.

TAPE SCRAMBLE FOR NAMES

NAB To Fight Comm'l Leash

Washington, June 25.

LeRoy Collins promised the NAB will go to the courts and Congress to fight FCC's commercial time limits.

The NAB prexy urged the proposed commercial rules be withdrawn in a sharply-worded speech attacking Congress as well as the FCC.

Addressing the Florida Assn. of Broadcasters in Jacksonville, Collins said detailed plans of NAB's moves to defeat the commercial rules will be submitted to NAB's Radio and Television Boards next week.

Collins said NAB will take its fight on the commercial limits not only to the FCC "but if necessary to the Congress, to the people—and even to the Courts."

"If we lose this battle," Collins went on, "the cause of free broadcasting will be irreparably crippled. The whole cause of broadcasting self-regulation may be lost."

Collins' attack on Congress was on the move developing in the House to restrict broadcast editorializing. He termed those efforts as "inimical to the best interests of radio and television." He also charged they "impinge upon our American concept of free enterprise and free expression."

Coast Studios In Longrange Tuneup For 1964-65 Web Programming Deals

Hollywood, June 25.

Telefilm industry is taking more and more of a longrange approach to future programming, with virtually every vidfilmery in Hollywood today deeply enmeshed in plans for the 1964-65 season—15 months ahead of that semester.

Although next season is still months away, the executives of Hollywood telefilm companies are concentrating on the 1964-65 season, for the obvious reason that next season's deals have all been firmed. And if they want to stay in business, they had best plan far ahead in what has become an increasingly competitive business, they have learned.

Typical of the new approach is MGM-TV, which is offering projects to the networks for the 1964-65 season. MGM-TV, drawing a number of series ventures from old theatrical films, is involved in discussions and negotiations with the networks regarding co-production deals on its various ventures, and currently is pitching properties ranging in length from 30 minutes to 90 minutes.

CBS-TV and the Culver City lot are negotiating a possible deal for a teleseries based on studio's "Min and Bill," which was made as a film in 1930, with Marie Dressler and Wallace Beery starring. Studio is discussing Angela Lansbury for the Dressler role. The vidseries would be a half-hour situation comedy.

Metro also is planning a half-hour comedy series based on its 1960 release, "Please Don't Eat the Daisies," which starred Doris Day and David Niven. Studio is reactivating its tv project based on "The Bells Are Ringing," has signed Larry Klein and Hal Goodman to pen the pilot. Last season a deal on "Bells" was virtually made with CBS-TV which had its contractee, Cara Williams, in mind for the lead, but it collapsed due to various participants in the deal wanting too much of the pie.

Being pitched as an hour-long action series is "Boom Town,"

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Schoenbrun Exits CBS News Staff

Exit of David Schoenbrun, chief European correspondent for CBS News, was announced yesterday (Tues.) by CBS News prexy Dick Salant.

One sentence "with regret" announcement made no mention of the reasons for Schoenbrun's departure. It's been known for some time that Schoenbrun and CBS News' top brass have been at odds, a situation which gained public attention when Schoenbrun was pulled out as anchorman for the coverage of President Kennedy's trip to Europe.

Schoenbrun is known to be exploring a number of new associations, one or two of them not necessarily in the broadcasting field.

EARLY START ON VARIETY SHOWS

By MURRAY HOROWITZ

With the variety - personality show winning a new ascendancy, the pressure cooker atmosphere surrounding such efforts now are being somewhat relieved by summer taping.

What is being learned in the field now—and CBS-TV is pointing the way—forecasts a time when the variety-personality show will be a year-round operation, when the comparative more leisurely pace of vidfilm production will be adapted to the personality-variety show format.

In fact, pre-taping has become so prevalent that the king-sized headache in the guestar field is not so much in securing the star for production, but scheduling the outing on which the guestar appears. It's the practice of networks to secure a 14 to 21 day protection playdate for guestars, under which the guestar is prohibited from appearing on another variety layout within the 14 to 21 day period.

The dimensions of that headache can be gleaned from looking at next season's schedule. CBS-TV is heavily committed to the personality-variety format, with the expensive "Judy Garland Show" and the "Danny Kaye" programs joining the others on CBS-TV in that category. Then, there's the "Richard Boone Show," "Bell Telephone Hour," "Jack Paar," "Bob Hope Specials" and "Perry Como Specials" on NBC-TV, the two-hour "Jerry Lewis" blockbuster and the Jimmy Dean show among others on ABC-TV.

Among those returning on CBS-TV are "Ed Sullivan," "Red Skelton," "Garry Moore" and "Jackie Gleason." Only the Sullivan show is sticking to the old format of being "live" each week, with the only pretaping done for the summer months.

The others on CBS-TV are struggling toward the goal of pre-taping starting in the summer, getting sufficient outings on tape for a needed winter rest, returning in the spring, and a short rest-again prior to returning again to the production cycle.

Evolving Approach

This evolving approach stands out in sharp contrast to the past production patterns of variety shows, when two weeks prior to the season a series of 36 weekly outings would be produced, with the layoff starting sometime after June 1. Most of today's personality-variety layouts are considered too expensive, more complex and too challenging creatively for the retention of the old production pattern. It also has been found too taxing for the personality, with the unrelenting pressures of a week-in, week-out 36 week schedule.

At CBS-TV, Danny Kaye has been conferring with his entire production staff at Las Vegas the last two weeks and he will begin taping his show in August. The first "Judy Garland Show" of the season was taped on the Coast Monday (24). Skelton and Moore already have taped some of their hour shows for telecasting next season. Jack Philbin, producer of the "Gleason Show," is out on the Coast conferring with Jackie Gleason, preparing for the new season. Gleason is making a picture there, "Soldiers in the Rain."

Pressure on talent always will remain, and some vidfilm producers might smile wryly at the suggestion that their production pace is comparatively more leisurely, but being able to give the Garlands, Kayes, Gleasons, et al a six to eight week winter hiatus in this hectic biz is considered no easy goal to achieve.

Mutual's O'seas Shifts

Mutual Broadcasting is making some changes in its foreign news set-up. Dick Rosse, Berlin correspondent for the radio web, is coming to the U. S. with Ted Parker taking over the German post.

Stewart Ramsey is the network's new Moscow voice, replacing Preston Grover.

ABC-TV's Tom Moore Pledges Affils, 'No Features In 1963-64 Prime Time'

Hollywood, June 25.

CBS' 'Great Adventure' Half Sold in First Qtr.

"The Great Adventure," CBS-TV's historical drama series Friday nights next season, is about half sold for the first quarter. The following are the "Adventure" participating advertisers: Nabisco, Dodge, Poloroid, Schick, Nurelco, and Minnesota Mining.

"The Alfred Hitchcock Hour," which is open to participating buyers for half the program, has Pepsi Cola, Rexall, Nurelco and Minnesota Mining among the participants. Philip Morris and Procter & Gamble are the alternate week half-hour program sponsors.

JFK's Visit Headache For Ireland Tele

Dublin, June 25.

With President Kennedy due here tomorrow (Wed.) to start a four-day Irish visit, the first of any U.S. President while in office, Radio Eireann and Telefís Eireann are keyed up for the biggest-ever coverage.

The two outfits are providing coverage for overseas services and have imported additional mobile tele units to cover JFK's journeyings. Biggest headache of the lot is his visit to Dunganstown village, County Wexford, where his grandfather was born. Narrow roads in the district hamper transportation and hotels are booked up over a radius of 50 miles.

Visit will also bring in biggest group of U.S. press, radio and tv men. A ballroom at Dublin's swank Gresham Hotel has been taken over to provide a pressroom for White House press corps. Warning has already been given to residents here that their long distance calls may be subject to unspecified delays while overseas traffic linked with the President's visit is handled.

NBC-TV News Dept. Clears Specials Fast On Kintner-McAndrew Hot Line

In tv news, getting the story is one thing. Getting it on the air another.

NBC seems to have an advantage in getting the second done. The advantage is Robert E. Kintner, who is in charge of NBC. All NBC News' chief Bill McAndrew has to do is go straight to Kintner on a hot yarn. There ain't no intermediaries.

The proof of this can be found in the record of last week's "instant specials" on NBC-TV. There were three cleared in a matter of hours between McAndrews and Kintner:

Monday (17) NBC had a special on the Supreme Court prayer decision; Tuesday (18) on the Profumo affair; Thursday (20) on the Vatican conclave.

Earlier in June NBC presented same-day coverage of the U. of Alabama integration story and the death of Pope John, but then so did its rivals ABC and CBS. However, the others were not able to clear at once for all of the 10 other same day stories done on NBC-TV this year. It is also evident that NBC can clear time for news in this week's coverage of President Kennedy's trip. NBC has 12 time periods set aside, due to Kintner intervention. This is more than twice the number of slots scheduled by either rival.

There is much a thing as an instant news story, too, at NBC.

(Continued on page 50)

ABC-TV has no plans for showing feature pictures in prime time next season. The schedule is locked in and that's what they're going with. Web prexy Thomas Moore gave this assurance to the primary affiliates, who closed out three days of meetings yesterday. This past season's Sunday night oldies, spread over two hours of prime time, won't be renewed despite, according to Moore, that they were sold out.

"We would rather create our own vitality," said Moore. "While we'll continue to make deals with outside telefilm producers we're expanding the operations of our own vidfilm arm, Selmur Productions. We're positive that 'Arrest and Trial' in the Sunday night time will do better and stand up against the competition."

While the figures will be challenged by NBC, Moore claimed that of yesterday's closing ABC-TV was 81% sold out against NBC's 73.5%. CBS was comfortably out front with 86.5%. Moore also claimed that his network is getting better prices than NBC but less than CBS. He denied trade reports that ABC is underselling its original quotation and that they're making "distress" sales for late scatter buyers.

He admitted that several studio deals have been made for pilots beyond next season but declined to identify them. While he said it was too early to detect a trend in programming, he nonetheless is making pilot deals, financed by the network, on a basis of "pre-judging what will clock and divining their potential." His candidate for next season's "sleeper" — "Burke's Law." Web's strongest rating nights he foresees as Saturday, Sunday and Tuesday, exuding confidence that Jerry Lewis will "make" Saturday night.

What does Moore think of the Nielsen ratings after the bad time they had in Washington? "It's still the best measurement we have and we're assured they will be made more reliable. NAB will have some method of verifying the reports." Suspension of option time won't be harmful to the network, he reasons, and with a basic skein of 148 stations he is certain of clearing from 165 to 170 stations for his shows.

Moore doesn't share the opinion that Vince Edwards is "fogging" his image of "Ben Casey" by playing night clubs. "I think it's wise for him to diversify his talents and will be helpful rather than harmful."

"Channing," Revue's hour show, he said, remains on the schedule despite prior reports that it would be replaced. He said one-sixth of the show has been bought by H. J. Heinz.

ABC-TV Locks Up Primetime Hour

Moving down the homestretch, ABC-TV whipped up another substantial chunk of business last week from several advertisers. Breck's Hair Shampoo bought one-minute apiece on "Patty Duke Show," "Burke's Law" and "Hootenanny." Rayette Hair Spray, new to network television, picked up a minute in the "Jerry Lewis Show" while Max Factor bought participation in the Lewis stanza and "Channing." Seven-Up also bought the equivalent of two minutes a week on the web.

Web execs said that last week's sales was the equivalent of a full hour of prime time business. During the last two months, which is considered beyond the peak of the buying season, ABC-TV has tucked away sales of 90 minutes for the fourth quarter or the equivalent of five full hours.

CBS-TV O&O's Setting Up News Bureau For Independent Operation In Capital

In preparation of expanded tv news coverage in the fall, CBS-TV o&o stations plan to form a Washington News Bureau.

The bureau, which will become fully operative Sept. 1, will operate separately from CBS News in Washington. The Washington staff of the bureau will work directly with the news directors of the five CBS owned stations in providing coverage of specific Washington stories relating to their markets.

Merle S. Jones, CBS Television Stations prexy, in commenting on the formation of the Washington News Bureau said: "In the fall, the CBS owned television stations will broadcast approximately three hours more per week of local news than they currently schedule. The Washington Bureau will enable the stations to report, in a fast and efficient manner, the important news from the nation's capital affecting each market."

Each station, WCBS-TV, N.Y.; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia; and KMOX-TV, St. Louis, will broadcast expanded local early evening news schedules, in addition to the new 30-minute daily news program starting in early September on CBS-TV.

The bureau manager is to be named shortly. It will be staffed by an exec assistant, one cameraman and one soundman and an expeditor to handle daily shipments. Administration and supervision of the bureau will be under Hal Hough, v.p., program services, CBS Television Stations.

Day-to-day operation of the bureau and the stories to be covered will be coordinated between the bureau manager and the five CBS owned stations' news directors. Sound-on-film stories will be shot and processed in Washington and will be shipped to stations for editing. Bureau manager also will service the stations with telephone "beep" reports to meet late breaking stories.

L.A. Court Turns Down Pickford-Rogers Bid For More \$\$ on WSJS-TV Sale

Los Angeles, June 25. Mary Pickford and her husband, Charles (Buddy) Rogers, under a L.A. Superior Court ruling last week, have lost their claim for an additional \$800,000 as selling price of their one-third interest in Triangle Broadcasting Co., operator of station WSJS-TV, Winston-Salem, N.C., and must abide by a 1958 court evaluation of \$133,243 for property.

Miss Pickford and Rogers at time this evaluation was set contended that the court failed to include the company's good will among its assets, and their share was worth \$1,000,000. Piedmont Publishing Co., Winston-Salem, owns the remaining two-thirds.

Case was returned to Superior Court by District Court of Appeals to review value of station's good will. Judge Bayard Rhone ruled, however, that good will was included in formula provided in option contract signed May 23, 1953, when Pickford-Rogers went into partnership with Piedmont.

Attorney for Miss Pickford and Rogers stated he will appeal latest verdict.

NTA's 'Top Rank' P'kge Sold Into 68 Markets

With the sale just closed to KGMB-TV, Honolulu, National Telefilm Associates' "Top Rank" package of post-48 pix now has been sold in 68 markets.

The "Top Rank" pix include such pix as "Doctor At Sea," starring Brigitte Bardot; "Doctor in the House," with Kay Kendall; and two Alec Guinness starrers.

Renew 'Hennessey' In West
"Hennessey," the Jackie Cooper off-network half-hour situationer, was renewed by California Oil in 18 western tv markets. The syndie renewal, made via NBC Films, was 18 markets larger than Calco's first year buy of 10.

Deal was set via White & Shuford, Denver ad house, and the augmented lineup begins in late September or early October.

Al Brodax in Rome For New King Cartoon

Al Brodax, director of tv for King Features Syndicate, is spending an animated month in Rome.

While in the Eternal City, Brodax will huddle with writers and artists to develop a new animated feature film which King Features will produce next year, and begin planning a new tv cartoon series for the fall of '64.

New cartoon series will be KFS-TV's third cartoon series; the tv operation started with the new "Popeye" cartoons and is currently distributing a three-part series for debut this fall. Three-parters are "Barney Google an' Snuffy Smith," "Beetle Bailey" and "Krazy Kat."

WPIX, N. Y., Skeds 6 Documentaries From Wolper-UA

WPIX-TV has scheduled a series of monthly one-hour documentaries for fall from the production combo of Dave Wolper-United Artists. First six have been sold out to Liberty Mutual (BBDO, Boston) and Fels & Co. (via S. E. Zubrow agency, Philadelphia).

Among the first-run properties for New York are "The Yanks Are Coming," U.S. participation in WWI; "December 7th—Day of Infamy," featuring captured Japanese film on the bombing of Pearl Harbor; "Ten Seconds That Shook the World," using A-bomb footage collected from German, Italian, Russian, French, Japanese and American sources; "The Rise and Fall of American Communism," U.S. Communist party through 34 years; "Berlin—Kaiser to Khrushchev"; and "The American Woman in the 20th Century."

Acquisition of the Wolper specials augments WPIX's own monthly documentaries produced by William Cooper and Walter Engels. In production at the station are a study of conservation of wild life in Africa with Prince Phillip narrating; a study of special police squads in Chicago; Admiral Scott's South Pole expedition; and a historical visit to the gold rush Yukon.

In a return to the WPIX fall schedule will be, "Insight," dramatic series done gratis by Hollywood stars with a weekend slot yet to be picked.

FCC Cuts Penalties On Four Radio Outlets; W. Va Station Fined 3 1/2 G

Washington, June 25. FCC reduced the fines of three jointly owned Ohio radio stations from \$6,500 to \$3,500 and cut a Louisiana station's forfeiture by \$750. At the same time a West Virginia outlet was hit for \$3,500.

The Ohio stations WCHI, Chillicothe; WCHO, Washington Court House and WKOV, Wellston, were fined for failing to employ a full-time first class operator. The first two stations are licensed by Court House Broadcasting Co., which in turn owns Family Broadcasting Co. Inc., licensee of WKOV.

The Louisiana station, KVOB, Bastrop, was originally fined \$1,000 for airing "teaser" advertisements without sponsor identification. FCC turned down KVOB's request to lift the fine but reduced it to \$250.

FCC told WVAR, Richwood, W. Va. it was liable to a \$3,500 forfeiture for failing to have a regular full time radio-telephone operator. Station has 30 days to file an appeal.

WFIL-TV RENEWS 'RINGO'

"Ringo," a video bingo game produced by Leland Publishing Ltd. with Group Four Productions, has been renewed for a second 13-weeks on WFIL-TV, Philadelphia, and will run through the summer with guest stars.

WPIX Buys 'Mack & Myer'

WPIX-TV, New York independent, has bought Trans-Lux Television's new slapstick comedy series for kids, "Mack & Myer for Hire," now in production on Long Island. A Trans-Lux spokesman says its the biggest single gross for the company to date.

"Mack & Myer" stars comedians Joey Faye and Mickey Deems in a comedy format in the old Mack Sennett tradition. The series is set for the '64 season.

WOR Still Paces N.Y. AM; WABC, WMCA Two-Three

Latest Pulse (month of March) doesn't indicate much of an overall change in the New York AM radio mix, but there have been a couple of interesting switches in the standings.

In the important daytime hours — 6 a.m. to 6 p.m. (radio's most saleable), the nine rated stations stack up in this order: WOR, WABC, WMCA, WNEW, WINS, WBS, WHN, WNBC, WVNJ.

Talk and news station WOR continues its long leadership followed by the city's two hard rock 'n' roll formats, WABC and WMCA. Later has moved up with its continuation of the kid stuff reinstated several months ago.

Middle-music and news WNEW and "good" segue music WPAT (Paterson, N.J.) have moved ahead of Group W's WINS, which has considerably varied and moderated its pop music policy in the last few months. WPAT's strength is in the p.m.

The CBS and NBC o&o's are virtually static near the bottom of the Top 10, except that Storer's WHN has moved ahead of WNBC. WHN's switch to vet comedy team Bob & Ray in the early morning hasn't shown much yet (they're getting 4% of the audience), but observers feel it will take another six months to see where they move. WVNJ, the Jersey station featuring album music, continues to make the list.

At night (6 p.m. to 12 p.m.), only four stations show any strength. WABC leads with rock 'n' roll. WINS is second by dint of r&r deejay Murray Kaufman's big draw from 8 to 10 p.m. Station chases the kids so hard, however, with its switch to "PM" show from 10 to midnight that it fails to show in the ratings.

WOR is third with its talk, and rock 'n' roller WMCA is fourth.

IBEW Walkout at WTCN Averted by Compromise; Pay, Vacations Boosted

Minneapolis, June 25. A tentative agreement involving compromises on both sides having been reached, the threatened strike of 40 technicians, International Brotherhood of Electrical Workers, at Time-Life's independent non-network WTCN TV and Radio here now is averted.

At one time the station's shutdown seemed imminent just as the telecast of a Minnesota Twins big league game, commanding a huge audience, was to go on the air. But at the last minute the union consented to continue the negotiations and not put a halt to programming.

There have been four months of negotiations over the terms of the new contract which will supplant that which expired April 1. The union members receive part of the pay boost sought, an increase of \$5 a week to \$167.50 the first year and \$2.50 per week additional the second.

Also, the station is agreeing to a 29-day vacation after five years of service instead of the 10 that has been prevalent in this area. The union is determined that this five-year concession shall serve as a pattern for all of the Twin Cities' station, according to Frank Van Cleve, its head.

On its part the union has acceded to WTCN's request for a modified combo arrangement which will permit an electrician to take turns with an announcer in spinning recordings. Hitherto the task has been restricted to one or the other.

Requiem for CBS-TV's Bookie Show

Boston Police Comm. Clears Eight Cops Caught by Hidden Camera

Kupcinet's 'Impromptu' Marketed by Einhorn

"Impromptu," tv talk show hosted by Chicago columnist Irv Kupcinet, is being made available for syndication by Einhorn Productions in both an hour and 90-minute formats.

Einhorn prexy Eddie Einhorn has a pilot tape that stations can run gratis to test audience reaction. Sampler features Kup in Hollywood in a roundtable with Bob Hope, Jerry Lewis and Carol Burnett. With Chi as home base, the show often hits the road, and slated for coming months are originations in New York, Washington, Hollywood, Rome and Paris.

'Romper Room' In Global Mart; Sold To Japan

"Romper Room," which has gone international, has been sold in Japan for colorcasting this fall.

According to Fremantle prexy Paul Talbot, "this is the first 'live' package deal bought from a foreign distributor in the history of Japanese tv. A Japanese teacher is now being selected for the international tv kindergarten show. She will come to "Romper Room" headquarters in Baltimore for a training period of three weeks.

In Sydney, Australia, where "Romper Room" has been televised since the beginning of '63, the ratings are said to have placed it as the most popular morning program in the history of ATN, which carries the show.

Talbot, whose company handles foreign distribution of the show, also visited Manila and Hong Kong, where he expects the show to be telecast shortly. In the Philippines, two versions will be telecast at different times. One will be in English and the other in Tagalog, the local dialect. In Hong Kong, it is likely that there will also be two versions, English and Cantonese.

When "Romper Room" starts in Japan, it will be running in four languages—English in U.S., Canada and Australia; French in eastern Canada; Spanish in the Commonwealth of Puerto Rico and, of course, Japanese in Japan. Regardless of language or locale, all lesson plans and scripts are sent from "Romper Room's" home office in Baltimore, Md., and, as in the past, will continue to be created and approved by the "Romper Room's" educational staff.

Four Star Distrib Pulls \$2,250,000 on Original 5 Off Network Series

Four Star Distribution, which went into business last fall with five off-web series on the selling line, reports that the original five have racked up a sales total of \$2,250,000.

FSP veepee Len Firestone says the five have been the backbone of the operation, piling up sales month in and month out for nine months.

During the last two weeks, 13 new sales on the big five were made, including "Law & Mrs. Jones," "Detectives" and "Target: The Corruptors" to KICU-TV, Fresno; "Target" to WINK-TV, Ft. Myers; "Detectives," "Zane Grey Theatre" to WAVY-TV, Norfolk; "Detectives" to WLOS-TV, Asheville; KOEN, Lincoln, and KTVC, Austin; and "Stagecoach West" to WTTV, Indianapolis.

Total sales, says Firestone, including three other series, are now more than \$4,250,000.

Guss Joins 'Channing'

Hollywood, June 18. Jack Guss has been signed by producer Jack Laird of Revue studio's "Channing" series as story ed and associate producer.

Guss was formerly a literary agent and writer.

Boston, June 25. Hub's famous key shop case, sparked by CBS-TV's "Biography of a Bookie Joint," got its final curtain here Wednesday (19) with the announcement that eight Boston police officers photographed entering the bookie spot have been cleared by a police board of any wrongdoing.

Police commissioner Edmund L. McNamara said he has accepted a report by a police investigation board which said it was unable to find evidence to support charges against any officer. The 10 week investigation was a result of the CBS-TV documentary filmed in Boston in the fall of 1961, shown later to the rest of the country, but blacked out in the Hub.

While the police commissioner said in a statement that the investigation produced "irrefutable evidence of continuous departmental efforts to make arrests at premises suspected of illegal activities," Dwight Strong, executive secretary of the New England Citizens Crime Commission, who was instrumental in the filming of the Oct. 19 raid for the tv cameras by the internal revenue agents, charged "whitewash."

With a hidden camera in an apartment across the street from the key shop on Massachusetts Ave., CBS filmed persons entering and leaving the key shop, raided by T-men on Sept. 29, 1961, and by the state police less than a month later on Oct. 27, 1961. The film, shown nationally on tv Nov. 30, 1961, with New England blacked out, caused a tremendous hassle in Boston.

Fred Friendly, producer of the program, who was called to Boston to testify at hearings, declined comment, but was quoted as saying in New York: "The program was helpful to the rest of the country. It is up to the people of Boston to decide if it helped them."

Following the showing of the tv film and the repercussions over pictures of Boston policemen in uniform going in and out of the key shop, the late Leo J. Sullivan, then the police commissioner was forced to resign.

It also led to the transfer of power of appointment of the police commissioner of Boston from the governor to the mayor.

A board of four senior deputy superintendents investigated the film portrayal of the policemen in uniform going in and out. The commissioner's report said:

"The unanimous conclusion of the board was that, while in a few instances (restricted to those officers photographed at the key shop premises) the testimony of the officers was less than wholly satisfactory; nevertheless, having in mind the legal rules of evidence and departmental standards of evidence required for disciplinary action, they were unable to find sufficient evidence to support charges of violation of rules and regulations against any police officer in this inquiry." Four of the eight officers photographed at the key shop offered explanations which were supported by departmental records, the commissioner said. Explanations included serving a summons, checking regard- (Continued on page 48)

WNHC, New Haven, Makes Controversy Pay Off; Sells Show on Synanon House

New Haven, June 25. WNHC-TV, which has been stirring up the local scene regularly with controversial documentaries, came up with another show on a sensitive local subject, the establishment of Synanon House, a therapeutic idea for drug addicts which originated on the Coast, in the exclusive Westport area. Curious aspect of these controversial shows, as was true of other WNHC-TV efforts in the past, was that it was sponsored locally by the First New Haven National Bank and R&M Motors of Milford.

The show drew a flock of editorials from the local press. In addition, the documentary was chosen for rebroadcast nationally on the ABC-TV's "Focus on America" series, July 30. Latter series is a selection of the outstanding documentary efforts by its affiliates.

SYNDICATORS-NAB SHOWDOWN

Bringing Satire To Newcastle

Like bringing coals to Newcastle, WNEW-TV's, N.Y., first try at a satirical look at the news, "What's Going On Here," has been sold for rebroadcast in England as a result of a deal between Metropolitan Broadcasting and Associated Rediffusion in England. "What's Going On Here" was, in turn, a takeoff on the satirical show, "This Is The Week That Was," which has been a big click on BBC-TV. The show was aired originally on WNEW-TV May 11. WNEW-TV would like to ride with "What's Going On Here" on a more or less regular basis, but has been unable to attract any sponsors to pick up the substantial production tab. "What's Going On Here" was produced by the South Sea Trading Co., for which Clay Felker and Jean Vanden Heuvel were producers.

WNEW-TV Rolling Through Summer With Heavy Schedule of Specials

While the network competition is riding with the usual summer reruns, WNEW-TV, Metromedia's New York station, is coming up with its most ambitious schedule of specials over the hot weather months. Most of the specials are in the public affairs groove, but the station has come up with some entertainment hooks to pull audiences in this programming area. The station is extending its series of satirical new shows with the one-hour revue, "The Second City," to be aired July 21 and repeated July 22. It's the same double exposure formula used for the previous satirical shows, "What's Going On Here" and "The Establishment."

One of the most elaborate efforts by the station's programming staff, under v.p. Jack Lynn, will be the biography of former heavyweight champion Joe Louis on July 21, and repeated the following night, when the Liston-Patterson title fight will be unfolding. "In This Corner—Joe Louis" has been shaped into a two-hour biography of the man and his era. The show is being benefitted by a heavy promotion involving a salute to Louis political and sports figures at Toots Shor's on July 15. N. Y. Gov. Nelson Rockefeller, New Jersey Gov. Richard Hughes, Connecticut Gov. John Dempsey and Dr. Ralph Bunche and Metromedia prexy John W. Kluge will be honorary chairman of the salute.

In another special that defies categorization in a one hour special devoted to the British nitery and tv personality, Chan Canasta, who specializes in baffling feats of the mind. His show, taped in New York, will feature a panel consisting of Sir Cedric Hardwicke, John Carradine, Roger Price, Elizabeth Allen and Monique Van Vooren. This show, like the others, will be also telecast on Metromedia's Washington station, WTTG and others in the Metropolitan Broadcasting chain.

In the straight discussion field, WNEW has just completed a two-part study of "China and The Bomb" and has several more two-hour Sunday night stanzas devoted to "The American Experience," with Richard Heffner moderating.

The station is bowing July 14 with a permanent two-hour panel program, titled "Under Discussion," which will range over the whole spectrum of public interest with a new moderator each week. This will continue into the fall in the same time slot held down for the past few years by David Susskind's "Open End."

CBS Film Sales Zoom Down Under

CBS Films has clicked off a roster of sales in Australia. First time sales were registered on "The Nurses," "Beverly Hillsbillies," "True," "Zorana," "Playhouse 90," and "The Mighty Mouse Playhouse." In addition CBS Films has signed renewal contracts for "Perry Mason," "Rawhide," "Have Gun, Will Travel," "Gunsmoke," "Deputy Dawg," and "The Defenders," with Australia's major commercial broadcasters.

The Australian Broadcasting Commission, the government-

(Continued on page 50)

WNEW's Liz Fizz

WNEW Radio, the Metropolitan Broadcasting station in New York, started an ad campaign in the Gotham consumer dailies and right off ran into a censorship snag with the N.Y. Times which excised a still of "Liz—A Cat Named Desire" and the accompanying paragraph which read, "Tennessee Williams is writing a play for Elizabeth Taylor, Fred Robbins tells us in an 'Only on WNEW' interview with Richard Burton. The play would be Liz' first stage venture. Williams might try putting two earlier titles together and tag this one, 'A Cat Named Desire'." No reason was given, the Times merely running the copy without that still and para.

J. M. Hickerson agency is placing the ad copy which tees off Wednesdays in the Times, repeated on Thursdays in the News and Journal-American, Friday in the Herald Tribune, and each Monday in the Times and Trib next to the advertising columns.

Nielsen Kayos Rating Service For Local Radio

Chicago, June 25. Local radio stations subscribing to Nielsen will be notified this week that the rating firm is suspending its service indefinitely.

Decision to drop local surveys was made last night (Mon.) and presumably the firm will go back into the business when it has developed a more exact system to measure out of home listening. It's understood Nielsen plans investing heavily in research methodology.

Reached at his office A. C. Nielsen Jr. declined to give specifics as to the effective date of the suspension—until the stations were notified. Prexy indicated that the firm intends to remain in network radio research.

Can.'s Major Cig Brands Bump Video Commercials Into Non-Kiddie Hours

Montreal, June 25. In what amounts to de facto recognition of the suspected relationship between cigaret-puffing and diseases like cancer and heart trouble, prominent members of the Canadian tobacco industry have moved to late viewing time to avoid inebriated youngsters into the smoking habit.

This unprecedented move—which got heavy newspaper play from coast-to-coast—has been interpreted in local radio and TV circles as the signal for eliminating commercials and general plugolas from prime time, of products which are designed primarily for adult use.

The three tobacco companies who announced this move last week (18)

(Continued on page 50)

COOPERATION OR INDEPENDENCE

Future role of syndicated program suppliers in their relationship to the National Assn. of Broadcasters is slated to be decided in a crucial meeting of the NAB exec committee next week.

No one is making any hard and fast predictions, but preliminary indications are that the NAB, for the first time in years, is reconsidering its policies which led syndicators out of the NAB. Whether the NAB grants all the requests of the syndicators remains to be seen, but one thing is sure, most syndicators will not cooperate with the NAB if they again are relegated to second class citizens at annual industry meets.

The NAB exec committee is meeting during the July 4th week; and to all intents and purposes, syndicators feel that they have reached "Independence Day" in their relationship with the NAB. What has propelled the feeling of independence among syndicators is the success of TFE-63, the Television Film Exhibit held in conjunction with the NAB Chicago convention.

Since the March-April conclave, TFE execs have held preliminary conversations with NAB's prexy LeRoy Collins and Everett Revercomb. The tone and content of these conversations are understood to have been friendly, with the NAB more than interested in getting the syndicators to return to the NAB fold.

Most of the syndicators would like a closer liaison with the NAB at next year's annual meet, also slated for Chicago. For the most part, syndicators would rather meet go it alone as they did at the last industry meet. The decision, though seems to rest more with the NAB.

Syndicators, if they return to the NAB fold, would like to have hospitality suites which aren't scattered throughout the hotel; a panel under NAB auspices devoted to film programming; a cocktail reception sponsored by syndicators and endorsed by the NAB; and a membership which would have some importance in NAB councils.

In effect, syndicators would like to retain the entity and prestige which TFE offered them, but under closer liaison with the NAB. That's the view of virtually all the syndicators who made up TFE's membership, with perhaps the "go-it-alone" stance of a few.

Those arguing that there should be a TFE-64, TFE-65, and on and on, warn against too much compromise by syndicators, if a closer liaison with NAB is worked out. It is their contention that if syndicators once again lost their identity at NAB annual meets, it will be difficult indeed to rekindle another TFE organization. It's also argued that if too much a compromise is made to regather under the NAB fold the forward strides made by the syndicators would be diluted at next year's industry's conclave.

Once a dilution occurs, the fear is that the NAB again might assume a high and mighty attitude and relegate syndicators, so vital to local programming, to second class citizens at the important yearly industry meets.

Next week's NAB exec meeting will be the telling conclave.

DICK BERMAN JOINS S. GEMS AS INT'L EXEC

Richard Berman, formerly with NBC as manager of international facilities, has joined Screen Gems as administrator of international operations.

Before taking over the international post at NBC in 1957, Berman was business manager of the NBC Opera Company and NBC Radio's "Weekday" show and supervisor of production at WRCA-TV.

Crescendo In Racial Crisis Forcing Negro Stations Into 'Web' Operation

Anything For a Laugh

Pittsfield, Mass., June 25.

The mystery of an abandoned car traced to the producers of the "Candid Camera" tv program was no joke to the Police Department here. The car, abandoned in a driveway of a physician's residence, was ordered towed.

Police said the medico reported finding the car in his driveway and a check showed it was registered to Allan Funt Productions. So, what was he doing in Pittsfield?

No FCC Drive For Local Shows In Prime Time

Washington, June 25.

FCC Commissioner Frederick Ford refuted charges that inquiries to stations on local live programming constitute censorship. Ford said stations have no worries as long as they seek and evaluate their communities needs for local programs.

He brushed aside contentions that FCC is trying to push stations into broadcasting local programs during prime time, saying he knew of no requirements to this effect. "Perhaps they should," he went on, but only after they decide which are the "best listening hours" for such programs.

In a speech to the Virginia Assn. of Broadcasters in Williamsburg, Ford admitted FCC hasn't been completely successful in denying charges of regulation "by lifted eyebrow." If stations, however, strike the correct balance of the kind and number of local programs with national fare as best fits their areas, "then you have the facts, the evidence and the law on your side which all of our collective eyebrows cannot change," he averred.

WNJU-TV, UHFer, to Tecoff In N.Y. Metropolitan Area, In '64; to Service Jersey

WNJU-TV hopes to start transmitting to the metropolitan area in "early 1964."

Plan for the UHF, on Channel 47 is to spend the pre-dark hours in "basically non-commercial" tv for the Jersey market. Owners got the okay from the FCC on the basis of feeding Jersey, which is now without tv station of its own.

Evenings (7 to midnight) will be cast for "ethnic programming." Feeds will go out to the Spanish, Negro, Italian, Jewish, German and Polish markets. These will be for straight commercial sale. N.Y. television has had very little national or racial programming; the old commercial Channel 13 tried unsuccessfully to cut a niche in such an area and Channel 9 has had Italo opera for N.Y.-near-N.J. Italians, but there are few examples like these.

Ed Cooperstein, who was once with Channel 13 in N.Y., is the working boss of WNJU. His money partners include Helen Meyner, wife of former Jersey Governor Robert Meyner, and Isaac Blonder, head of Blonder-Tongue, electronic manufacturer specializing in UHF converters.

A spokesman for WNJU said last week that the only commercials accepted during the day on his station will be—if they can get them—"public service announcements." He defined these as brief mentions. (Apparently like the short plugs given on Channel 13, now that it has become an educational, to underwriters of the general program structure of the station.)

WLIB, New York, g.m. Harry Novik, who has stumped for a Negro news network for the last decade, figures that the spiraling costs of covering the dramatic events in the Negro's fight for rights will finally prompt formation of such a network.

Feasibility of a Negro network is now being studied by a committee of Negro-oriented station operators headed by Egmont Sonderling of Anaheim, Calif. Committee was named at the recent meeting of Negro stations in Chicago headed by rep Bernard Howard.

The last several weeks, Novik says, form a good example of the tremendous out-of-pocket costs that must now be met by the Negro-market broadcaster "if he really wants to give proper, solid coverage to Negro developments."

Besides "hot-line" tolls and stringer fees from covering integrationist drives in Birmingham, Jackson, Miss., Albany and Savannah, Ga., various North Carolina communities and the Eastern Shore sections of Maryland (Camebridge etc.), WLIB has been soloing costs for on-the-scene coverage of the funerals of the late NAACP leader Medgar Evers, slain from ambush, and memorialized via services both in Jackson and Washington, D. C., and now this week for almost daily coverage of Congressional squabbles re President Kennedy's civil rights measures.

"Should there be a filibuster," says Novik, "there'll undoubtedly be demonstration and closure attempts that must also be covered and added to our news logs."

KNXT Pays 950G For Col Pic Pkge.

Hollywood, June 25.

KNXT here bought a block of 72 post-50 Columbia pictures for approximately \$950,000. Buy breaks down to around \$13,500 for each feature on a seven-to-10-year deal allowing for this many runs. Topping the package is "From Here To Eternity," which won eight Academy Awards. Films will be shown starting next January on "The Fabulous 2," "The Late Show" and "The Early Show."

Other titles include "The Eddy Duchin Story," "The Key," "Full of Life," "The Last Angry Man," "Operation Mad Ball," "Our Man in Havana," "Bell, Book and Candle," "They Came to Cordura" and "Middle of the Night." Many foreign-made films are also included in the package.

RUST CRAFT STATIONS IN BILLINGS UPBEAT

Rust Craft Greeting Cards (and subsidiaries), whose net sales for fiscal 1963 were \$32,394,327, reports that the radio and tv properties billings for the year increased at a rate nearly double that of the industry as a whole.

While the corporation's annual statement showed no breakdowns for the broadcast division, it stated that both WSTU-TV and WSTV (radio) produced new monthly billing highs in the first three months of this year.

Besides the Albany, N. Y. outlets, Rust Craft stations are WRDW-TV, Augusta, Ga.; WRCB-TV, Chattanooga, Tenn.; WVUE-TV, New Orleans, La.; and radio station WWOL, Buffalo, bought in September of 1962.

'Bowery Boys' Sales

Allied Artists Television has sold the "Bowery Boys" in eight more markets, bringing the total market count to 41.

New deals include WMAR-TV, Baltimore; WDSU, New Orleans; KWTU, Little Rock, Ark.; WHEN Syracuse; WHEC, Rochester; WANE, Ft. Wayne; WSJV, Elkhart, Ind., and WSM, Nashville, Tenn.



Smile by Drury

Offhand, we don't recall what the man said that provoked the Virginian's famous warning, "When you call me that, smile!"

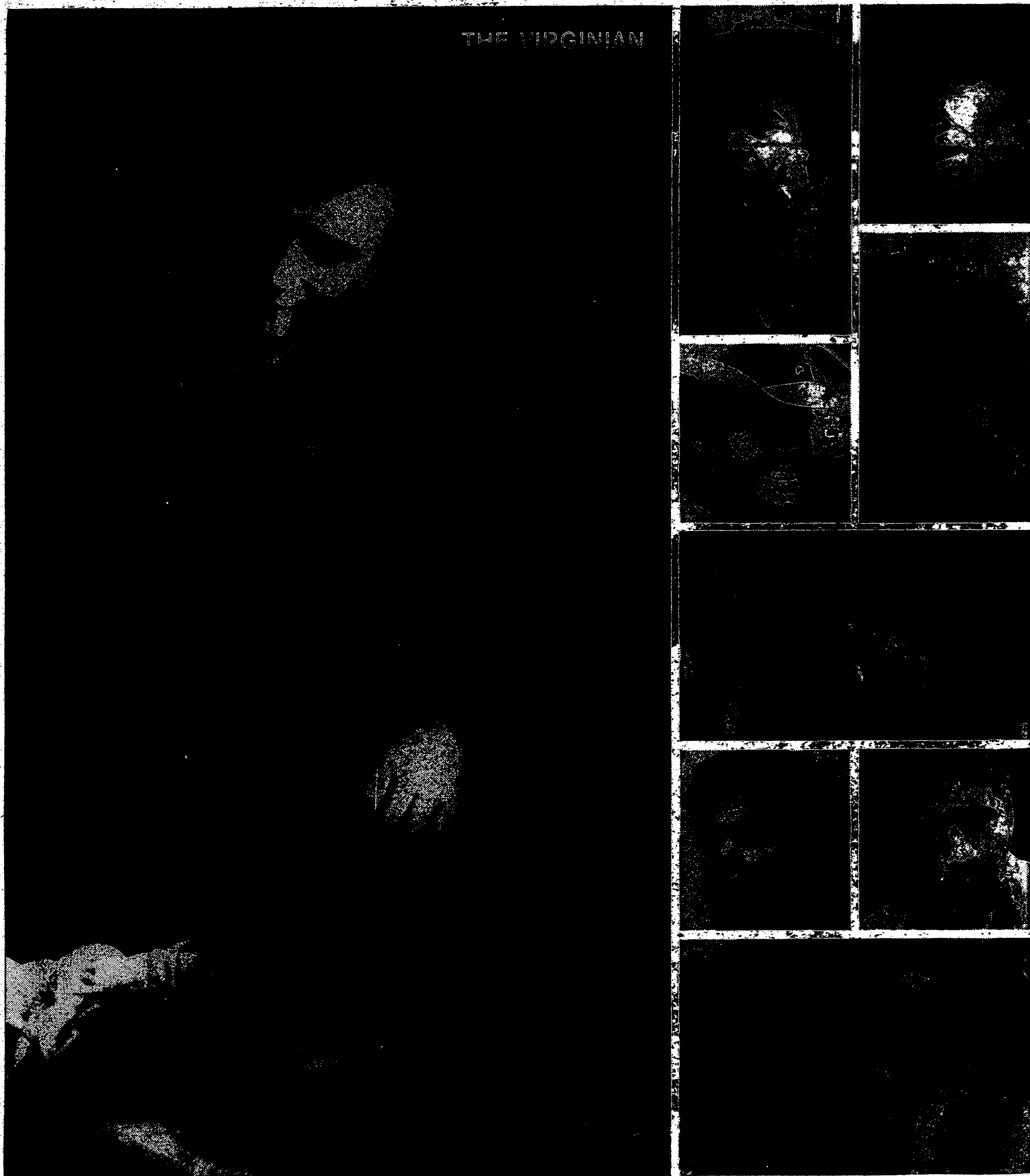
One thing we're sure the fellow *didn't* call the Virginian was gabby. There's hardly been a more laconic hero in American fiction.

There's hardly been a more attractive one, either, and—stranger—we're smiling about *that*. Ever since we introduced "The Virginian" to tele-

vision—as the medium's first effort to give a weekly adventure-drama the feature length it deserved—this 90-minute series has been riding the competition right off the trail.

As everybody on both sides of the Medicine Bow Mountains knows by now, "The Virginian" will be back this Fall, again in color, as a highlight of NBC-TV's diversified 1963-'64 schedule.

The title part, naturally, will continue to be in the hands of young James Drury. Neither we nor the millions of viewers who have enjoyed his



strong, authoritative performances can even *think* of anyone else in the role.

And just as pivotal is Lee J. Cobb's contribution as ex-Judge Garth, a cattle baron dedicated to the proposition that two thousand head are better than one. There's precious little we can add to the accolades already earned by Cobb in almost three decades of Broadway, motion picture and television stardom.

Also returning to the set (which means the actual Wyoming mountain-and-prairie locale as

well as the Hollywood studios) are co-stars Doug McClure as Trampas, Gary Clarke as Steve, and Roberta Shore as Betsy Garth.

"The Virginian," of course, is but one attraction in a wide-ranging Autumn schedule that spans proven favorites like "Dr. Kildare" and "Sing Along With Mitch," and such eagerly-awaited newcomers as "The Lieutenant" and Imogene Coca's "Grindl." With so powerful an assortment of shows just around the bend, no one has to remind *us* to smile.



Look to NBC for the best combination of news, information and entertainment.

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For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

TV-Radio Production Centres

IN NEW YORK . . .

CBS Radio veepee Sam J. Slatt and CBS p.r. Joe Cook have collaborated on an anecdotal book about the medium, which Macmillan will publish in November under the title, "It Sounds Impossible."

NBC press department is afflicted by broken and smashed fingers lately—first Charlie Gregg busted one of his playing ball; then Sam Kaufman broke one of his, now Al Slep (who works the press out of flagship WNBC-TV) smashed his. Last Bill McArdle, who handles the department's teletype, smashed his in a drawer and now works the keys with the nine digits remaining—all of which comes under the heading of "Fickle Finger of Fate." . . . Peter, Paul & Mary do "Today" Tuesday (2) . . . NBC-TV sales exec Bill Troy anking the web and returning home to California and to real estate . . . Walter Kerr, of the Trib, visiting "Today" Wednesday (3), presumably for some legit fireworks . . . Noel Cunniffe becomes NBC-TV sales discount analyst.

WCBS-TV documentary producer Gordon Hyatt has an article in the current Television Quarterly, "Words and Pictures." . . . Jen Goodson, 18-year-old son of Mark Goodson, has joined Goodson-Todman for the summer as production assistant . . . Gil Cates back with "What's My Line" after European vacation . . . Many of the "Play Your Hunch" staff moving to "The Missing Links," which succeeds the former on NBC this fall . . . Phyllis Newman considering an offer to sing for Audrey Hepburn in "My Fair Lady" . . . Diane Halbert, formerly with Broadcasting mag, joins WNEW as assistant to publicity director Frank Young . . . Sonny Fox hosting WABC-TV's "Answering Service" this week.

ABC News' "Close-Up" on Soviet Education, "Meet Comrade Student," won the National School Bell Award of the National Education Assn. . . . Betty Adams, Jim Harriott, Howard Hodgkins, Stewart Klein, Edward J. Koppel and Charles Osgood named writer-commentators on ABC Radio's new "Flair Reports" . . . Publicist Ted Hudes, who once produced and directed an NBC-TV documentary on displaced persons, placed an article on that subject in the current issue of Look mag . . . Exec producer Barry Wood will be guest lecturer at the White Mountain Festival of the Arts, July 14, at Lake Tangleton, N. H. Lecture title: "An Executive Producer Has Nothing to Do" . . . Rosemary Haley in Europe on special assignment for ABC Radio's "Flair Reports" . . . WNEW's Fred Robbins interviews Tony Perkins, Dinah Shore, Paul Newman, Debbie Reynolds and Bob Hope on his syndicated "Assignment Hollywood" show.

Marilyn Glass, Elmer Lower's secretary, and Lois Marino, Reuben Frank's secretary, were given permission by their NBC News bosses to go to Europe for a three-weeker, in which they are to combine some business (the Kennedy trip) with vacation . . . Cleffer Don Gills will guest tonight (Wed.) on NBC Radio's "Toscanini—the Man Behind the Legend" . . . Vincent McEvety is directing the second QM Productions' episode on next season's "The Fugitive," over ABC-TV . . . Edith Hamilton, who just cast the movie "Lady Bug, Lady Bug" for Frank Perry and Meredith Willson's new legit, "Here's Love," is back in tv again—as casting director for "The Defenders" on CBS-TV.

Mike Dann, CBS-TV v.p. in charge of programming, to Coast for Monday's (24) videotaping of "Judy Garland Show." Dann leaves Coast tomorrow (Thurs.) for Dallas to seek Carol Burnett starring in legit production of "Calamity Jane," star and vehicle to be videotaped in July for a network special, to be telecast next season . . . Steve Brooks signed for running lead in CBS-TV's "The Nurses" next season. He'll be love interest for Zina Bethune, who plays student nurse in the series . . . Bruce Munnix tapped to direct Wednesday's (3) special, "The Tax Cut" . . . Charles Steinberg, CBS-TV v.p. of public information, off to Coast . . . Murray Benson, merchandising and licensing director of CBS Films, off to Europe for a short business trip . . . George Perkins and George Arkedie, CBS Radio v.p.s., were hosts last week to two representatives of Nippon Cultural Broadcasting, Inc., Kyoshi Ogawa and Seiki Matsumoto . . . Robert W. O'Brien has joined Independent Television Corp.'s sales staff . . . Dr. Eugene Fabian, just named Asst. Secretary of Defense for Research and Engineering, was audio frequency engineer with CBS from 1940-45 . . . John Karel, CBS-TV veepee of network sales special projects, back from Detroit . . . Ed Sullivan off to the coast to tape guest shot in CBS-TV's "Jack Benny Program" for airing next fall . . . CBS-TV's Art Linkletter back to the coast after series of personal appearances . . . Maggie Davis, author of the new book, "The Far Side of Home," is asst. promotion director at WAGA, CBS-TV affiliate in Atlanta . . . Veteran sportscaster Fred Cusick will be anchor man on CBS Radio's "Worldwide Sports" nightly feature while host Chris Schenkel takes a two-week vacation. Cusick is sports director at WEEI, Boston, Mass.

WCBS-TV will do a documentary "Heaven Will Protect the Working Girl," dealing with the life of a single girl in N.Y., to be telecast July 17, 8 to 8:30 p.m. . . . Judy Henske has been signed as a regular on "The Judy Garland Show" . . . Newspaper columnist Earl Wilson, illustrator Russell Patterson, Dr. Edilson Cid Varela of Brazil and Kiyoshi Hara of Japan will be judges for the "Miss Universe Beauty Pageant," to be broadcast by CBS-TV on July 20 . . . Catholic War Vets paid tribute to Ed Sullivan . . . "CBS Reports" has been selected to receive a 1963 National School Bell Award of the National Education Assn. for distinguished service in the interpretation of education.

IN HOLLYWOOD . . .

Warren Hull back on the local scene as emcee of KTLA's game strip, "Beat the Odds," as replacement for Dennis James, who's asking out so he can take an NBC-TV daytimer . . . Doodles Weaver (Pat's brother) will have his own comedy show if Morgan-Estey Productions come up with a sponsor for "A Day With Doodles" . . . Newscaster Paul Udell made a change that suits him to a T. He switched from KNX to KNXT . . . NBC shipped off Casey Shawhan and Don Allen to New Orleans and points south to step up promotions for the web's new shows . . . Lucille Ball and Jack Benny each have eight of next season's shows on spools so they take a month off in the summer and have a jump on the fall getaway . . . If there's a harder worker in the tv-vineyards, Jack Barry would like to meet him. On KTLA he's "on" six hours a day and this doesn't include his game show, "By the Numbers," and an hour on Sunday night . . . Screen Gems transferred Jack Sebel to the Coast to head up national sales . . . Red Skelton will pass up filming two shows in Japan this summer. Coming into the rainy season and producer Cece Barker wants to shoot outdoors.

IN CHICAGO . . .

Sterling (Red) Quinlan, ABC-TV veepee in charge of WBKB, was garlanded by the Chicago Youth Centers for the station's Jobs for Youth project . . . WBKB director George Paul will represent the Chicago contingent at the national conclave of the Directors' Guild this week . . . Jerry Lowe, a junior at Northwestern Univ. is the recipient of the 1963 WIND award to a promising student in the field of broadcasting. The \$300 cash prize is the oldest award in broadcast training in the nation . . . WIND g.m. Ed Wallis has been chosen by Group W to attend the Stanford Univ. Executive Development Program. He will join 60 other executives from the U. S. and foreign countries for the eight week program . . . WBBM Radio will broadcast its entire live music schedule from the International Trade Fair at McCormick Place . . . "Music Till Dawn" host Jay Andres will interview soloists and conductors from the North Shore music fest on "A Summer Night At" (Continued on page 48)

Markle, McLean Head CBS' 'Telescope' Series

Ottawa, June 25.

Two returnees to CBC, Fletcher Markle, ex-Hollywood and tv, and Ross McLean, ex-CTV, top "Telescope," the web's new half-hour series examining "the Canadian image at home and in the world at large," teeing July 1. McLean produces and directs, with Markle as writer and host. Prime Minister Lester Pearson will appear, as will tv personalities Pierre Berton and Gordon Sinclair.

"Telescope" segs will also be filmed in Hollywood (stunt men), Mexico (Caroline Hayward, Newfoundland-born bullfighter) and other parts of North America.

NAB QUERIES GOV'T'S WAR CENSORSHIP CODE

Washington, June 25.

The NAB asked the White House to clarify its proposed wartime censorship code.

NAB v.p. Howard Bell said there should be a better defined set of conditions under which the Code would be imposed.

Bell told Edward McDermott, director of the White House Office of Emergency Planning, that NAB favors voluntary wartime censorship used in World War II but opposes direct or implied censoring "during any period short of actual war." Bell also called for a better definition of White House authority to propose a censorship Code.

Bell submitted station and network comments on the proposed Code to McDermott.

Jay Ward Productions At Crest of Activity

Hollywood, Jan. 25.

Jay Ward Productions toppers Ward and Bill Scott have a record production schedule and peak number of employees working on project for next season.

Team of Ward and Scott will produce 26 segments of their "Bullwinkle" show for NBC-TV next season has sold 26 episodes of "Fractured Flickers," which Desilu Sales is syndicating; has a deal to create and produce "Inside the Outside," hour-long live variety format pilot for CBS-TV; will produce Samuel Beckett's "Act Without Words" as a theatrical short; and their commercial division will turn out more than \$100,000 worth of teleblurs and promotional films for Quaker Oats.

Animators added to their staff here are Gerard Baldwin, Phil Duncan, Gerry Chiniquy, Howard Baldwin, Ben Washam, Bob Maxwell, Jean Washam and Lyn Larson. New writers added are Bob Arbogast, Jack Margolies, George Atkins, Al Burns, Lloyd Turner, Chris Hayward, Jim Critchfield and Gary Owens.

New Hampshire Presses 500G Libel Suit vs. NBC

Concord, N.H., June 25.

The state of New Hampshire has announced it will appeal a Federal Court decision here which dismissed a \$500,000 libel suit brought against NBC as result of an alleged statement last fall by commentator David Brinkley that New Hampshire was one of several states in which the FBI found "crime" in highway programs.

Asst. Atty. Gen. William J. O'Neill notified the U. S. Circuit Court of Appeals in Boston of the state's intention to appeal the case.

In Federal Court here, Judge A. J. Connor granted an NBC motion to dismiss the suit, mainly on grounds that his tribunal lacked jurisdiction to hear the case.

Up Simmons, Arledge

Chet Simmons, who has been heading the ABC subsidiary, Sports Programs Inc., for the past couple of years as v.p., has now been officially designated as veep and general manager.

Roone Arledge, producer of the web's "Wide World of Sports," was also upped to v.p. and exec producer of SPI.

Des Moines, Howard L. Stalnaker named general manager of the Meredith Publishing Co. station WOW in Omaha, Neb. He had been manager of Meredith's KPHO at Phoenix, Ariz.

Armstrong Hikes Network TV Budget In Shift From 'Circle' To Danny Kaye —On Other Madison Ave. Fronts

By BILL GREELEY

Return of the Native

Tom Wolfe was wrong—you can go home again. That is, if you're a tv playwright who had to blow New York for Hollywood when the gold went out of video's "Golden Age" of drama.

Richard McCracken, long-time easterner, fled for the Hollywood Hills several years ago when New York production skidded to a virtual halt. Now he's planning to move back in July (when current tenants can vacate his house-on-the-Hudson) what with the new boom in eastern production.

In town recently for first reading on a script sold to "The Nurses," McCracken has lined up seven contracts for additional Herb Brodtkin shows. He says there may well be several more tv playwrights that feel as he does, moving back east, what with Brodtkin's "Nurses," "Defenders," and "Espionage" (which is being shot in England but helmed from New York) and David Susskind's "East Side, West Side" on the New York production line along with Du Pont's "Show of the Week" and "Hallmark Hall of Fame." And, he says, "Who knows what shows Brodtkin and Susskind and other confirmed Manhattanite producers may evolve for eastern production in the future. Meanwhile, I'll be in Hollywood working for New York's Plantus and Quintus, knowing that going home is no longer just a beautiful dream."

CBS DICKERING FOR ROUSE-GREENE TEAM

Hollywood, June 25.

CBS-TV is involved in negotiations to sign the producer-writer team of Russell Rouse and Clarence Greene to a development deal.

No specific property is involved; but network seeks to ink the pair for development of vidseries. Team recently signed to turn out a segment of Revue Studio's Bob Hope anthology series.

Reviewing 'Hornblower' Hard Way: ABC-TV Via BBC

Editor, VARIETY:

New York.

In your June 19 issue you reviewed the television program, "Hornblower," in Foreign TV Reviews.

The particular merits of the review, although in fact it was very good and intelligently conceived, are not the main issue of this letter. As a foreign TV review, "Hornblower" was treated as screened on the BBC from London. This is one of the more frustrating happenings of a thoroughly frustrating television year. It will apparently surprise you no end to learn that "Hornblower" was produced for and first scheduled on the ABC Television Network here in America. It was conceived as part of the Alcoa Premiere series and was telecast on Feb. 28.

At that time, because "Hornblower" was such a worthwhile experiment and the results produced such a satisfying program, we were amazed that VARIETY did not see fit to even give it the recognition of a review. In a year when so many politicians, newspapermen and other uninformed critics of television have so continually filled our ears with nonsense, your review giving BBC credit for "Hornblower" becomes the proverbial "straw."

If you took a real good look, you would be amazed at how many good things are attempted by American advertisers.

Arthur E. Duram
(Senior Vice President,
Radio & Television,
Fuller & Smith & Ross Inc.)

The switch from "Armstrong Circle Theatre" after 13 years to the "Danny Kaye Show" represents for Armstrong Cork, one of the last of the network bankrollers to underwrite a whole show (or, that is, at least alternately a whole show, a big increase in web tv budget, but really not such a change in programming policy, says Craig W. Moodie Jr., company's new director of advertising and promotion).

Whereas the videotaped "Circle Theatre" hours cost upwards of \$50,000 an hour, the Kaye show will cost between \$125,000 and \$140,000 per alternate week, depending on how costs level off after repeats etc., says Moodie.

But, as for the change in programming philosophy or policy, the ad director feels the basic requirements of Armstrong are good taste and/or quality and entertainment. Both Kaye and "Circle" are and were satisfactory in those respects. He says the company started last summer to shop for a new vehicle, calling on Talent Associates-Paramount, "Circle" producer, BBDO, Armstrong's agency, and Film Counsellors Inc., an independent film producer which had done a lot of work with the company.

Several ideas were submitted, including the idea for a film version of "Circle" and another "actuality" type program on the files of the Associated Press. But all were rejected when BBDO informed the company that Kaye was available.

"Circle" in its going form was up for change, Moodie says, because story material was becoming harder to find; this season there will be mine or so actuality or documentary shows on the network, taking away the former exclusivity of format; and, from a production point of view, it was felt that "Circle" was not competitive with the top shows on the air, that the limitations of live-on-tape production and story material sometimes levelled the entertainment values.

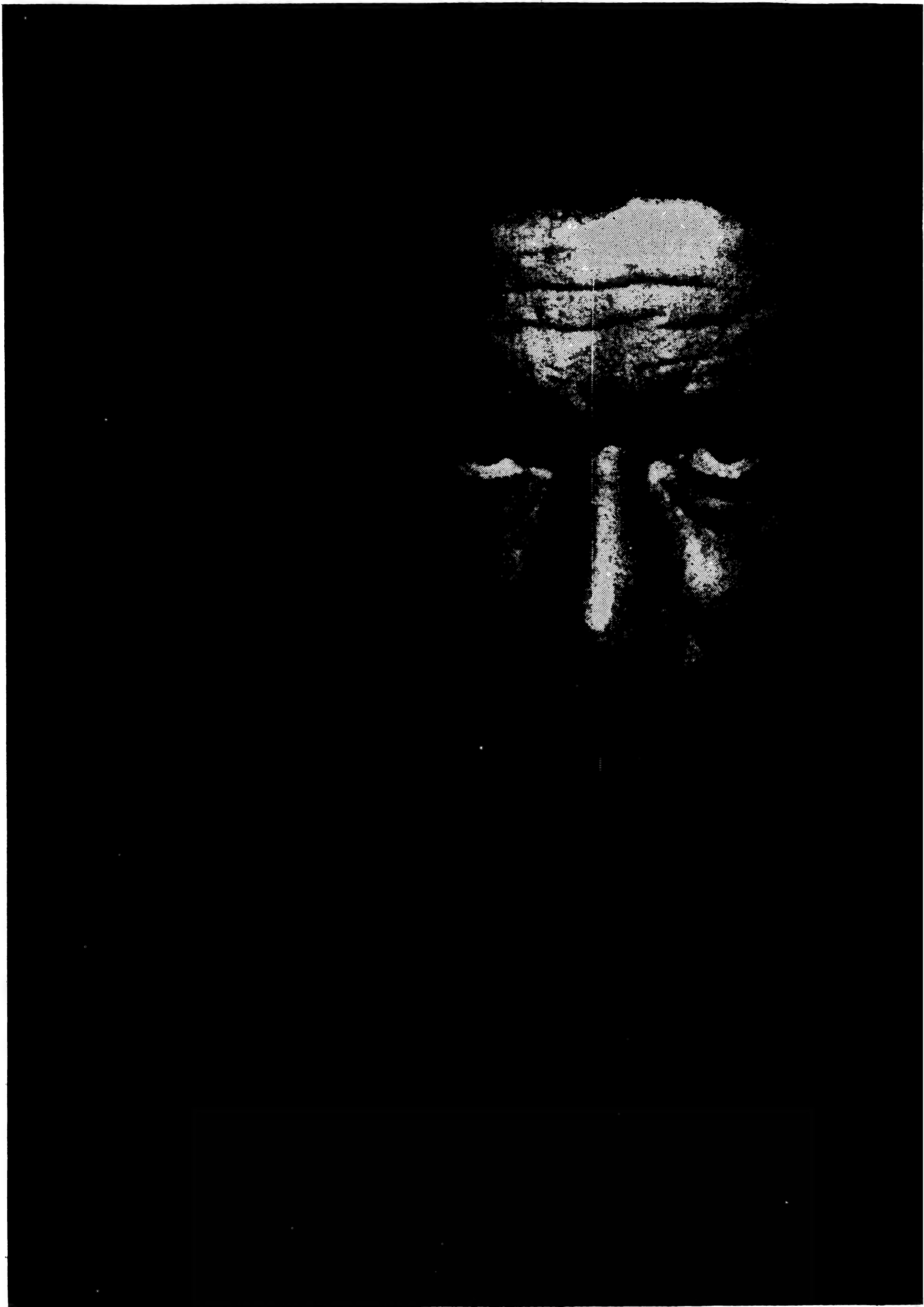
Because Armstrong Cork's audience must be educated to what the products do (mainly building materials), Moodie says, "We believe the job is easier if you start with a think audience rather than a passive one. Circle Theatre has consistently attracted a thinking audience. It has never been just an electronic baby-sitter."

Armstrong products, furthermore, are not bought in equal volume by all parts of the market, says the ad director. "In the case of floors and ceilings, homeowners are our prime market. Renters don't invest much to redecorate the landlord's property. And, because our floors and ceilings are not usually the least expensive brand, we must appeal to the better educated and higher income families to whom value means more than price . . . Judging from the audiences Danny Kaye has attracted in his television specials, the new show will also appeal to the better" (Continued on page 43)

London Agencies

London, June 25.

Songwriter Ian Grant is now working in the public relations department of the Mather & Crowther advertising agency. . . . Bob Pethick and Malcolm Hart, who worked as visualizers for S. H. Benson Ltd., have moved over to Graham & Gillies as joint creative directors. . . . J. H. Marketing Ltd., plan jukebox commercials before the end of 1963. . . . Tv and posters will be the main means by which Smith's Potato Crisps aim to titillate the public palate. Campaign started yesterday (Tues.) and W. S. Crawford agency is handling the project. . . . Redhead Advertising looks to tv for its job of putting over Domestos disinfectant cleaner. London, Southern Anglia and Birmingham outlets to be used. . . . The Gas and Electricity Councils have for some time had an agreement not to boost their wares on tv. Agreement now over. Through Colman, Prentiss & Varley the gassers will boost their High Speed Gas on tv and now the Electricity Council will come into line. But cautiously, since they have found that press advertising has been very okay.



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SCREEN & GEMS

Foreign TV Reviews

MAUPASSANT

(A New Year's Gift)

With Thorley Walters, Meira Redmond, Geoffrey Bayldon, Aimee Delamain, Vivien Merchant, Philip Locke, Jack Austin, Freda Dowie, Clive Marshall, Gwen Watford, Kenneth Griffith, Derek Francis

Producer: Philip Mackie
Director: Silvio Narizzano
60 Mins., Thurs., 9:45 p.m.

Granada Television, from Manchester

Granada Television, the commercial net serving the North on weekdays, is noted for, among other things, its interest in presenting original drama. If the station looked no further, its searches were well-rewarded with the introduction of this delightful skein which comprises at one session, two, three or more of Guy de Maupassant's short stories.

Dramatized and played by some of television's elite talent, the stories make the transition from print to screen with a unique ease, losing little of Maupassant's atmospheric writing and whetting the appetite for more.

Stories involved in this initial outing were well selected and sifted to represent tales of irony, tragedy, and comedy. Each playlet, crisply projected by adaptors and players, was geared to a central theme of unfaithful wives, and captured in perfect cameos three contrasting styles of mistresses.

In "A New Year's Gift," Meira Redmond turned in a delightful, coquettish performance as a spoiled and flirtatious mistress out to prove her lover's worth. In this duologue she was ably supported by Thorley Walters as the willing but bewildered lover.

In direct contrast to Miss Redmond's fickle, but nice, characterization was Vivien Merchant's portrayal of the shrewish wife in "Monsieur Parent." Relating the tragic effect on a man (Geoffrey Bayldon) of a taunting and blatantly unfaithful wife, the tale ended with a somewhat glib solution. It was revealed that neither the husband, wife or lover knew who was father of a boy born to the wife. Sad tale ended with the lover taking the wife and the husband taking to drink—but only after he had vengefully and publicly exposed his wife's misconduct and the boy's "no-father" plight.

As comic relief to the former, producer Philip Mackie mounted a shorter and amusing tale of a rich, useless man (Kenneth Griffith) who had a burning desire to be publicly honored. On the advice of an influential friend (Derek Francis), he left his wife and home to tour the country in order to compile a pamphlet which would lead to his citation.

His wife (Gwen Watford) and a friend then made hay in a big way and narrowly missed being caught by the husband who returned unexpectedly. Twist was that the only way the lover could wriggle out of discovery was to arrange the desired citation.

All three stories were directed with great skill by Silvio Narizzano, who kept a light touch in the first and third yarns, but piled on the dramatic pressure in the tragedy. Acting in the three yarns could not be faulted, with Miss Watford and Miss Redmond were standout.

Much of the success of this first outing however was due to the adaptations handled by Doris Lessing, Stanley Miller and Hugh Leonard. Tersely written, though they were and compelling though Maupassant's observation on human behavior and characteristics is in his stories, lesser scripting talents than those mentioned could have failed to bring it off on television, if only because of the problem thrown up by the gulfs of time omitted in the original yarns. *Watt.*

FAREWELL TO THE VIC

With Michael Flanders, Robert Atkins, Michael Benthall, John Blatchley, Michael Elliott, Edith Evans, John Gielgud, Alec Guinness, Tyrone Guthrie, John Neville, Laurence Olivier, Michael Redgrave, Ralph Richardson, Tommy Steele, Sybil Thorndike, Ninette de Valois

Producer: David Jones
55 Mins., Sat., 10:50 p.m.
BBC-TV, from London

Commemorating the last performance of the Old Vic Company at its London home—the famous theatre will house the National Theatre company in the fall—this

program took a nostalgic look at its 50-year history. Climax was an outside broadcast of the closing minutes of "Measure for Measure," followed by an ecstatic speech by veteran Sybil Thorndike, who movingly, but incoherently, refused to look backwards but celebrated the promised achievements to come with Laurence Olivier's new regime.

The bulk of the show was a thesp's-eyeview on snatches of film of incidents in the Vic's development. Urbanely linked by Michael Flanders, David Jones production was straightforward and short on enterprise, being content to put his luminaries in closeup and let them ramble. There were memories of the implacable Lilian Bayliss, whose dogged perseverance created this company, the Sadlers Wells Opera Company, and the Royal Ballet on scandalous lack of funds.

Most of the thesp's recalled their associations with the theatre. Michael Redgrave reminisced about Miss Bayliss's original offer of \$80 weekly for his services, and Edith Evans recalled her wiles in getting new costumes out of the parsimonious boss. The general theme was the stature and prestige attached to the theatre, and this was most effectively displayed in Tommy Steele's spiel about his decision to give up a lucrative West End offer for an Old Vic invitation, and his fears when he first arrived for rehearsal. Tyrone Guthrie's unorthodoxy—he shook tradition by presenting a modern-dress "Hamlet"—was apparent in his words, and John Blatchley indignantly inveighed against the bureaucratic decision to close the acting school commanded by Michel St. Denis.

Michael Elliott, director-in-chief for this last season, had sane and unsentimental words about the demise, averring that the Old Vic had served its purpose and the grander National Theatre was now needed to take its place. In fact, the program could not really decide whether to indulge a taste for nostalgia or for hard-headed assessment. The result was adequate, as a scrapbook is adequate. The occasion seemed to demand something more. *Otta.*

DON'T SAY A WORD

With Ronan O'Casey, Jill Browne, Harry Fowler, Libby Morris, Kenneth Connor, Glen Mason, Una Stubbs

Director: Robert Fleming
30 Mins., Thurs., 7 p.m.
Associated-Rediffusion, from London

Charades were the basis of this show, practically without any change from the party pattern. Two teams, drawn from the middle echelons of showbiz competed in miming punch-lines, gags, and comic definitions. Joining the teams for the opener were scripters Frank Muir and Denis Norden as guests.

Points were awarded as the number of seconds taken by each team to guess the phrases, and the affair was enthusiastically hosted by Ronan O'Casey, who encouraged ad libbing, horse-play, and other capers to work up a party spirit. The thesp's helped by laughing immoderately and hugging each other after each success. The result was loud and infectious for those inoculated against it. Robert Fleming directed. *Otta.*

MEN OF OUR TIME

Producer: Patricia Lagone
Writer: Malcolm Muggeridge
50 Mins., Wed., 9:45 p.m.
Granada TV, from Manchester

Two targets are attempted by this series of four profiles. The first is to explore the personalities of the subjects in the context of their time, and the second is to allow different writers to express their character assessments in the form of soundtrack essays. The initialer concerned Ramsey MacDonald, and future segments will feature Franklin D. Roosevelt, Mussolini, and Gandhi. MacDonald was appropriately allotted to Malcolm Muggeridge, whose script was crammed with well-turned irony and clever judgments—although the latter seemed too glib and sweeping occasionally on the evidence provided.

Hampering factor, of course, was the availability of the film material. Little was found to illustrate MacDonald's career before his first brief period as Prime Minister in 1923, when he was already in his late 50s. Accordingly, the program concentrated on his period of political power, and it often appeared

unfair that his earlier dedication to the Labor movement was treated almost in parenthesis.

But Muggeridge, who spoke his own words, was astute about MacDonald's later betrayal of the Socialist cause, and blamed it on his romantic snobbery. This theme was cuttily supported by films of the politician aping the aristocrats, golfing and acting the county gentleman. The decline of his powers into wordy nonsense also made a memorable episode, with MacDonald damning himself with platitudes. There was even an undercurrent of sympathy when he was edged out of the Prime Ministership, after he had served the Tory purpose. Muggeridge's final summary, which seemed exact, was that he deserved the homage of all the great men who turned out for his funeral—for he had faithfully followed their purposes.

Patricia Lagone's production was crisp and cogent, skillfully using the mass of film showing MacDonald in oratorical flight to stave off threatened monotony. It was certainly an illuminating study of a flawed politician, but it might have been provided with more depth and motivation by interviewing the many still alive who were associated with him. This, however, would have prevented the full play of Muggeridge's opinion. *Otta.*

THE COUNTRY AND WESTERN SHOW

With George Mitchell Singers, White Brothers, Van Doren, Gordie Lightfoot, Douglas Squires, dancers, Blue Grass Group, Frankie Howard

Producer: George Inns
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

First of seven song-and-dance shows with a Western flavor, the opener bore the stamp of its producer and deviser, George Inns, the man behind that long-living local phenomenon, "The Black and White Minstrel Show." Indeed, the formula was so similar that it sometimes looked like the minstrels were integrated.

With fine saloon-and-porch sets from Stanley Dorfman, the show did not stray beyond the fictional idea of the West as a sort of grass-chewing, spittoon-hitting Ruritania, but, within its limits, it packed plenty of gusto and the pace was thrustful. Emceed by a Canadian newcomer, Gordie Lightfoot, in a drawl that might have been fined for loitering, it depended heavily

(Continued on page 46)

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan's 15 years in television represents the longest tenure in the medium. From his beginnings with a budget of around \$4,000 weekly to its present affluence where it shells out up to \$7,500 top per act, Sullivan has been able to display the greats, near-greats and misses in great profusion. He has used headliners, in all fields, from show biz to politics to sports, and has taken entire chunks from soon-to-be-released films, legit shows, ballet and dramas for presentation to the Sunday night audiences.

Sullivan marked his 15th anniversary Sunday (23) with one of his top efforts. From his completed videotapes of his presentations, expanded-to-90-minutes anniversary cavalcade marked one of the great compilations of show biz. The talent costs of the filmed individual components on this show are inestimable. It was impressive not only sheer weight of name power, but as a record of industry highlights as well as a tribute to the taste and booking ability of one man.

It's difficult to assess the highlights of this outing. Every sequence was too important to miss and the presentation had a strong international flavor. The Russians were well presented with the Moiseyev Ballet's Partisan Dance and Maya Plisetskaya's ethereal "Swan Dance" with some of the most amazing arm movements ever seen. There was Maurice Chevalier in an unlikely duet with Sophie Tucker of "I Remember It Well." Red Skelton's medico routine, scenes from "Billy Mitchell" and "Mr. Roberts," glimpses of Rodgers & Hammerstein, Cole Porter, Charles Laughton, and bits with Robert Goulet, Richard Burton and Julie Andrews ("Camelot"). There was also a procession of quick glimpses of comedians and

KRAFT MYSTERY HOUR

("Shadow of a Man")

With Broderick Crawford, Jack Kelley, Ed Begley, Beverly Owen, John Anderson, Berkeley Harris, Michael Burns, Robert Cornwaite, Harry Ellerbe, Michael Dugan, Jim Nolan, Kathie Browne, Thomas Bellin, Russ Whitman, Ollie O'Toole, Stacy Harris, Larry Parren, Bill Catching, Forrest Lederer, Jay Ose, Jon Drury, Mike Mahoney, Ted Lehman, Michael Arthofer

Producer-Director: David Lowell Rich

Writer: Frank Fenton
60 Mins., Wed., 9 p.m.

KRAFT
NBC-TV (film)

(JWT)

Thanks to dialog a cut above the average for television, "Shadow of a Man" launched the third summer semester of "Kraft Mystery Theatre" in promising fashion. Although certain mysterious elements in Frank Fenton's teleplay from James Patrick's story were not exactly ironed out to complete viewer satisfaction by the end of the hour, the first new installment brought sufficient rewards to override the story deficiencies. In addition to the conversational sharpness of its script, the program was skillfully acted out by an accomplished cast and stylishly produced and briskly directed by David Lowell Rich.

Apparently the basis for a pilot introducing a series about insurance investigators, the yarn had to do with the efforts of two such characters—dyspeptic skeptic Broderick Crawford and his less finicky, romantically-inclined aide Jack Kelly—to unearth the reason why a beloved, generous, elderly agent (Ed Begley) in the employ of their firm suddenly had to obtain \$75,000 in cash. The reason, it turned out, was that Begley has been the victim of blackmail by his assistant, who was aware of the fact that he had been selling insurance on bridges and dams and pocketing the premiums. Not all the motivations and behavior patterns seemed fully credible, but the show got by anyway thanks to the aforementioned merits.

Crawford's colorful characterization proved a big asset, and the competent histrionics of Jack Kelly and pretty newcomer Beverly Owen helped out, too. Support was satisfactory top to bottom, with Robert Cornwaite and John Anderson especially good. Begley, as always, delivered in fine style. *Tube.*

(Continued on page 46)

SHAKESPEARE IN THE PARK

(Antony and Cleopatra)

With Colleen Dewhurst, Michael Higgins, Betty Henritze, Roman Belri, Ellen Holly, Michael Moriarty, Thomas Barbour, Gerald E. McGeagill, Albert Quinton, Mitchell Ryan, Bill Gunn, others
Producer-Director: Joseph Papp
TV Exec Producer: Ned Cramer
TV Director: Bruce Minnix
Writer: Shakespeare
165 Mins., Thurs., 7:30 p.m.
WCBS-TV, N.Y. (tape)

The third time around, when and if WCBS-TV continues its association with Joseph Papp's New York Shakespeare Festival, it would be appropriate to have a "made for television" version of "Shakespeare in the Park."

"Antony and Cleopatra," taken from the stage of Central Park's Delacorte Theatre, as telecast on the CBS-TV 6:00 outlet Thursday (20) night, again proved a simultaneous stage and video presentation is full of pitfalls. Shakespeare, Joseph Papp and his company, the station and its production talent, deserve more than dual handling. The effort and intent are great. Why settle for less in video translation?

Some of the dual presentation pitfalls were present in the first outing last year, when "Merchant of Venice" was offered. Problems of staging and acting before an outdoor park audience, and at the same time taping for telecasting, seemed far greater in "Antony and Cleopatra."

"Antony and Cleopatra" sprawls in time and space; there are scenes set in Rome and Egypt, the plot lines aren't simple, and the characters abound in numbers. For all of its magnificence in concept and power, for all its subtleties in characterization, for all its gifts, probably only the scholars and reviewers stayed with it for its full two-and-three quarter hours on television.

Channel 2's presentation opened at 7:30 p.m. and after a brief intermission at 9:05, went on to 10:15. Some of the time was well spent, reaching unusual dramatic heights when Colleen Dewhurst as Cleopatra and Michael Higgins as Antony held the center of the stage at given scenes; other times taxed one's endurance, with lines declaimed rather than acted, with stage craft not mixing with tv craft. Moods established were undone, baffling the viewer rather than clarifying the action. At the worst of those times it was a bore.

Miss Dewhurst's Cleopatra had the vitality of a queen, wiley, sensual, scheming, regal and as in need of love as any woman. Higgins' Antony had power, force and the anguish of a soldier undone by Michael Moriarty, as Octavius Caesar, was terribly miscast. He failed to project the role of a challenging opponent of Antony. It seemed that one of Cleo's cats would have scared him away.

Betty Henritze was a sensual, fun-loving, lady-in-waiting to Cleo. For the most part, others in the cast came off well. For next year, Papp and WCBS-TV's pubaffairs director Ned Cramer should get together on a vidversion. It would accrue more favorably to both Papp's free Shakespeare in the Park Festival and the station. *Horo.*

COMMUNITY DIALOGUE: HARVEST OF CRIME

With Attorney General Robert F. Kennedy, U. S. Appeals Court Chief Judge David Bazelon, others

Producer, Writer, Narrator: Peter Andrews
Coproducer, Director: Dennis Kane
30 Mins., Sun. 8 p.m.

WTTG-TV, Washington

A commendable project of Lawrence Fraiberg, the lively new manager of Metropolitan Broadcasting's WTTG-TV, Washington, is to put the station into the production of documentaries for the first time. The initialer, "Harvest of Crime," in a series dubbed "Community Dialogue," has a few bugs, but is, on the whole, an addition to television programming in the capital worthy of applause and notice.

Fraiberg picked Peter Andrews, youngish correspondent in the Hearst Washington bureau, to produce and write documentaries for the station. This has long been Andrews' ambition. His late father, Bert Andrews, N. Y. Herald Tribune bureau chief in D. C., Pulitzer Prize winner, etc., was one of the nation's best known newspapermen.

The initial documentary con-

(Continued on page 46)

THE ELEVENTH HOUR

*Starke Realism*

Even describing Ralph Bellamy as "an actor who needs no introduction," would be terribly superfluous.

So when Mr. Bellamy—as Dr. L. Richard Starke—becomes the new, senior psychiatrist on "The Eleventh Hour" this Fall, the series will get right down to its cases.

They'll be cases in which Bellamy and Jack Ging (again playing the young associate) will continue the program's emphasis on the social, rather

than medical side, of emotional ailments.

And we expect them to be fully as absorbing as the dramas which have made the series' first season such a favorite of viewers and reviewers.

Typical of this year's stories was "Of Roses and Nightingales and Other Things," a tenderly-wrought play about a high-school girl's pregnancy. The drama not only attracted a tremendous audience, but gained the praise of social workers, ministers, doctors and parents.

Among the troubled subjects to be spotlighted on "The Eleventh Hour's" approaching season:



an overprotected youth seeking to prove his "manhood" as a dangerous hot-rod; a teacher whose moonlighting as a diner counterperson leads to a breakdown; and a well-meaning couple who find the care of aged parents too complex a burden.

As before, a carefully-chosen guest star will appear on each week's drama. Already signed are such able performers as Bert Lahr, Lois Nettleton, Paul Burke and Beverly Garland. Most famous of the regular cast will be, of course, the aforementioned Mr. Bellamy, some of whose most memorable roles have been those that taught him volumes

about the behavior of humans under stress.

In "Tomorrow the World" he had to cope with the sneering arrogance of a Nazi-indoctrinated child. As the polio-stricken FDR in "Sunrise at Campobello," he discovered the limitless value of human courage. And as the inflexible plainclothesman of Broadway's "Detective Story," he learned that sadism carries the seeds of self-destruction. True, none of these instructive experiences gained Mr. Bellamy a degree in psychiatry; on the other hand, how many doctors can boast such clippings?



Look to NBC for the best combination of news, information and entertainment.



**He
takes
the
cake!**

And rates a great big Happy Birthday! The new "Steve Allen Show" is one year old, now on over forty stations, and the best fun on late-night TV. Big talent, Steve Allen. Comedian. Musician. Songwriter. Add big name guests. Some new faces. And

you've got variety with the accent on fun. As the syndication list grows, "The Steve Allen Show" has begun to top late-night viewing in major city ratings.* □ Station Managers and Time Buyers: Join the party! It's really swinging!

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIODS: APRIL 19 - MAY 16, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Candid Camera	WCAU	731,100	37	1.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	297,400	15	7:00 Rpt; Cronkite	WCAU	153,400
2.	Ben Casey	WFIL	673,600	34	2.	Sea Hunt (Sat. 7:00)	WCAU	Economee	288,900	16	West Point	WFIL	131,800
3.	Beverly Hillbillies	WCAU	658,500	34	3.	Ripcord; Astro Recovery (Thurs. 7)	WRCV	UA-TV	276,500	17	Rpt; Cronkite; Astro	WCAU	176,100
4.	Red Skelton	WCAU	603,000	35	4.	Rebel (Fri. 10:30)	WFIL	ABC Films	269,700	13	Jack Paar	WRCV	584,200
5.	My 3 Sons	WFIL	586,800	32	5.	Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	196,700	13	5:00 O'Clock Show	WRCV	163,300
6.	Combat; Baseball	WFIL	569,200	30	6.	Popeye; Angeles (Mon-Fri. 5:30)	WFIL	UAA, KING	191,200	11	Early Show	WCAU	182,200
7.	Bonanza	WRCV	567,500	28	7.	Biography (Fri. 7:00)	WRCV	Official	181,300	6	7:00 Rpt; Cronkite	WCAU	271,000
8.	Andy Griffith	WCAU	553,300	31	8.	Story of; Baseball (Sun. 7:00)	WFIL	UA-TV	179,200	12	Lassie	WCAU	396,900
9.	What's My Line	WCAU	541,700	27	9.	True Adventure (Wed. 6:30)	WFIL	Teledynamics	164,200	9	News; Wea; Hunt-Brink	WRCV	194,200
10.	Dick Van Dyke	WCAU	531,600	29	10.	Wyatt Earp (Wed. 7:00)	WRCV	ABC Films	160,400	10	7:00 Rpt; Cronkite	WCAU	175,400

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIODS: APRIL 19 - MAY 16, 1963.

1. Jackie Gleason	WJW	394,500	39	1. Huckleberry Hound; Yancy	KYW	Screen Gems	246,500	22	City Camera; Spts; Rpt.	WJW	93,100
2. Ben Casey	WEWS	393,100	37	2. Yogi Bear; Astro (Thurs. 7:00)	KYW	Screen Gems	224,500	20	City; Spts; Astro	WJW	75,400
3. Beverly Hillbillies	WJW	379,500	30	3. Shannon (Fri. 10:30)	WEWS	Screen Gems	216,500	20	Jack Paar	KYW	211,500
4. Combat	WEWS	372,400	35	4. Expedition (Tues. 9:30)	WEWS	ABC Films	207,400	23	Jack Benny	WJW	282,000
5. McHale's Navy	WEWS	364,200	30	5. Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	156,900	12	Jimmy Nelson Show	WEWS	114,700
6. Red Skelton	WJW	356,800	34	6. Hennessey (Tues. 7:00)	WEWS	NBC Films	152,500	13	Wyatt Earp	KYW	100,500
7. Flintstones	WEWS	355,300	32	7. Hong Kong (Sun. 6:00)	WEWS	20th Fox TV	124,600	12	Meet The Press	KYW	71,900
8. My 3 Sons	WEWS	344,700	30	8. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	121,200	13	Eyewitness News; Arts	KYW	77,700
9. Mon. Night Movies	KYW	326,700	33	9. Tombstone; Lawman (Sun. 7:00)	WEWS	Economee	114,300	12	Manhunt	WEWS	96,200
10. Candid Camera	WJW	324,400	33	10. Surfside 6 (Mon. 10:00)	WJW	Warner Bros.	113,800	12	Lassie	WJW	123,200
									Ben Casey	WEWS	393,100

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIODS: APRIL 19 - MAY 16, 1963.

1. Beverly Hillbillies	WWL	186,200	47	1. Death Valley Days (Tues. 9:30)	WDSU	U.S. Borax	67,900	18	Garry Moore	WWL	83,800
2. Bonanza	WDSU	162,800	40	2. Honeymooners (Wed. 10:00)	WWL	CBS Films	60,300	23	Esso Rpt; Spts; Wea	WDSU	46,500
3. Candid Camera	WWL	162,600	49	3. Ramar of Jungle (Sat. 8:00)	WDSU	ITC	55,600	11	Captain Kangaroo	WWL	29,400
4. Dick Van Dyke	WWL	148,700	40	4. Huck Hound; Astro (Thurs. 5:00)	WDSU	Screen Gems	53,200	16	Dragnet; Astro	WWL	24,000
5. Dr. Kildare	WDSU	145,500	32	5. Bishop Sheen; D. Gillis (Wed. 7:30)	WWL	Marcus	51,900	15	Virginian	WDSU	132,000
6. Hazel	WDSU	142,400	34	6. Marry a Millionaire (Thurs. 10:00)	WWL	NTA	51,700	18	Esso Rpt; Spts; Wea	WDSU	58,000
7. What's My Line	WWL	140,300	45	7. Roy Rogers (Sat. 7:00)	WDSU	R. Rogers Prod.	49,400	10	T & C Journal; Scouts	WWL	1,500
8. Virginian	WDSU	131,300	31	8. Mike Hammer (Mon. 10:00)	WWL	MCA	49,300	18	Esso Rpt; Spts; Wea	WDSU	58,600
9. Mon. Night Movies	WDSU	126,200	32	9. Whiplash (Tues. 10:00)	WWL	ITC	48,800	17	Esso Rpt; Spts; Wea	WDSU	48,700
10. Dick Powell Theatre	WDSU	120,500	27	10. Phil Silvers (Sun. 10:30)	WWL	CBS Films	40,900	14	Sunday Movie	WDSU	25,100

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIODS: APRIL 19 - MAY 16, 1963.

1. Beverly Hillbillies	KRLD	351,500	50	1. Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	111,900	17	Texas News; Wea	WBAP	87,500
2. Candid Camera	KRLD	303,900	44	2. Third Man (Fri. 9:30)	WFAA	NTA	93,600	15	Jack Paar	WBAP	99,100
3. Dick Van Dyke	KRLD	292,200	44	3. Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	82,000	13	Captain Kangaroo	KRLD	30,600
4. Gunsmoke	KRLD	255,000	38	4. Love That Bob (Mon-Fri. 5:00)	KRLD	MCA	61,000	10	3 Stooges; Astro	KTVT	37,300
5. Andy Griffith	KRLD	253,100	36	5. Lone Ranger; Astro (Mon-Fri. 5:30)	KRLD	Telesynd.	57,800	8	Action 5	WBAP	32,300
6. Ben Casey	WFAA	237,900	40	6. Deputy Dawg; Sp. Bee (Sat. 9:30)	WFAA	CBS Films	53,500	9	Mighty Mouse; Rin-Tin	KRLD	60,100
7. Bonanza	WBAP	221,000	38	7. Peter Gunn (Tues. 9:30)	KTVT	Official	40,700	7	Roy Rogers	KRLD	63,800
8. What's My Line	KRLD	213,500	31	8. Biography (Sun. 5:00)	WFAA	Official	38,900	7	Garry Moore	KRLD	199,000
9. Red Skelton	KRLD	197,400	30	9. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	38,000	6	20th Century	KRLD	42,800
10. Jack Benny	KRLD	192,700	30	10. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	37,300	6	News; Wea; Hunt-Brink	WBAP	70,900
								7	News; Wea; Cronkite	KRLD	77,200

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIODS: APRIL 19 - MAY 16, 1963.

1. Bonanza	KING	178,800	28	1. Death Valley Days (Wed. 7:00)	KING	U.S. Borax	134,400	23	Frontier Circus	KOMO	47,500
2. Lawrence Welk	KOMO	175,300	29	2. Across The 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	133,700	20	Stage; Town; Brinkley	KING	41,600
3. Donna Reed	KOMO	171,700	25	3. Bold Journey (Thurs. 6:30)	KOMO	Banner	97,100	15	Hunt-Brink; Early Edit.	KING	95,500
4. My 3 Sons	KOMO	171,400	28	4. One Step Beyond (Fri. 10:30)	KOMO	ABC Films	92,100	16	Jack Paar	KING	120,100
5. Hootenanny	KOMO	166,000	23	5. Best of Groucho (Mon. 7:00)	KOMO	NBC Films	90,100	15	Sgt. Bilko	KING	89,600
6. Candid Camera	KIRO	161,600	32	6. Sgt. Bilko (Mon. 7:00)	KING	CBS Films	89,600	16	Best of Groucho	KOMO	90,100
7. Flintstones	KIRO	160,300	27	7. Expedition; Explore (Tues. 7:00)	KOMO	ABC Films	88,700	13	Hennessey	KING	88,100
8. Wagon Train	KOMO	156,000	25	8. Hennessey (Tues. 7:00)	KING	NBC Films	88,100	15	Expedition; Explore	KOMO	88,700
9. McHale's Navy	KOMO	154,800	24	9. Yogi Bear (Mon. 6:00)	KING	Screen Gems	80,900	14	Dateline; Cochran News	KOMO	121,200
10. Ozzie & Harriet	KOMO	154,400	23	10. Champ Bowling (Fri. 6:30)	KOMO	Schwimmer	71,400	9	Hunt-Brink; Early Edit.	KING	118,900
									Third Man	KING	66,000

Armstrong Hikes Budget

Continued from page 35

educated, higher income group—and—, equally important, in even larger numbers.

Moodie has been with Armstrong Cork since 1947, and moved up to his current job with Max Banzhaf's promotion to staff veepee.

Broadway's Bus Ride

One medium that seems to have permanently benefited from the New York newspaper strike earlier this year is transit advertising.

A year ago, buses were virtually ignored as a theatrical ad medium. During the strike, theatrical (legit and film) advertising accounted for

about 10% of all New York bus ads, but its contended that the cutback is temporary—seasonal on the part of theatre advertisers—and New York Bus Advertising expects that with fall the figure will be back up to 10%.

Currently using the buses are "Mary, Mary," "The Premise," "The Fantastiks," "The Typist and the Tiger" and "Irma La Douce." Feature pix currently running that have used the buses include "Hud" and "The Birds."

Otto Bremers, sales manager for New York Bus Advertising, began

a campaign a year ago to get off-advertising. Figure has since dropped—Broadway producers to board the buses. He offered a four-in-one co-op deal. First four to accept the deal (\$25 a week for printing and space) were "Brecht on Brecht," "Fantastiks," "Premise" and "Second City."

Later, Broadway shows came aboard, including "Who's Afraid of Virginia Woolf," "Camelot," "Stop the World I Want to Get Off" and others, using outside posters as well as inside cards.

"The Birds," one of the big pix customers, used giant 18-foot posters on the outside of the buses. Charles Schaffner & Co., theatrical ad agency, at first inquired about the feasibility of mounting stuffed birds on the roofs of all buses, but settled for the big outside posters.

FCC Enters Civil Rights

Continued from page 27

clear, although this is not viewed as being the case in some of the other agencies.

Another part of the current study is whether the Government can require new shipping industry jobs through the Maritime Board and-or the Maritime Administration.

There is not at this time any definite timetable on when a decision will be reached, but the Kennedy Administration is anxious to take any possible steps to "do something" and thereby discourage

racial demonstrations which too often result in violence.

On another show biz front, President Kennedy specifically mentioned motion picture theatres in his recent civil rights message to Congress, requesting a law which would terminate any remaining Jim Crow practices in Dixie film houses. As has been previously reported in these pages, the President and the Attorney General separately called execs of theatre chains operating in the South to urge them to wipe out discrimination in their houses voluntarily.



PILLARS OF THE COMMUNITY:

**teenagers,
non-delinquent**



Ever stayed awake nights wondering about a teenage son or daughter?

Don't.

Most teenagers are a lot like these Junior Achievers on WANE-TV's "Teen 15" program—basically sound, able citizens.

They handle the whole show from script to airwaves—plan, write, design sets, act, announce and direct, with only occasional backstopping from WANE staffers.

They even sell commercials to local advertisers—and, the way things look now, might

soon be able to pay a 6¢ dividend to their 278 shareholders.

"Teen 15," with all its freshness and charm and warm appeal, helps build a rapport between station and community that is unique.

So do other youth programs on CORINTHIAN air like "The College Choice," "Science Is Fun," "Crime and the Student," "Spotlight on Youth," "School Showcase."

Teenagers who don't make the lurid headlines are the important ones in any community—and CORINTHIAN stations program with them very much in mind.



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WANE-AM
FORT WAYNE

THE CORINTHIAN STATIONS
RESPONSIBILITY IN BROADCASTING

Foreign TV Reviews

Continued from page 39

on the George Mitchell Singers, also mainstays of the minstrels. This well-drilled choir has the advantage of several individual voices of solo calibre, and these were given their chance in items from "Annie Get Your Gun" to ballads like "Beautiful Ohio." Lightfoot, who played languid guitar, was also amiable in "Have You Ever Been Lonely?" and "Welcome to My World," and his diffidence pleased.

A musical novelty act, the White Brothers, helped to change the mood to uptempo, with one White brother plucking a one-string bass gymnastically. Ragtime piano from Van Doren made a suitable noise, and Frankie Howard, guesting as comic, was on finer and more egregious form than his material warranted. Howard closed his act with a tune requiring the audience to moo in chorus—and even this fitted.

Douglas Squires provided nimble and zestful routines for an alert body of terpers, and the show even included a ruminative old cowpuncher figure called Happy Pappy, to make the myth complete. It made a swift, professional, undemanding entertainment and gave added kudos to George Inns, master of this never-never field.

Otta.

FAIR PLAY

With Bill Wedderburn
Producer: Michael Barsley
Director: Dilys Howell
Writer: Mike Townsend
30 Mins., Wed., 6:15 p.m.
Associated TeleVision, from London

Purpose of this early-evening skein is to act as a forum for private and local grievances against the mass pressure of bureaucracy. As such, it should perform a worthwhile function, and the opener set a decent standard of protest. It will be judged by the amount of steam emitted.

Typical was the indignation of a Surrey township, bisected by a

main road, over the failure of the Transport Minister to provide a safe crossing. A local resident stated what seemed to be a sane case—five people had been killed on his stretch of road in recent years—and a double-talking statement was elicited from the Government department. The airing may have left the situation much as before, but at least it had been exposed to public view.

The program also drew attention to the skill at which shipping companies escape any responsibility for their passengers, who are left high, wide, and handsome in case of accident. A trade union official, dubbed a security risk because of earlier Commie beliefs, coolly explained the drawbacks in procedure which prevented him claiming an appeal, or redress. And footballer Danny Blanchflower inveighed against the misjudgments of referees and the excess of old men in sport administration. This latter section, called "High Dudgeon," was the feeblest part of the show, for wild indignation, unbacked by facts, was out of key with the rest.

Bill Wedderburn proved an able host, questioning closely and showing a good man-in-the-street approach. Dilys Howell directed competently, and it may be that the show, if it has courage, will valuably stir up complacency in high places.

Otta.

DINNER PARTY

With Malcolm Muggeridge, Robert Bolt, Hugh Trevor-Roper
Producer: Francis Coleman
30 Mins., Tues., 10:45 p.m.
Associated TeleVision, from London

Planned to provide urbane conversation from a well-bred group, "Dinner Party" makes a welcome return to the schedules. The production accessories—a hovering waiter and littered table—have been wisely reduced by Francis Coleman, although there was still an over-indulgence in smoking by the speakers, who sometimes emerged through gusts of fog. The number taking part has been reduced to three from four, and this seems a handier group for verbal intercourse.

Hosting the new skein is Malcolm Muggeridge, and the format suits his provocative and opinionated personality. He prodded the conversation along with skill, throwing in a prickly view to bait the others. With historian Hugh Trevor-Roper and dramatist Robert Bolt as a well-contrasted pair of guests, talk veered around the moral implications of the Profumo scandal. Trevor-Roper averred that honesty had been a principle of British politics for a century-and-a-half, and that Profumo should be blamed for blatant lying, rather than for having a shady mistress. Bolt took a sterner moral line, and Muggeridge gently led the talk around to T. E. Lawrence (Bolt scripted the "Lawrence of

Arabia" movie), still considered a legend.

In fact, the opener achieved its object of giving the ordinary tongue-tied viewer a chance to eavesdrop on the idle thoughts of the relatively learned, and Francis Coleman's production maintained an easy informality.

Otta.

THE DES O'CONNOR SHOW

With Des O'Connor, the Raindrops, Valerie Brooks, Jack Douglas, Terry Lightfoot and his Jammen, Marian Collins, Irving Davies, Dancers, Jack Parnell Orch

Producer: Albert Locke
Writers: Alan Fell, Stanley Myers, Johnny Whyte, O'Connor
30 Mins., Wed., 9:15 p.m.

Associated TeleVision from London

Des O'Connor is one of those collapsible comics, in the Norman Wisdom vein, who perpetrates a gag and laughs himself silly, thus arousing a sympathetic response from those viewers who like to be in the swim. A youngster, with an inoffensive set of pipes, he hardly commanded the stature for a personality series of this kind, and most of the yocks inspired by this opener came from O'Connor himself.

The show, unambitious and showing it, was buried in the old format rut of Dixieland band, dancing troupe, vocal group, and sketches. O'Connor launched it with a relaxed "I Can't Give You Anything But Love." Blackout items with the star as a nervous airline passenger and a psychiatrist case were sprinkled throughout and stirred the mild titter.

The Raindrops, a sprightly quartet of harmonizers, blended agreeably in "Teach Me Tonight," and Terry Lightfoot led his jazz group with more courage than conviction. The dancing, devised by Irving Davies, was above-average for this sort of thing, but the general impression of the segment, reiterated by Albert Locke's production, was one of a harmless and mindless nonsense.

Otta.

TV Followups

Continued from page 39

and bad sections with Amsterdam News political editor James Booker, and at one point cameras focused on a street-corner rally with a Negro nationalist speaker. Rally was broken up by a heckler rumble, and a viewer suspected the presence of tv cameras had something to do with it, although Teague cited it as an example of the current tension in the Negro capital.

Bill.

Take Two

Don McNeill celebrated 30 years as host of the "Breakfast Club," the longest running radio program on the air—on tv and amid some inanities and chaos. His charm and worth suggest he deserved better.

The banalities sprang from his ABC-TV afternoon panel program, "Take Two." Someone tried to force all the merriment through the sieves of the modest format and it didn't work. Gimmick was to surprise McNeill (okay so far) and, this once, make him the contestant while Peter Donald and Fran Allison took his place as hosts. It was soggy and strained. One might easily be impressed by those who number themselves among McNeill's friends. His well-wishers, on the Sunday (23) half-hour, were Joe E. Brown, Jim ("Fibber McGee") Jordan, Ted Mack, Johnny Desmond, Tommy Leonetti, Dennis Morgan, the clar. McNeill and (on tape) Ed Sullivan, Garry Moore and Durward Kirby.

That kind of lineup has great prime time pull. It might have been easier for ABC to have arranged a grand-scale tv special with some special material, this time of the year. McNeill, the backbone of ABC Radio rated a more rewarding "salute." Art.

Albany — Neal L. Moylan, assistant deputy commissioner in the N.Y. State Commerce Department's Division of Public Information, onetime announcer for WSYR in Syracuse, an associate member of the State Broadcasters Association, and widely known in broadcasting circles, is slated to be appointed deputy commissioner and director of the Information unit.

Television Reviews

Continued from page 39

cerned Washington's most massive community problem, the spiraling increase in crime, the heavy majority of it involving underprivileged Negroes. The program made no effort to sidestep this racial angle, but met it head on, risking, of course, some criticism in these supersensitive days of race relations. To have done otherwise, however, in this particular city would have been to refuse to face facts.

It was a well written program, void of editorialization or any appeal for new action by officials or the public at large. By avoiding this, the station missed an opportunity to seize community leadership and make its first documentary the subject of important discussion locally.

"Harvest of Crime" was never dull, and it had the gloss of big names, including a discussion of the local problem by Attorney General Robert F. Kennedy. Betty Beale, the city's foremost society reporter, told about the danger of driving home alone at night after the posh parties. A tourist said he wanted his kids to see their federal city but almost cancelled the trip because of all he had read about crime in the streets.

Andrews, who showed imagination in his first tv production, noted in his script that while purse snatching, yoking, robberies and the like mount continually in D.C., there is no "crime in depth" in the capital, as is the case with Chicago and other places where the bad guys are organized. It is a free-wheeling crime spree underway here, on an individual or small gang basis. But it is detestable. The more WTTG-TV and other broadcasters do to wake up John Q. Citizen to do something about it, the quicker it will end. Carp.

THE ESTABLISHMENT

With John Bird, Eleanor Bron, John Fortune, Jeremy Geldt, Carole Simpson, Teddy Wilson Trio

Producer-Writer: Peter Cook
Director: Art Forrest
WNEW-TV, N.Y.

Having developed a taste for satire, this Metromedia station has now discovered that it's a sometime thing. A few weeks ago, the station came up with a smartly angled show in "What's Going On Here," which was a close relative of the BBC-TV's "This Is The Week That Was." An attempt to repeat in the same groove last Wednesday night (19) with the cafe revue, "The Establishment," landed badly in the rough.

The satirical edge of this show was as keen as the side of a barn. One bit about Queen Elizabeth II addressing an audience of former colonials, the Americans, was not only stale in viewpoint, but amateurish in execution. Another take-off on the Cuban refugees was a tasteless reflection on the whole anti-Castro movement. The most successful bit was a take off on the British foreign ministry's technique of decoding a message from Khrushchev, but here the shafts were strictly British.

A couple of songs were also thrown in to pad out the half-hour. One song, "Go To The Wall," was a grimly determined exercise in cynicism. The other was a deadpan version of "Let's Call The Whole Thing Off," maybe okay for a fast, but very fast blackout. Herm.

PANTHER HOLLOW: A PREVIEW OF THE 21st CENTURY
With Ray Stewart
Producer, Director: Stewart
30 Mins. Mon., 9:30 p.m.
WHIC-TV, Pittsburgh

Panther Hollow is a desolate ravine in the heart of Pittsburgh's civic center, and it has never been used for more than a skating rink or a small railroad bed. However, the Oakland Corp., private developers of the area, have come up with plans that will make this bleak piece of land the second phase of Pitt's Renaissance program. Explaining the project and its importance was the substance of this program and Ray Stewart did a good job in applying his skillful method of interviewing top celebrities to get his message over.

A highlight of the show was the first interview given by Gen. Richard K. Mellon. Mellon is strongly behind the Pitt refurbishing job and explained the many advantages the city will get from the Panther Hollow project. Filmed at Carnegie Music Hall, Stewart talked with such other dignitaries as former governor, David L. Lawrence, Mayor Joseph Barr, Dr. Edward H. Litchfield, Chancellor of Pitt U. and chairman of the Oakland Corp.; and Max Abramovitz, designer of the project.

Lit.

GIL CATES COOKING ALL OVER THE WEBS

Gil Cates, who has had exceptional luck selling his tv pilots, has two more going on network air this week.

"Picture This" began yesterday (Tues.) as the summer replacement on CBS-TV for Jack Benny, and Cates produced and directed the half-hour pilot. It was also the pilot he produced and directed of "Hootenanny" that sold ABC-TV into putting it on, and the pilot, never shown before, will finally get on the air Saturday (29).

On top of all this, Cates is executive producer of NBC-TV's "International Showtime." As a mere producer, he made the pilot for that one three years ago: It was the Timex "All-Star Circus."

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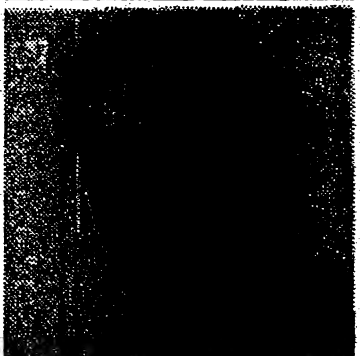
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CBS, JULY 2
Pers. Mgt.—DEE ANTHONY
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FIRST IN HISTORY: A WTIC-TV cameraman atop a railroad abutment, overlooking the Thames River near New London, Connecticut, catches the flash of the first telecast of the 111-year-old Harvard-Yale Regatta. WTIC-TV also telecast the junior varsity and freshmen races. Five cameras, situated at vantage points along the course, plus another in a Sikorsky helicopter, were used to achieve continuous contact with the shells. The telecast was one of the most exciting and challenging projects to be undertaken by WTIC-TV. (Advt.)



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3

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From The Production Centres

Continued from page 35

Ravinia." It's the third year for the Tuesday night WBBM summer show . . . Ralph Trieger has been named national sales coordinator and research director for WIND. He was formerly with R. Jack Scott Advertising . . . Patricia Nealin, film director for WGN-TV, has been elected prexy of the Chi chapter of the American Women in Radio-Television . . . WNBQ has been named winner of an Ohio State Award for "One Palace, F.O.B. Chicago," which was presented on the station's "Dateline: Chicago" series last fall. Program was produced and directed by Dave Barnhizer.

IN PHILADELPHIA . . .

TRAC (Television Radio Advertising Club) to hold its annual dinner at Palumbo's (28) . . . David A. Moss, WKDN (Camden) exec, named general manager of WHWH, Princeton . . . Pete Boyle, children's personality at WRCV-TV, exhibiting clown paintings at the James Tyson gallery, in New Hope . . . Vincent Scarza leaving WCAU-TV to become a producer-director at WHYY, educational station skedded to open on Channel 12, in Sept. . . Temple U. has given its citizenship award for service in North Philly to WHAT's Dolly Banks . . . Race-caster Tommy Roberts, subbing for Tom Brookshier on WCAU for current two weeks . . . Richard Fielder returned from Hollywood (21), where he just finished his first script for "Dr. Kildare's" fall series—"Night of the Beast." Fielder is also writing for the new program "Arrest and Trial." . . . WCAU Program manager Mike Grant has added Bill Birchler to the parttime talent staff . . . Mary Doyle, merchandising coordinator at WRCV, WRCV-TV, attending the four-day Pennsylvania Grocers annual conclave at Tamiment-in-the-Poconos, this week . . . Local broadcasters are being honored nightly before the performance of "The American Bell," at Independence Hall, for helping promote attraction to the tourist trade. Saluted this week are Joe McCauley, WIP; Rex Morgan, WFIL-TV; Harry Prime, WPBS; George Lord, WCAU.

IN CLEVELAND . . .

Ken Hamann, WDOX engineer, and wife Gloria, off on broadcasting inspection trip to London, Amsterdam, West Germany and Zurich . . . Hugh Harper, KYW-TV flack, to New York for Westinghouse confabs . . . Harv Morgan vacationing with Al James handling Program PM chores . . . Jerry Turk, producer of syndicated "On Location" daily radio 5-minute stanze, gets college degree. He's lectured in the past at Western Reserve . . . Jim Doney on round-the-world trip gathering films for his daily WJW-TV "Adventure Road" . . . Bob Doerr, WEWS flack, at ABC-TV promo meetings in Hollywood . . . Carl Reese, ex-KYW, doing relief stanze, while also dishing at WHK . . . Terry Ford leaving WJW-TV publicity post for WFAA promotion helm . . . WERE's Bob Miller directing talent hunt for "Miss Bavarian of 1963" in conjunction with station's promo for sudser . . . KYW radio, enjoying luxury of a 10-year veteran, honored Specs Howard, disk jockey, for surviving station's revolving door . . . Mrs. Joyce Stambaugh, moving to Chicago for home chores, exiting WHK publicity post . . . H. Packer joined WJW-TV sales staff . . . Betty Ott kicking off three-month series on "Dropout" in area schools on WGAR's "Ladies Day."

IN BALTIMORE . . .

WMAR-TV now established in new building on York Road. Building has been selected by State Department as showcase of American TV industry. TV engineers from Brazil and Iraq will visit there soon under department's international development program. They'll study architecture, equipment and design . . . Steve Allen celebrates first anniversary and WJZ-TV sent him "Chesapeake Bay Water Fighting Kit" containing water pistols, raincoats, sponges and a barrel of water from Chesapeake Bay . . . WJZ-TV's "mark of Man," study of leprosy, will be shown by ABC-TV Tuesday, Aug. 6 as one of "Focus on America" series. WAQE is presenting series of 15 minute programs covering activities of Baltimore County Police Department . . . WISZ will cover "Miss High School of Maryland" contest Saturday at Harundale Mall . . . Thomas S. Carr, general manager of WBAL Radio, addressed graduating class of National Academy of Broadcasting at Shoreham Hotel, Washington, D. C. . . Raymond Brunner, assistant to chief engineer of WBAL-TV and Radio, has retired after more than 40 years in broadcasting. He worked with WCAO and WCBM before joining WBAL in 1925.

IN PITTSBURGH

Pittsburgh Pirate baseball, generally considered the kingpin attraction on both KDKA-TV and KDKA here, was reduced to human values last week when a game with Milwaukee was cancelled, so KDKA-TV could bring the CBS viewers in the city the "Julie and Carol at Carnegie Hall" show and the final program of the "U.S. Steel Hour." Later in the week, KDKA announced that it was giving up two AM versions of a Pirate game due to its coverage of "Focal Point" this week. WWSV, who once had the Pirate games, will take the two games instead . . . Alcoholism and its effect on its victims was given a thorough in-depth treatment last week on "Luncheon at the Onions" on WIIC. Program was in five parts and was hosted by Alice Weston with professional advice by St. Francis Hospital . . . Richard Stokvis, 20 year Syracuse U. student, has joined KDKA under the Westinghouse intern program . . . KQV's contest last week to select the most

popular school principal brought in exactly 1,088,959 votes . . . "Wing Ding," a new kiddie show, is on KDKA-TV now for one hour from 9 a.m. . . Show is locally produced and stars Josie Carey, Sterling Yates and Johnny Costa . . . Louis Severine is a new account executive at KDKA . . . Jean Connelly, WTAE women's director, will take former fashion editor of the defunct Sun-Telegraph to N.Y. with her to cover the New York Couture Group's 41st National Press Week beginning July 6. On their return, Miss Randall will appear on two of Miss Connelly's shows to discuss fall and winter women fashions. Present plans are to travel the show to Europe and other foreign locations. Barker concedes that production costs are lower abroad but "moving the bodies" just about cancels out the fiscal advantage.

IN ST. LOUIS . . .

KPLR-TV general manager Saul Rosenzweig sold a package of film documentaries to Fels for an 18-week play, starting Aug. 20. The titles include "Cuba, Castro and Communism," "Secret Life of Adolph Hitler," "Eva Peron," etc., and will be aired as the independent station's "Special of the Week" . . . Actors Frank McGrath and Terry Wilson (Wooster and Bill Hawks on tv's "Wagon Train") headliners for the Alton-Wood River annual rodeo . . . KMOX-TV will abandon its Saturday night "Late, Late Show" for the summer and will fill with local public affairs programming titled "Point of View," effective July 6 . . . Same station will offer the "Insight" dramatic series as summer replacement for "Quiz-A-Catholic" starting on Sunday (29) . . . WLL radio's Ed Wilson named emcee for the upcoming Missouri Air National Guard Air Show . . . KSD-TV's Chris Condon will be the moderator for a p.a. documentary titled "The Challenge of Jobless Youth," slated for a Sunday (30) run . . . Post-Dispatch sports editor Bob Broeg will sub as host of the "Joe Garagiola Show," a pre-game feature of Cardinal baseball telecasts, on Saturday (29).

IN DETROIT

After 28 years in radio, Toby David is giving up his early-morning disk show at CKLW to devote fulltime to his tv program, also an across-the-board show. David will be succeeded on radio by Bud Davies, who has been CKLW's afternoon record spinner for four years. Dave Shafer, formerly of WJBK's late night show, takes over Davies' afternoon stint . . . Bob Reynolds, WJR sports director, has been named winner of the first press and radio-tv award by the Detroit Bowling Congress . . . Shirley Eder, back from Spain, taped interviews with Pat Boone while he was in town and is off to N.Y. for more tapes for use on her WJBK-TV show world show . . . Detroit: '63 The Freedom Walk' is a WXYZ-radio special dealing with civil rights with Detroit civic leaders expressing their views . . . WXYZ has moved up "Racial Issues and the American Image" for broadcast to coincide with the Freedom Walk led by the National Association for the Advancement of Colored People. The show had been scheduled later in a 13-week documentary series called: "An American Visits Europe."

IN MINNEAPOLIS

Actress Ellen Geer of the Tyrone Guthrie Theatre cast appeared on WLOL-FM's "Backstage at the Guthrie Theatre" last night (24). Others slated for upcoming interviews on the weekly show include Bob Pastene, Hume Cronyn, Jessica Tandy, Zoe Caldwell, Ed Preble and Claude Woolman. WLOL is also angling for an appearance by playwright Arthur Miller whose "Death of a Salesman" will be the fourth Guthrie Theatre entry starting July 16 . . . Jack Lonergan, formerly with KFVB, Los Angeles, has joined KSTP's deejay crew. With Ed Henshaw's anklng, Don Doty has stepped into KSTP's "Image: the '60s" late p.m. disk show spot. Elton Ryberg is temporarily handling daytime platter sessions . . . WTCN-TV will carry finals of the Miss Minnesota beauty contest from Mayo Auditorium in Rochester, Minn. Saturday (29). Stuart A. Lindman will emcee the remote pickup with Al DeRusha supervising production . . . WCCO Radio running "Win a Band" contest for benefit of Minneapolis Symphony Orchestra Guaranty Fund. Station is offering free one-day use of 25-piece band, made up of symphony musicians and directed by associate conductor Frederick Fennell, to dialer who submits contribution and best idea for putting the band to work . . .

IN DALLAS . . .

Mike Shapiro, WFAA general manager, will tape an interview with E. William Henry, new chairman of the FCC, June 27 in Washington, for WFAA-TV showing July 7 on Shapiro's "Let Me Speak to the Manager" show . . . Hugh Lampman terminated his deal with KRLD and the allnight "Music 'Til Dawn" longhair music airings for American Airlines, after eight years . . . Dr. Pepper Co. here signed as third CBS-TV sponsor of the annual "Miss Teenage America Pageant" held here each autumn . . . Wes Wise, KRLD-TV sportscaster, elected new prexy of Dallas Press Club—first tv newsmen to be so honored . . . Don Norman, WFAA-TV staff announcer, playing a killer role in a "Lee Marvin Show" being filmed here . . . KRLD-TV will live telecast June 26 the Variety Club's benefit premiere of "Cleopatra" at the Tower Theatre. Frank Glieder, KRLD announcer, again signed by CBS-TV to call play-by-play of Dallas Cowboys pro pigskin telecasts this fall.

IN CINCINNATI . . .

WCIN celebrated its 10th anni with a power stepup from 1,000 watts daytime for around-the-clock operation to 5,000 watts day and 500 watts night and occupancy of a new \$500,000 suburban broadcasting and office setup. Station, headed by Carl Glicker, is one of six in the chain of Roundsville Radio, Inc. . . . Jerry Lewis bowed off as a guest on the Ruth Lyons "50-50 Club" show on WLW-TV by commending the Crosley operation for its "talent and presentation of television as it should be." Comic was in for Cincy preem of his "Nutty Professor" film . . . Mary Wood, vet Post and Times-Star radio-tv editor, back in harness after three weeks of mending from injuries in an auto crash . . . Nick Bolton, WKRC manager, arranging a pops concert by 89 Cincy Symphony musicians, conducted by Haig Yaghjian, for July 28 in Coney Island's Moonlite Gardens.

Bookie Joint

Continued from page 30

ing a woman found seriously beaten, and an inquiry concerning a lost child. Concerning the four other officers photographed in the tv film, McNamara said: "Their testimony, if true, involved no infraction of department rules, and if untrue, there was no evidence available, either to refute their statements or establish their association in any manner with illegal activities conducted on the premises."


McNamara added that testimony showed at least 20 policemen participated in numerous efforts to detect illegal gambling at the shop, although they were always unsuccessful, "they stand as irrefutable evidence of continual departmental efforts to make arrests at premises suspected of illegal activities."

Strong said: "It is of interest to me to note that Boston police officers, from top to bottom, frequently entered the key shop in the line of duty and were unaware of law violations, such as extensive large scale illegal gambling. Also when they went to the shop to investigate illegal gambling, they were unable to secure evidence . . . under the circumstances the police board investigation must be considered a whitewash."

The Boston Globe commented editorially on the aftermath of the CBS-TV "Biography of a Bookie Joint" documentary, the clearing of eight police officers photographed entering and leaving the betting parlor Friday (21) in an editorial: "Key Shop Flasco."

"Dwight Strong's charge that the police board's report on the Back Bay key shop bookie case is a 'whitewash' is strong language. Nevertheless the report and Commissioner McNamara's bland acceptance of it, makes the whole business 'curiouser and curiouser' in the words from Alice's Adventures in Wonderland. Boston here has its own wonderland. Perhaps a more apt phrase should be a never-never land. Mr. Strong's New England Citizens Crime Commission played an instrumental role in the televising of the bookie raids, and what preceded and followed them. He points out that not one of the many Boston policemen seen casually entering and leaving the busy 'key' shop was able to secure evidence of illegal gambling."

"This investigating board accepts the alibis of the eight officers clearly identified by the tv cameras. One said he was searching for a lost child. Such solicitude perhaps merits a commendation from the SPCC. Were it not so serious—indeed tragic, in its implications—the key shop flasco and the department's lame alibi could be labeled a comic opera. The commissioner perhaps regards his acceptance of the report as the last act. There may yet be an epilogue."



JACKIE KANNON

Agency:
U.T.M., Dick Rubin,
Time Life Bldg.,
Rm. 930, N.Y.

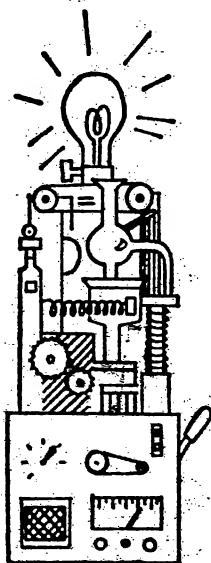
Direction:
Harry Adler,
145 West 46th St.
Rm. 508, N.Y.

What is it?

We don't know. Couldn't care less.

But we do know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's first TV station, KSTP-TV effectively and economically sells a market of 810,800 TV families and over Five Billion in spendable income.



KSTP
television **5**
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

PRIME JACKIE COOPER FOR NEW CBS SERIES

Hollywood, June 25.

Deal is being finalized between CBS-TV, Jackie Cooper and United Artists TV for joint ventures of a new hour-long dramatic series for the 1964-65 season.

Details were wrapped up at a meeting here of CBS-TV prexy James T. Aubrey Jr. and his cast axis team of Hunt Stromberg Jr., veepee in charge of program development, and veepee John Reynolds, Cooper and UA-TV veepee Dick Dorso.

Cooper will star in the project which is a modern day story located in the southwest. Plan is to sign two or three other names for the series. Pilot is expected to roll at Studio Center in the fall.



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Inside Stuff—Radio-TV

Invited ad execs saw at close range how CBS Radio's "Arthur Godfrey Time" is staged when they were special guests of Godfrey at a luncheon and show.

Godfrey was on hand to welcome the ad execs to CBS Radio Studio One for a pre-show lunch Thursday (20), after which he went ahead with taping the entire "Arthur Godfrey Time" program to be broadcast Wednesday (3). Thursday's lunch and taping was the third to be held by Godfrey for ad execs.

Also underway as another promotion stunt is a series of six mailings of products currently advertised on "Arthur Godfrey Time." Each item is hand distributed to key Godfrey prospects. Item is accompanied by a card which invites the prospect to call a special telephone number and hear a typical commercial for the product distributed.

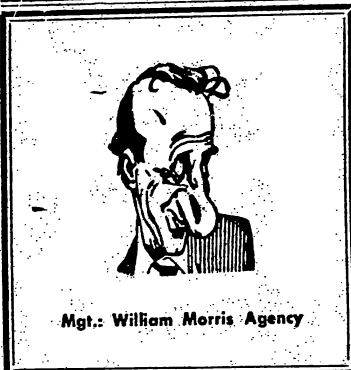
CBS-TV, in a compact folder, has sent out Rate Card No. 16 which incorporates the important rate and discount changes which have been announced from time to time since publication of its predecessor in April, '60.

New rate card includes the withdrawal of the Class "D" rate classification. This early morning rate is now incorporated, in effect, in the pricing of the net's morning plan and will be continued there. However, the several programs on a few stations, currently committed separately for the "D" rate will be protected for six months from June 15. Starting Dec. 15, '63, the "C" rate will apply on such continued use.

Promotion managers of NBC-TV northeastern affiliate stations met in N.Y. last week for the first of four regional seminars by the networks brass. Second meeting was held Monday (24) in New Orleans, while the third is slated today (Wed.) in Chicago and the fourth in Frisco Friday (28). At the N.Y. session, held at the St. Moritz, program veep Mort Werner and news veep Julian Goodman brought the out-of-town promo execs up to date on the '63-'64 sked. Included among NBC's N.Y. personnel travelling the four city route for the promotion exercises are veeeps Syd Eiges, Ellis Moore, Al Rylander, and ad director Larry Grossman.

Vincent Lopez and his orchestra play a paid benefit for Mrs. Norman Gersham, of 20 Edgar Road, West Orange, N.J., at the Sun Valley Club, Florham Park, N.J., because she was the winner on Bill Cullen's March 8th "The Price Is Right" show over NBC-TV. One of the prizes was for Lopez and his crew to play for a party the winner would arrange, and she claimed the prize for this weekend's wingding at her country club.

FCC Commissioner Robert E. Lee, who chairs the commission's all-channel broadcasting committee, will keynote a UHF seminar sponsored by the Electronic Industries Assn. at the Palmer House, Chicago, on July 22. The seminar will be a function of the 1963 Music Show. Lee will explain the Federal legislation making the manufacture of all-channel sets mandatory and will report on New York's experimental station, WUHF. Seymour Siegel, director of WNYC-TV, will moderate a panel discussion following Lee's talk.



Mgt.: William Morris Agency

ELECT ROY BLAKEMAN PREZ OF N.Y. TV ACAD

Royal E. Blakeman, an exec of Red Wing, the house producing the Garry Moore show for CBS-TV, was elected prexy of the N.Y. chapter of the TV Academy. His first veep is Ron Cochran of ABC; second veep, Richard A. R. (Dick) Pinkham, of Ted Bates; secretary, Evelyn Burke of Writers Guild east; treasurer, Charles Mountain, the announcer.

Blakeman goes onto the national board of the Academy. Other national trustees from N.Y. are NBC veep Mort Werner and CBS scenic designer Charles Lisansky. Ted Cott and Henry White were reelected for two year terms.

Morris Back to WSB, Atlanta

Atlanta, June 25.

Four months ago Aubrey Morris resigned as news director of WSB Radio and took a job as the first director of the newly created Fulton County Department of Public Information.

Last week Elmo Ellis, program manager of station, said that Morris will return July 1 to WSB as public affairs editor, a new post in station's news department.



EMMETT KELLY

Mgt.:
LEONARD GREEN
300 E. 51st St.
New York City
PL 2-1764

Berg Heads Coast ATAS

Hollywood, June 25.

Producer-writer Dick Berg has been reelected prexy of the Hollywood chapter of the Academy of TV Arts & Sciences, at a meeting held at the Wilshire Country club. Berg, a Revue studios veepee, is producer of the Bob Hope-Chrysler series bowing on NBC-TV next fall.

Don DeFore was elected first veepee; John Scott Trotter, second veepee; Danny Landres, secretary; Howard Johnson, treasurer.

New trustees named for two-year terms are Berg, John Guedel, Marvin Aubrey Davis, Jackie Cooper, and Ted Post.

WYNR, CHI, SETTLES ROW WITH UNIONISTS

Chicago, June 25

WYNR, the Negro-oriented Chicago radio station owned by the McLendon Corp., has made an out-of-court settlement with two former employees who claim they were fired in February for union activity. Settlement was made two weeks after the National Labor Relations Board announced that it had investigated the case, was issuing a complaint and would have a hearing on June 26.

Details of the settlement were not made known, but in addition to an assumed financial deal one of the men, James Clark, has been put back on an eligibility list at the station should an opening arise. The station recently combined its studio and transmitter staffs, reducing the total number of personnel. Clark is a member of Local 1220, International Brotherhood of Electrical Workers, and Benjamin Jones belongs to the American Federation of Television & Radio Artists.

Radio Review

TROUBLE IN HAITI

With Walter McGraw, others

Producer: Richard Pack

Writer: McGraw

30 Mins., Mon.-Fri., June 17-21,

11:30 p.m.

WINS, N. Y.

"Trouble In Haiti," a series of five half-hours on the powderkeg Caribbean countries of Haiti and the Dominican Republic which will be aired on all Group W stations, was presented on WINS as the last half hour of the nightly "Program PM" through last week.

Using taped interviews gathered over several weeks in the Caribbean, Walter McGraw effectively wrapped up the points of view and actions of the Haitian government-in-exile, the in-group and the man-in-the-street.

Series delved into Haiti's revolutionary past, but concentrated on the events leading up to the present crisis, with President Dr. Francois (Papa Doc) Duvalier.

Of particular value to listeners were the attitudes, official and otherwise, of the Haitians toward the United States and the history behind those attitudes.

Series wound with a look at the future of Haiti and the international significance of the social and political forces at work there. Bill.

CBS Caught in Front Lines of Clash Between Zionist, Anti-Zionist Circles

American Council for Judaism, which has been fighting the networks and particularly CBS for some five years, claiming that the non-Zionist Jews of the U.S. were invariably denied a voice on programs and panels concerning the State of Israel, has recently stepped up the tempo of its correspondence both with CBS and the Federal Communications Commission. Council professes itself cheered by indications that the FCC is, perhaps for the first time, taking an interest in applying the "fairness doctrine" to the admittedly ticklish issue of who speaks for American Jewry.

The whole U.S. Zionist organization structure has long combatted the idea that any group outside the pro-Israel viewpoint had any claim for equal time or right to be heard. Such quarrels have erupted in localities, notably in Boston, where extreme factional bitterness often found expression in the press, occasionally spilling over into trade periodicals. Broadcasters, in general, have not wanted to get caught in the crossfire. It is precisely this "neutrality" on their part which the American Council, headed by Clarence L. Coleman Jr., has argued favored the Zionists and shut out the anti-Zionists.

Early in May Rabbi Elmer Berger, exec veep of the Council, wired three officials, Frank Stanton, Richard S. Salant and John W. Kiermaier, objecting to a CBS documentary repeating claimed practice of Israeli leaders "involving Jews who are nationals and citizens of other countries." Berger has protested many times that "Americans of Jewish faith are not a minority national group. They are a religious fellowship. They insist their religious identification has no automatic relationship to any foreign state or nationalism."

A week after the telegram and having received no acknowledgment of any kind from CBS, Rabbi Berger issued an open letter strongly criticizing Stanton for "studious silence" in many previous instances of Council appeal.

that its side of the Zionist question have no voice on CBS programs.

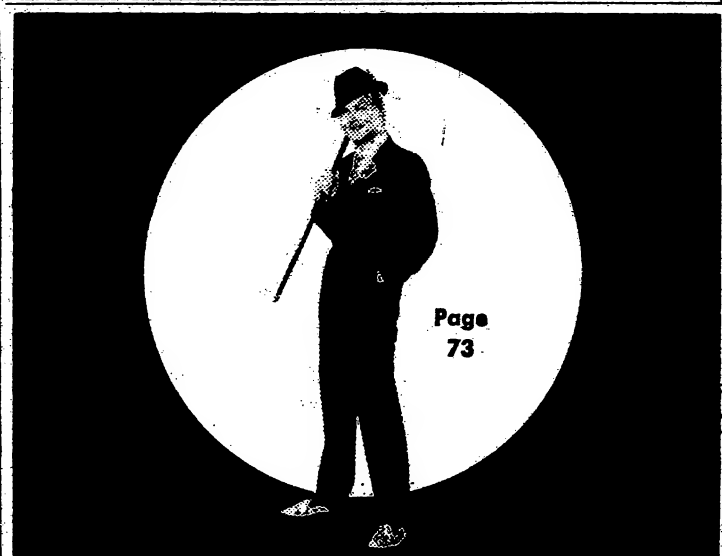
On May 23 Richard S. Salant replied for Stanton and the network. There was, he stated, no "studious silence." Salant defended as fair and accurate the program dealing with the State of Israel. Quote: "It seems to me that it would have been quite inappropriate for us to have interrupted the broadcast with the declaration that which you wish us to make and I doubt if such a declaration would have had any realistic impact. The broadcast itself was not intended as an exposition of, or documentary concerning, the problems and issues about which the American Council For Judaism is concerned."

Salant rejected the claim of the rabbi that CBS had ever treated the Council with "anything but courtesy and respect. We will continue to do so."

Declining to accept CBS as "exonerated" and repeating the charge that the anti-Zionist viewpoint has been persistently ignored, and never fairly presented on CBS broadcasts dealing with the State of Israel, the Council turned over the Berger-Salant exchange to the new FCC chairman, H. William Henry. It was a reply from the FCC that furnished an optimistic reaction at the Council. More to the point, the Council reasons, is the referral by the FCC of the challenge back to Frank Stanton.

Council is also considering a return mission to the American Civil Liberties Union, feeling an earlier plea for intervention by the ACLU resulted in such an inconclusive reaction as to amount to a brush-off.

Columbus — WBNS-TV, Columbus, won three awards within a few days—National Civil Air Patrol Public Information Award, President's Citation of the Central Ohio Professional Chapter of Sigma Delta Chi and the National Safety Council Public Interest Award. By winning the safety council award, the station becomes eligible for the coveted Sloan Award for Highway Safety.



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New!

JAY OKAY

**The New Action Packed
Cartoon Adventure
In OUTER SPACE—Loaded
With Humor And Fantasy!**

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**Tele
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HIT!

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AM-TV Editorials Under D.C. Scrutiny As Stations Rub Solons Wrong Way

Washington, June 25.

Because several Congressmen (notably the influential Rep. Oren Harris) still carry a grudge over editorials broadcast by one or more radio or television stations in their Congressional districts in the last election, a House subcommittee will open a public study of broadcast editorials July 15.

Rep. Harris (D-Ark.), chairman of the House Commerce Committee, directed his Communications Subcommittee to hold the hearings. Rep. Walter Rogers (D-Tex.) heads the subcommittee.

FCC Chairman E. William Henry is expected to be leadoff witness, and several broadcasting witnesses are expected to be invited, including some station owners whose editorials have rubbed individual Congressmen raw.

According to a subcommittee source, there are no specific gripes from Congressmen that stations editorially supported their opponents by name in the last election. Cause of the complaints, instead, is that some stations took sides in an overriding issue in

individual campaigns. By taking a firm stand, the station's necessarily supported (or helped) their opponents, the Congressmen who are complaining say.

Aim of the hearings will be to determine if any amendment is necessary to the Federal Communications Act to limit political "influence" in broadcast editorials.

The station in Harris' district which reportedly upset him in the last campaign is not known.

FCC ENDORSES BILL TO ADVISE AGENCIES

Washington, June 25.

FCC gave a double endorsement for a proposal to create an Administrative Conference with advisory power over Federal regulatory agencies. FCC Chairman E. William Henry along with the heads of the other regulatory agencies backed the Administrative Conference bill of Sen. Edward Long (D-Mo.).

Commission General Counsel Max Paglin testified in favor of the bill before the Senate Administrative Practice and Procedure subcommittee.

Paglin praised the bill for removing fears of regulatory tappers that a conference would try to force all agencies into the "same rigid mold."

He said the proposed Conference "carries a high degree of promise for bringing about much-needed reforms."

Bill Leyden, NBC M.C., Wants 2-Network Play

Hollywood, June 25.

Bill Leyden, whose seven-year contract as an m.c. with NBC-TV expires the end of this month, is involved in negotiations on a new deal, the discussions being handled by Arnold Mills, his personal manager.

Leyden, currently m.c. of "Your First Impression" on NBC-TV in the daytime, has an offer from another network to m.c. a nighttime show, and Mills is trying to get NBC-TV's okay for him to continue daytime on that network, nighttime on the other. However, the manager conceded yesterday that far NBC-TV has not been willing to allow this.

Although Leyden's web term-pact soon winds, the net has the right to retain him on "Impressions." Leyden was m.c. of "It Could Be You" for five years, and subsequently moved over to "Impressions."

'Littlest Hobo' Rolls On Vancouver Location

Vancouver, June 25.

"The Littlest Hobo," a new weekly half-hour tv series, is currently being filmed in and around Vancouver by the Hollywood brother team of Darrell and Stewart McGowan through their Television Artists & Producers company. Associated in the production of the series are Bruce Eells and Jack McCallum.

Three episodes of the projected 31 segments have been completed and filming on the fourth is now under way, with Jack Shea directing and Gordon Avil lensing. Series features four German Shepherds owned by trainer Chuck Eisenmann, with dogs interchanged for scenes as script circumstances.

Financing is understood to be split between McGowans and Storer Broadcasting Co. with some coin coming from Canadian Television Network (CTV) and Page One Ltd., Toronto distribution firm. Series is slated for fall release on CTV web, but no announcement has been made as yet on U. S. airing.

WCCO'S HAEERLE FUND

Minneapolis, June 25.

WCCO-TV, CBS affiliate here, has established an Arle Haerberle Scholarship Fund.

Prior to her death here last week, Miss Haerberle had been a WCCO-TV top personality since May 1937. She was director of the station's women's activities and presided over two daily daytime programs. It was announced that the fund will be used to assist girls in obtaining a college education for a career in broadcasting.

Interest Waning In Reich TV Commercials

Frankfurt, June 25.

Fewer of the German viewers are watching the commercials on the two West German television networks than tuned in on the entertaining spot ads a year ago.

A study by the Allensbach Institute for Public Testing has just revealed that in 1960, 56% of the television set owners watched the commercials. In 1961 the number had dropped down to 52%, and in 1962 the count was only 46%.

The commercials here are often in cartoon form or presented like little dramas, and each station has its local symbol such as the Stuttgart pony and the Frankfurt walrus, who intersperses the commercials with jokes and comic antics. So the children are interested watchers, and the adults tend to join in.

To the question whether television-commercial time should be increased, 27% were for added commercials, 28% were for the same time allotted as now, and 45% undecided.

AURTHUR, UA TEAM FOR TV SHOW PRODUCTION

Robert Alan Aurthur's Edgewater Productions and United Artists Television have teamed up to coproduce several tv properties to be developed and produced by Aurthur. UA-TV's Dick Dorso negotiated the deal.

Multiple number of productions under the Edgewater banner include: a half-hour tv series based on "Pioneer, Go Home," from a novel by Richard Powell; an hour tv series created and written by N. Richard Nash; two half-hour series written by Tony Webster; a half-hour series written by Harvey Orkin; a projected hour series to be written by Alfred Bester.

NBC News

Continued from page 29

TV. Against the event of a playoff on the National Open Golf Tourney over last weekend, NBC-TV lined up a couple of sponsors just in case.

Indeed, the sponsors were lined up even before a playoff became necessary. Goodyear and Wilson sponsored the scheduled Saturday (22) play. Goodyear and—since Wilson no longer had the tv budget—Texaco were lined up for the Sunday hours for the playoff of Cupit, Palmer and winner Boros.

Maharis

Continued from page 2

which Leonard has instituted to keep from working elsewhere on tv.

Maharis was in town on a one-day p.a. sponsored by the T. Eaton Co., Ltd., Montreal's biggest department store which promoted a packed teenaged audience, with six at 25c gobbled up soon after announcement of his appearance hit the newspapers and air a few weeks ago.

Eaton's working through its special teenage department which hires promising youngsters as part of an over and smartly-delivered public relations program, took the Maharis p.a. out of the hands of the showbiz pros, and showed them how it should be done.

No question that it was a smashing success with not only Maharis, but Spic Records benefitting in terms of sales of the actor-singer's "Where Can You Go For a Broken Heart."

Insofar as Maharis' legal problems are concerned, his main comment is that "all I want to do is regain my health and continue my career. I suppose it's great flattery that he (Leonard) wants me so badly, but I've had enough. He worked me harder than he should have when I came back from being sick with hepatitis, and it wasn't necessary. Even his own doctor urged me to take it easy."

Despite the possibility that he might be prevented from doing the show, Maharis went ahead with plans to tape the new "Talent Scouts" for Irving Mansfield, the airing skedded for CBS-TV on July 2.

He has already been kept off

the Ed Sullivan show, when Leonard's attorneys, acting for Lancer Productions which produces "66" for Screen Gems, served CBS-TV with a brief notifying the network of intentions to seek an injunction.

What happens if the court supports Leonard?

"Well," said Maharis, "I'll just do the best I can, trying to pursue my career in pictures and in the theatre and on tv; and if I can't do it in the U.S. I'll go elsewhere, South America perhaps, who knows."

CBS Down Under

Continued from page 31

owned network, has bought "Ichabod and Me" and "December Bride" and has renewed its contract for news and pubaffairs programs produced by CBS News. The ABC will shortly have 19, instead of six stations in its network.

The major Australian commercial stations also have purchased repeats of "Trackdown," "I Love Lucy," "Navy Log," and "The Lucille Ball-Desi Arnaz Show" and the Australian country stations have contracted for additional episodes of "Rawhide," "Phil Silvers Show," "Lucy," "Mason," "Wanted—Dead or Alive," "Our Miss Brooks," "San Francisco Beat," "Whirlybirds," and "Terrytoons."

CBS Films also recently has sold 15 program series in Nigeria, seven program series in Singapore, six in Korea and three program series in Thailand.

Can. Cig Cos.

Continued from page 31

are the Imperial Tobacco Co. Ltd. of Montreal; Rothman's of Pall Mall Canada Ltd., Toronto, and Benson and Hedges Canada Ltd., the three representing the bulk of cigaret advertising on Canadian TV.

The change in programming time will take effect with the start of the fall season.

An associate company Rothmans in Quebec City, Rock City Tobacco, according to John H. Devlin, president, will also shift its sponsorship to later-viewing-time programs.

Devlin, claimed that his company always favored laws banning the sale of cigs to under-16's, and never intentionally pitched its promotion at teen-agers.

Keith said his firm had "a sincere desire to avoid criticism that our tv advertising might influence children."

Adding to the impact of the gesture by the three tobacco firms, was the reaction by Dr. Arthur D. Kelly, general-secretary of the Canadian Medical Assn. that it was a "step in the right direction."

Coast Tunexp

Continued from page 29

based on the 1940 film which starred Clark Gable, Lana Turner, Spencer Tracy, Claudette Colbert and Hedy Lamarr.

Another project, an hour-long western, is "The Mustangs," with Burt Kennedy as producer-writer. Studio's 90-mia. project is "Grand Hotel."

MGM-TV recently made a pilot deal with ABC-TV for hour-long "Great Stories From the Bible," with Henry Denker as exec producer.

More AFL on ABC-TV

ABC-TV is kicking of a new sports show, "AFL Highlights," on Saturdays at 4:30 p.m. starting Sept. 7 in conjunction with the American Football League schedule to be carried by the web for the fourth season.

The Saturday show was to be a rundown of all the games played the previous weekend in the AFL. Curt Gowdy and Paul Christman will be reporting.

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METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Atlantic City Isn't Nice

■ Before anyone sues, that's Nice, France, which isn't Atlantic City 'cause among other things there's no boardwalk or Steel Pier. But there is a girl from Atlantic City who's in Nice right now and she'll be appearing on a lot of people's TV screens from AC to DC to LA to KC on NBC this fall. Her name is Dawn Nickerson. She's one of three girls in a mediocre night club act touring Europe with a hoofer named Harry. That's part of the plot. They're *Harry's Girls*. The problem is to keep the girls in step in the act and out. It keeps Harry hopping and provides some harrowing and hilarious moments. It's all in fun. In fact, if you remember the MGM movie "Les Girls" you've got the idea behind *Harry's Girls*, now a weekly half-hour comedy series sponsored by Colgate.

■ But back to the girls. They're just wild about Harry, as their den mother. They are generally wild about something at any given moment: a rajah, a part in an Italian movie, perhaps even cello playing if there's a beau handy. Besides Dawn, there's Diahn Williams and Susan Sile. They are blonde, redhead and brunette in the same order. All three girls won out over 320 other actresses for the roles. It makes sense when you meet these girls. They are perfect for their parts. Scripts may not be necessary. They're already living their roles. In an interview with Cecil Smith of the Los Angeles Times before they left for shooting in Europe, they delivered the following dialog...

Susan: I'm excited about Europe but I'm going to miss California.

Diahn: I wouldn't live there. I hear there are 10 girls to every man in Hollywood.

Susan: That's New York propaganda.

Dawn: Anyway, isn't that Washington that has 10 girls to every man?

Susan: With all those Kennedys around?

■ Lucky Pierre. And lucky Larry. He's Larry Blyden, who is Harry in *Harry's Girls*. We can't feel sorry for him this coming television season, can we? He's got it real nice in Nice and the rest of the continent, episode after episode. It will be great fun watching the results starting September; on Fridays at 9:30 PM NYT, NBC-TV.



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House Copyright Committee Okays Repeal of 1909 Jukebox Exemption

Washington, June 25.

In a dramatic and unexpected change of mind, the House Copyright subcommittee voted to repeal the 1909 jukebox copyright exemption. The measure now goes to the full House Judiciary Committee whose chairman, Rep. Emanuel Celler (D-N.Y.), expects favorable action.

The Copyright subcommittee, meeting in executive session, approved the repealer in an 8-1 vote, marking the furthest advance such legislation has made in the House after decades of contention between performing rights societies and juke owners.

It's reported that the bill, if it wins passage, would be effective Jan. 1, 1965. It would exempt the proprietor of the establishment holding the jukebox but it would require him to reveal who the jukebox owner is.

It's expected that the juke owners will then have to negotiate contracts with the performing rights societies in much the same manner as radio and tv. An estimated 500,000 jukeboxes are distributed throughout the U.S.

The subcommittee earlier held hearings and later closed meetings on proposals put forth by Rep. Celler. He had re-introduced his repealer bill and also offered a compromise \$5 jukebox license measure. The U.S. Copyright Office would have collected and distributed the license royalties.

The unexpected subcommittee approval of repeal was explained as the result of the group's feeling that exemption issue could only be solved by direct action.

Earlier the group had toyed with the license bill but apparently decided it would never clear Congress. Even if it had, most subcommittee members felt the measure would turn the Copyright Office into an expensive, if not inefficient, regulatory agency.

Although the meetings were closed to the public and no votes were published, the turning point apparently hinged on subcommittee chairman Rep. Edwin Willis (D-La.). He earlier backed the \$5 license bill as a workable compromise to the juke imbroglio.

Insistent, however, that some kind of action be taken this year, Willis apparently switched position and joined the repealers.

Now headed for the House Judiciary Committee, the bill could run smack into the civil rights crisis. The same committee will handle the Kennedy civil rights bill. Although Judiciary chairman Celler hopes to act on the juke measure soon, he is now committed first and foremost to passing President Kennedy's civil rights legislation.

50-Piece Command Band Plays on to 100 People At Free St. Paul Concert

St. Paul, June 25.

Admission was free, but nevertheless the audience in the 2,695-seat municipal auditorium Theatre here for the evening concert by the 50-piece Continental Air Command band, Marietta, Ga., numbered only 100.

No event in Auditorium history ever drew so few. It also was the smallest turnout ever encountered by the band's conductor, Chief Warrant Officer N. J. Azzolina, in his 19 years of playing and conducting for the Air Force, including a year spent in Iceland, he said.

Previously, during the same day, the band gave a free concert in nearby Grantsburg, I.W.s., population 900, and drew more than 1,000 people in the public park. In the Twin Cities it had given two previous Minneapolis evening concerts.

There was no accounting for the tiny crowd here, a music loving community. Discouraged Azzolina said his heart wasn't in it, but he went ahead with the concert for the 100 in the audience—just twice as many as the number of musicians on the stage. But he did cut the program "a little short."

British April Disk Sales \$4,286,000, Exports Dip

London, June 25.

Despite a 6% drop in exports, disk sales in April soared to \$4,286,000, almost one-third higher than in the same month last year. Total number of platters sold by manufacturers was 5,782,000.

Biggest upswing was shown by 45s, which sold over 4,310,000, against 3,425,000 in April, 1962. Sale of 33s was down 300,000 to 1,376,000, and 78s dived again to a mere 97,000 for the month.

Officer Problems Snag Integration Of Chi Musicians

Chicago, June 25.

Despite pressure from the national office of the American Federation of Musicians to integrate, negotiations between Local 10, Chicago Federation of Musicians, and the all-Negro Local 208 have come to a standstill. The two locals were separated along color lines for 60 years until March 20 of this year, at which time Negro bandleader Red Saunders marched 100 members of Local 208 (membership 1,300) down to the Local 10 office, where they were signed up.

Chief stumbling block in the negotiations is a determination as to what will happen to Local 208's officers and treasury if the two groups are merged. The Negro officers want to retain some authority in the new setup. Local 10 has been biding its time, apparently figuring that the Negroes will assimilate piecemeal now that the color bar is down. In this way, Local 10 would yield no authority and would not have to hire any of Local 208's professional staff.

In spite of Local 10's open-arms policy, there has been no large-scale switching since the Saunders group enrolled in the white local. Even the 100 changes are maintaining their memberships in Local 208, however this is less a matter of indecision than it is part of the Saunders' group campaign of working for total integration by working from within the Negro local.

UA'S KIDISK EXPANSION VIA HUMPTY DUMPTY

United Artists Records is extending its activities in the kidisk field with the newly formed Humpty Dumpty line. UA will act as Humpty Dumpty's sole and exclusive distributor.

Henry La Pidus, UA's director of children's recordings, will be the producer for the new series. La Pidus, a 15-year veteran in the children's record field, was the creator of the Peter Pan series.

The initial Humpty Dumpty release of six packages will be unveiled by Andy Miele, UA's newly appointed general manager for subsidiary labels, and La Pidus late in July. UA currently distributes Tale Spinners for Children.

AGAC's Miriam Stern On Cont'l Biz-Vacash Trek

Miriam Stern, exec director of the American Guild of Authors & Composers (AGAC), is on a business-vacation trip through Europe until the end of July. She'll hit England, France, Denmark and the Benelux countries.

During her England visit, Miss Stern set up meetings with the Songwriters Guild of Great Britain and the Performing Rights Society. On the Continent, she'll have confabs with execs of SACEM and BIEM.

She'll also huddle with the Price Waterhouse people on the Continent on possibilities of extending AGAC's collection operation.

WB Pacts Al Kasha

Al Kasha has joined the Warner Bros. label as a disk producer. Up until a few months ago, Kasha has been on the artists & repertoire staff at Columbia Records.

Under the terms of the agreement, Kasha will select material and produce single records for WB. He'll also record artists currently under contract to the company as well as bring new talent to the WB roster.

Herb Silvers, the Coast's 'Meyer Davis,' Ending His Fiscal Yr. With 140G Take

Hollywood, June 25.

Herb Silvers, one of the larger suppliers of orchs for casual gigs in Greater Los Angeles, appears to be winding one of his better years. Like Uncle Sam, Silvers concludes his fiscal year on June 30 and when he closes the ledger for that period Sunday his overall gross will approximate \$140,000.

How many musicians he employs is difficult to peg. Average is around 50 weekly, as he serves up combos ranging from two to 22 musicians. Most employed are used over and over and most get better than scale: \$35 for a Saturday dance, \$40 for show; \$30 for weekdays, with show \$35. That's for a four-hour hitch.

Girl singers get \$35 to \$50 per gig and Silvers himself slaps his billing on all combos—and usually tries to baton for a set or two, or even tattle his tenor sax. That means he sometimes makes two or three different bookings in one night.

Oddly, Silvers never was with a name orch or worked other than his present "social circuit." He started professionally when 16, working at the Hollywood Canteen during World War II. At this point in the game he is packaging shows for conventions, fairs, etc.

MANTOVANI HOT 16½G IN TWO B.C. CONCERTS

Vancouver, B.C., June 25.

Two concerts of Mantovani and his orchestra, promoted under joint sponsorship of Famous Artists Ltd. and Vancouver International Festival, racked up a healthy \$16,500 last week. At \$4.50 top the Vancouver concert drew capacity 2,871 in the Orpheum Theatre for a \$9,500 take and was first Sunday paid admission promotion since recent legalization of Sabbath entertainment.

In Victoria the preceding Saturday night, Mantovani pulled 3,000 into the 5,000-seat Civic Arena for a \$7,000 gross.

Upcoming attractions set by Famous Artists' Hugh Pickett are the Andy Williams Show with Henry Mancini and the New Christy Minstrels July 15-16, Harry Belafonte July 24-27, "Camelot" road company July 30-Aug. 10, and a one-night folk festival with Odette, Peter, Paul & Mary, and Bud & Travis on Aug. 9.

SG In Winnipeg

Winnipeg, June 25.

Mantovani and his orchestra, concluding a Japanese tour, grossed \$8,139 and pulled 2,938 last week to the 4,100 seat Civic Auditorium. Local date was fifth in a 10-city Canadian tour.

U. of Cal. Bows 6th Annual Folk Festival

San Francisco, June 25.

The granddaddy of California folk festivals, and one of the oldest in the U.S., opens its sixth annual stand tomorrow (Wednesday) at the U. of California in Berkeley.

Presented by the Associated Students, the fest will feature Pete Seeger, Jean Ritchie, Sam Hinton, Mance Lipscomb, Sam Eskin, J. E. Mainer's Mountaineers, cowboy Tony Kraber, Oklahoman John Henry Mitchell and Berkeleyan Janet Smith.

Scholars on the agenda include Charles Seeger, patriarch of all the Seegers; Bertrand H. Bronson, ballad pundit; and D. K. Wilkus of USLA.

Barry Oliver of Berkeley, himself a folk guitarist-singer, who originated the festival, is its director.

AFM Delegates Fear Membership Blasts Over New \$6 Per Capita Tax

Ed Newmark Spins To IPG as Its 1st Staff Prod.

Ed Newmark has been set by Sid Parnes, veepee-general manager of Independent Producers Group (IPG), as the firm's first staff producer. According to Parnes, Newmark will combine the usual functions of an artists & repertoire man with those of an indie producer being responsible for the selection of his own artists and material, the making of the record and the promotion of the final product.

Parnes pointed out that each staff producer will be an entity within himself and will not be involved in any way with the product of other IPG producers, whether they be exclusive or non-exclusive. Newmark has most recently been connected with Harmon Records. His first product for IPG is "Ooh Ooh" by Joe E. Ross, who plays Officer Toody of tv's "Car 54, Where Are You?"

Disk Biz Pushes Fall LP Product In Fla. Conclaves

The record industry's push on fall album product was launched in Miami Beach early this week with a flock of diskeries unveiling new merchandise and new sales programs at their annual sales conclaves. Among the leaders were United Artists Records with 24 LPs and ABC-Paramount with 12 packages, and nine albums for its jazz line, Impulse Records.

Art Talmadge, UA's president, presided over the diskery's day-long session at the Eden Roc Hotel on Monday (24). National sales manager Joe Berger spelled out the discount plans, and addresses were also delivered by Si Mael, veepee-comptroller, and Lloyd Leipzig, newly appointed director of creative services. The diskery's jazz output was presented by George Wein. UA's new merchandise is going out under the overall tag of "June Jackpot."

On the ABC-Paramount end, the execs unveiled first LPs for the label by Hugo Winterhalter, Fats Domino, Roberta Sherwood, B. B. King and The Impressions. Also presented were the first two albums on the Tangerine label, which is distributed by ABC-Par and wholly owned by Ray Charles. The two albums are "Falling In Love Is Wonderful" by Jimmy Scott, and "Princess" by Terrell Prude. Chancellor Records, also distributed by ABC-Par, was represented by a new Frankie Avalon album, "Frankie Avalon Sings Cleopatra Plus 13 Other Great Hits."

COL SETS '63 SALES MEET IN PUERTO RICO

Columbia Records will hold its 1963 sales convention at the Americana Hotel, San Juan, Puerto Rico, July 17-21. This will mark the first time that Columbia has held its annual meetings outside the continental U.S. (MGM Records was down in the Bahamas for its sales conclave several years ago and Cap is holding its convention in Mexico City this week. RCA Victor will go to Greenbriar, West Va. for its meet in mid-July.)

Nearly 500 delegates are expected to attend Col's conclave, including diskery's creative forces, sales personnel from around the country, and international affiliates representing CBS Records in various major overseas markets.

Goddard Lieberman, Columbia president, will open the convention.

Ava Ups Luis Fields

Luis Fields has been upped at Ava Records to the post of national promotion chief. He had been Ava's promotion topper for the Coast.

Before joining Ava, Fields had been with Al Sherman's Record Sales in L.A., Kapp Records and Record Co. of L.A.

The American Federation of Musicians is now being battered by many of the delegates to its recent-Miami Beach convention for "steamrolling through" the \$6 per capita dues assessment. There is widespread discontent among the 1,200 delegates, who were at the AFM's 66th annual conclave and now have to explain the \$6 tax to their membership at home. There is also a movement afoot to look into the legality of the resolution with a view towards nullifying the entire procedure.

The per capita tax was proposed by the officials of the Federation as a means of raising the necessary funds to put the Federation on a sound paying basis since it can no longer rely on the 10% traveling surcharge as income because that bite has been declared illegal by the Federal Courts in an action brought by members of the various Orchestra Leaders Assns. The surcharge had been bringing in to the Federation \$1,400,000 per year and the same amount to the Locals in towns where the musicians play.

Losing Lotsa Revenue

The delegates complain that in addition to the problem of raising the dues (which must be voted in secret ballot according to the Landrum-Griffith regulation) to fill the coffers of the AFM, they must do without their share of the \$1,400,000. Most Locals relied solely on this \$1,400,000 to cover their local operation expenses and therefore saw no reason to support themselves on dues as other Locals of other unions do.

Some of the dues of the AFM Locals are as low as \$3 per year and some as high as \$30 per year. The returning delegates fear a further reduction in their income and in their membership rolls because an increase in dues may result in drop-outs. It's also feared that many Locals may have to fold because of an inability to support themselves.

The delegates are also squawking that after the Federation took care of itself by getting the majority (158,000 to 113,000) to vote the \$6 per capita tax, the Federation leaders left it up to the delegates to explain it to the members of their respective Locals.

Urged Cuts at Top

When the \$6 assessment was placed before the convention for discussion, the delegates suggested such economy measures as salary cuts from the top. Nothing came of it, though. AFM president Herman Kenin urged the delegates not to be emotional. But, said one delegate, (Continued on page 53)

Larry Benson, Coiner of The Group, Granted Tag Following Legal Therapy

The hassle over the ownership of the vocal combo tag. The Group, wound up in N.Y. Supreme Court last week in favor of Larry Benson. The suit was brought by Benson against former members of the Group, Thomas Kampman and Anne Gable, and manager Buddy Morra.

In Justice Harry Frank's stipulation of settlement, Kampman, Morra and Miss Gable are enjoined from using The Group in their newly formed act as is New York's Birdland which booked it. According to Judge Frank's ruling, The Group tag belongs to Benson.

Benson, meantime, has brought in two replacements to carry on under The Group tag. They are Art Lang, who has been with The Doormen, an RCA Victor vocal combo, and Julie Christman, currently singing at the Gotham Hotel in N.Y. The new unit is expected to bow in late August with new arrangements by Gary MacFarland, Ralph Burns, Fred Karlin, Benny Golson and Al Cohn.

Benson formed The Group in September, 1961, and in April, '63, came out with an album for RCA Victor simply titled The Group. The deal with Victor was signed by the three original members of The Group, so Benson will now have to negotiate a new diskery deal with Victor or another company.

Attorney for Benson was Frederick Scholem.

Cline's 'Story,' Glazer's 'Spaghetti,' Gore's 'I'll Cry' Top New Albums

PATSY CLINE: "THE PATSY CLINE STORY" (Decca). This is a two-LP salute to country & western singer Patsy Cline, who died earlier this year in a plane crash. The 24 songs make up an excellent retrospect of her disk career and include many of the sides which brought her to the top in both the c&w and pop fields. The disks are packaged in a handsome book-form album with a flock of candid photos and an informative text by Trudy Stamper of WSM, the "Grand Ole Opry" station, to help fill out the Patsy Cline story.

TOM GLAZER & THE DO-RE-MI CHILDREN'S CHORUS: "ON TOP OF SPAGHETTI" (Kapp). Tom Glazer has long been an expert in kiddie song frolics but he's finally made it pay off in the pop-selling field with "On Top Of Spaghetti." This album is an extension of that click with more songs in the same happy vein with the same sing-along pull. The moppets as well as the adults should have a lot of fun with it.

LESLEY GORE: "I'LL CRY IF I WANT TO" (Mercury). Lesley Gore, a 17-year old singer, is currently riding high in the pop single field with "It's My Party" and her growing number of juve fans are sure to go after her first album in the same way. Although her styling is full of teen tricks, she tackles some adult ballads like "Cry Me A River," "Misty," "The Party's Over" and "What Kind of Fool Am I," with an emotional flavor that has especial appeal for the young disk fans. The album's title is taken from the key phrase in her "It's My Party" click, which is included here, of course.

"SURFIN' WITH THE ASTRO-NAUTS" (RCA Victor). The Astronauts, a quintet from Boulder, Colo., have joined the swelling tide of surfing music with an excellent style of their own. Instrumentally, this combo uses four guitars and a drum to produce a dry, firmly rhythmic sound. Vocally, a couple of the sidemen know how to rock with a pleasant folk flavor. Stand-out numbers are "Surfin' U.S.A.," "Miserlou," "Pipeline," "Kuk" and "Movin'."

JODY MILLER: "WEDNESDAY'S CHILD IS FULL OF WOE" (Capitol). This songstress registers as a strong contender in the folk arena. A lucid voice with considerable dramatic talent, Miss Miller gives each of her numbers an arresting edge. In this collection, she performs a fresh group of songs, including "Another Love," "On The Other Side of the Mountain," "Last Night A Little Girl Grew Up," "The Garden of My Heart" and "The Hangman."

SOLOMON BURKE: "IF YOU NEED ME" (Atlantic). Pegged to his clicko single of the LP's title, this session gives rhythm 'n' blues rocker Solomon Burke a sock showcase. Combining elements of religious, jazz and rock, the singer puts lotsa feeling into his work and produces strong treatments on his various tunes, a few of which were written by the young belter. A successful combatant on the singles market, Burke is making his second Atlantic LP appearance with this session and it has the feel of a summer winner. There's considerable terp potential for listeners, and Burke's swinging belting has what it takes to capture teen coin.

"THE VERSATILE MARTIN DENNY" (Liberty). Martin Denny has scored effectively with a string of instrumental singles and LPs and this session combines several of his winning elements for a solid package. His "Quiet Village Bossa Nova" and "Theme from Mondo Cane" are here as is the much-recorded "Sukiyaki," along with a well turned out array of others. There are straight instrumental stylings, jazz, specialty and other treatments, all wrapped into a package that offers programmers as well as customers lots to dig. The jazz pieces are particularly strong as are the bossa nova selections.

THE TRAVELERS 3: "LIVE! LIVE! LIVE!" (Elektra). As the folk fad continues to roll steadily along, so the Travelers 3 continue to turn out slick pop-folk platters for Elektra. In their third LP, the group continues to display the tight

harmonic and lusty sound that had characterized their sure performance style in the past. Although they haven't been big on the charts, they have the sound and attributes that should one day make them a big-selling group. This disk showcases the trio in various moods, with some comedy patter sprinkled here and there in a live performance. The result is a solid outpouring in the pop-folk groove.

NETANIA DAVRATH: "SONGS OF THE AUVERGNE" (Vanguard). This is the second volume of Netania Davrath's reprise of the French folk songs originally recorded by Madeleine Grey a couple of decades ago. Miss Davrath's performance again is highlighted by the purity and flexibility of her soprano voice on a fascinating group of songs. Pierre de la Roche conducts the orchestra, back-grounding the Israeli songstress.

"THE BALLAD OF ROBIN HOOD READ AND SUNG BY ANTHONY QUAYLE" (Caedmon). The Robin Hood legend is presented here by Anthony Quayle, with lute accompaniment by Desmond Dupre. It's all told in story and song, presented in the dialect and music of Robin's time. There's a nice feeling to this presentation of the tale, effectively placed in the grooves under direction of Howard Sackler who has guided most of the waxings on the Caedmon label. There is excitement and romance here, all wrapped in a pleasantly-styled presentation that will be effective for both home and school use. Quayle gives a strong performance, playing various parts and narrating in song and talk.

Science Materials Center Invading Kidisk Market

The Science Materials Center, educational material firm, is expanding into the record business with Paul Wexler at the helm. The entry will be marked with six LPs, created by Hy Zaret, aimed for the 6-12 age group market.

The disks, which had been marketed by SMC, will now go out under Wexler's direction, in an extensive consumer campaign. The label, for the six LPs, as well as future product, will be known as Motivation.

The debut disks include such titles as "Space Songs," "Western Songs," "Energy and Motion Songs" and "Nature Songs." Tom Glazer, Dorothy Collins, Marais & Miranda, and Dottie Evans are among the featured artists.

Science Materials Center is a subsidiary of the Allis-Chalmers Manufacturing Co. Wexler was formerly veepee in charge of sales at Columbia Records and headed the Colpix label when it was launched by Columbia Pictures.

His deal with motivation is in addition to his other consultant and marketing activities in the record field.

Longplay Shorts

George R. Marek, veepee-general manager of RCA Victor, has a piece titled "Culture Carrier From Italy" in July issue of Show mag. It's on **Lorenzo da Ponte**, who wrote the text of three Mozart operas. . . . **Vladimir Horowitz** now cutting his third Columbia LP at diskery's New York studios. . . . **Dol-Fi Records** is stepping up its surfing album output to include 12 LPs by July 1. . . . **Brunswick** has followed up the single click of "Shake A Hand" by **Jackie Wilson** and **Linda Hopkins** with an album by the duo under the same tag. . . . **Edmund Thigpen** steps out of his drum chair with **Oscar Peterson** to cut his first Verve album next month in New York. . . . **Bob Haggart**, currently out on Command with "Big Noise From Winnetka," guest on **Johnny Blowers' WLIR** (L.I.) show today (Wed.).

RCA Victor was awarded the Sales Promotion of the Year Award by the Sales Promotion Executives' Assn. for its campaign on Dynagroove. . . . The U. S. State Dept. has selected a Caedmon Records album cover (a woodcut by **Diane & Lionel Dillon**) to be part of a travelling art exhibition which will open in the USSR this summer. . . . The surf craze is now getting a comedy touch: "My Son The Surf-Nut," written and produced by **Jack Marshall**, is being rushed into market by Capitol Records. . . . **Masterwork Audio Products**, designed and sold by Columbia Records Sales Corp., premiered its 1964 product line at recent regional distributor meetings at New York and Chicago.

Discus Records, a new Canadian diskery, will debut July 15 with an LP of the Fort Henry Retreat Ceremonial, at old Fort Henry, Kingston, Ontario. The disk will feature the drill squad, drums, and gun detachments re-enacting battle tactics and ceremonial tunes on fife and drums that date back to the War of 1812. . . . **Erroll Garner** is scheduled for a promotional swing of the Cleveland area for his Reprise LP, "One World Concert," in advance of his concert there at the Musicarnival Tent on June 30. Pianist then goes into the Baltimore area July 1 for a concert at Shady Grove Music Fair, Galtersburg, Md.



LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

COL GETS LOTSA BITE INTO 'WOOLF' PACKAGE

Although it is impossible to capture all of the physical theatricality of Edward Albee's prizewinning Broadway drama, "Who's Afraid Of Virginia Woolf," on disks, Columbia Records' original cast version of the play on four LPs retains enough in the masterful readings of its four players to make it an exciting recording adventure.

Uta Hagen, Arthur Hill, George Grizzard and Melinda Dillon, the original Broadway quartet, tackle Albee's "longest binge" with a vigor that virtually pours out of the grooves. The eight sides make it a long listening session but legit buffs, students and theatre historians will be grateful to Col for preserving it intact.

It's not a pleasant play and the dialog is quite rough in spots but those who'd be shocked by it all wouldn't be listening to it, anyway, or shouldn't.

The boxed package, which also contains a brochure containing articles by the author, Harold Pinter, Walter Kerr and Col president Goddard Lieberson, is priced at \$15 (mono) and \$17 (stereo). The diskery reports that 5,000 copies were sold in the first two weeks on the market so it looks like Col has come up with a commercial project as well as a cultural one.

Bel Canto Nabs 'Cleo' Tape Distribution Rights

The soundtrack for "Cleopatra" is going on tape via a deal between 20th Century-Fox Records and Bel Canto. In line with the release pattern of the "Cleopatra" album, Bel Canto shelled out a "substantial" advance payment for the tape distribution rights.

In the deal along with "Cleopatra" was the soundtrack for "The Longest Day." Bel Canto will also take on other 20th Century-Fox Records product in the immediate future.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BRENDA LEE I WONDER

(Decca) My Whole World Is Falling Down
Brenda Lee's "I Wonder" (Leeds*) will stretch out her clicko streak because it fits right into her emotional grooving pitch that works well in current market. "My Whole World Is Falling Down" (Champion-Moss Rose†) takes off at a breezy pace and should rack up some high-flying spinning time.

CLIFF RICHARD LUCKY LIPS

(Epic) The Next Time
Cliff Richard's "Lucky Lips" (Tigert) sends out a swinging, rocking beat with a vocal flair that will give this British singer a payoff U.S. reception. "The Next Time" (Ross-Jungnickel-Harms*) is in a slow, romantic mood and he's bound to warm up some turntables with it.

PETER, PAUL & MARY BLOWIN' THE WIND

(Warner Bros.) Flora
Peter, Paul & Mary's "Blowin' The Wind" (Witmark*) is a folk song with a message and the disk fans will find it pertinent enough to bring it to the top. "Flora" (Pepamar*) is a sailor's saga song with potent folk values to help sail along the spinning circuit.

BOBBY BROOKES BIRMINGHAM JAILHOUSE

(Redd-E) The Power of Love
Bobby Brookes' "Birmingham Jailhouse (Put Up My Bail, Lord)" (Valiant*) touches on current racial headlines with a gospel-blues beat that handles the pertinent message with spinning impact. "The Power Of Love" (Jefferson*) follows a standard ballad groove with an impressive vocal handling.

FOUR SEASONS CANDY GIRL

(Vee Jay) Marlina
Four Seasons' "Candy Girl" (Saturday-Gavardima*) will continue to sweeten their spinning pot via another sampling of their high-pitched vocalry on an item that's right up teener alley. "Marlena" (Saturday-Gavardima*) shoots out the falsetto pitch again but this time the beat is more forceful and will grab added juve appreciation.

GENE PITNEY TRUE LOVE NEVER RUNS SMOOTH

(Musicor) Donna Means Heartbreak
Gene Pitney's "True Love Never Runs Smooth" (Arch*) comes right after his "Mecca" click and it's a natural for similar response because of the ballad's dramatic impact with double tracking and all. "Donna Means Heartbreak" (Arch*) has an overburdened story but the vocal approach gives it a spinning stir.

ELVIS PRESLEY DEVIL IN DISGUISE

(RCA Victor) Please Don't Drag That String Around
Elvis Presley's "(You're The) Devil In Disguise" (Presley†) dresses up a slick ballad with a mixture of romantic and rocking styles with a vocal savvy that can't miss. "Please Don't Drag That String Around" (Presley†) pulls out all the singer's swinging technique to make it a highly spinnable item.

JIMMY GILREATH LOLLIPOPS, LACE AND LIPSTICK

(Joy) Mean Ole River
Jimmy Gilreath's "Lollipops, Lace And Lipstick" (Fame†) is a breezy, juve-pegged entry that could rack up an even bigger score than his recent "Little Band of Gold" click. "Mean Ole River" (Drury Lane-Beat†) rolls out a romantic tale of a lost love with a catchy vocal approach.

THE COOKIES WILL POWER

(Dimension) I Want A Boy For My Birthday
The Cookies' "Will Power" (Screen Gems-Columbia†) drives home a hard rocking beat with a teenage harmony technique that has a spinning power. "I Want A Boy For My Birthday" (Col-gems*) spells out a femme teener's wish in familiar rocking terms.

THE HIGH KEYES QUE SERA, SERA

(Atco) Daddy, Ooh Long Legs
The High Keyes' "Que Sera, Sere" (Artist*) is a wild remake of "Whatever Will Be, Will Be" and although it may never be the same, the frantic interpretation is sure to draw the young crowd to its side. "Daddy, Ooh Long Legs" (Saturday*) is a lively rocker that should help the juke set swing.

JIMMIE HASKELL ORCH THE GREAT ESCAPE

(Capitol) Flipper
Jimmie Haskell Orch's "The Great Escape March" (United Artists*) is another entry in the disk run on the Elmer Bernstein pic theme and this version, with a stirring orch beat and whistling chorus support, should go far in the spinning race. "Flipper" (Feist*) is a big sounding instrumental with a good main theme to win it turntable support.

THE RIP CHORDS GONE

(Columbia) She Thinks I Still Care
The Rip Chords' "Gone" (Daywin†) packs all the wild sound ingredients (vocal wails, automobile motor, etc.) that excites the soft-drink set and it could go far because of it. "She Thinks I Still Care" (Glad & Jack†) blasts out a rocking beat that will fill some juke needs.

DEL SHANNON FROM ME TO YOU

(Big Top) Two Silhouettes
Del Shannon's "From Me To You" (Gil†) has the rocking beat and some of the falsetto vocal gimmickry that carries spinning weight in the juke set. "Two Silhouettes" (Vicki-McLaughlin†) shouts out a story about an unfaithful love with a hard beat.

DON RONDO MALIBU

(Atlantic) So Did I
Don Rondo's "Malibu" (Sunbeam†) has an easy sway and a light lyric angle that'll draw lots of play this beach season. "So Did I" (Abitene*) puts him in a big ballad form and he fills it out with an okay vocal punch.

*ASCAP. †BMI.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk.	Wk.	On Chart		Label
1	1	7		IT'S MY PARTY Leslie Gore	Mercury
2	2	8		SUKIYAKI Kyu Sakamoto	Capitol
3	3	6		BLUE ON BLUE Bobby Vinton	Epic
4	12	8		YOU CAN'T SIT DOWN Dovells	Parkway
5	7	15		HELLO STRANGER Barbara Lewis	Atlantic
6	5	6		EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
7	4	8		DA DOO RON RON Crystals	Phyllies
8	8	11		I LOVE YOU BECAUSE Al Martino	Capitol
9	6	6		LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
10	10	10		STILL Bill Anderson	Decca
11	13	13		SURFIN U.S.A. Beach Boys	Capitol
12	17	2		ONE FINE DAY Chiffons	Laurie
13	11	12		TWO FACES HAVE I Lou Christie	Roulette
14	50	2		SURF CITY Jan & Dean	Liberty
15	9	12		IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
16	26	3		SO MUCH IN LOVE Tymes	Parkway
17	40	2		EASIER SAID THAN DONE Essex	Roulette
18	33	3		TIE ME KANGAROO DOWN Rolf Harris	Epic
19	15	5		IF MY PILLOW COULD TALK Connie Francis	MGM
20	18	2		STRING ALONG Rick Nelson	Decca
21	24	3		PRIDE AND JOY Marvin Gaye	Tamla
22	36	2		MEMPHIS Lonnie Mack	Fraternity
23	25	3		RING OF FIRE Johnny Cash	Columbia
24	27	3		COME AND GET THE MEMORIES Martha and the Vandellas	Gordy
25	22	4		BIRDLAND Chubby Checker	Parkway
26	32	3		FALLING Roy Orbison	Monument
27	49	2		FIRST QUARREL Paul & Paula	Philips
28	30	3		EVERY STEP OF THE WAY Johnny Mathis	Columbia
29	31	4		MY SUMMER LOVE Ruby and Romantics	Kapp
30	14	11		LOSING YOU Brenda Lee	Decca
31	21	5		IF YOU NEED ME Solomon Burke	Atlantic
32	20	7		LOVE OF MY MAN Theola Kilgore	Serock
33	44	4		JACK THE RIPPER Link Wray	Swan
34	45	2		NOT ME Orlons	Cameo
35	37	3		ABILENE George Hamilton IV	RCA
36	19	12		HOT PASTRAMI Dartells	Arlen
37	35	3		WILDWOOD DAYS Bobby Rydell	Cameo
38	28	10		FOOLISH LITTLE GIRL Shirelles	Sceptor
39	—	1		SAY WONDERFUL THINGS Ronnie Carrol	Philips
40	—	1		I WISH I WERE A PRINCESS Little Peggy March	RCA
41	38	6		THE GOOD LIFE Tony Bennett	Columbia
42	48	6		SWINGIN' ON A STAR Big Dee Irwin	Dimension
43	43	6		THE BOUNCE Olympics	Tri-Disc
44	16	9		ANOTHER SATURDAY NIGHT Sam Cooke	Victor
45	41	3		ON TOP OF SPAGHETTI Tom Glazer	Kapp
46	34	6		PRISONER OF LOVE James Brown	King
47	—	1		YOUR OLD STANDBY Mary Wells	Motown
48	39	6		PUSHOVER Etta James	Argo
49	47	2		POOR LITTLE RICH GIRL Steve Lawrence	Columbia
50	29	10		TAKE THE CHAINS FROM MY HEART Ray Charles	ABC-Par

Irving Caesar Finds His Brill Bldg. Office Cleanup Hardly a Tea for Two

Songwriter-publisher Irving Caesar now finds himself filling orders, wrapping packages and doing kindred chores as result of longtime aide Koppel's sudden death at 65, from a heart attack. In abruptly being faced with details which Koppel heretofore handled, Caesar also found himself disposing of 170 cartons of debris which, even to the hardened backstage service staff of the Brill Bldg., injured to wacky music biz shenanigans, was a novelty.

For some reason Koppel preserved the stock of around 20,000 copies of sheet music and orchestrations of 1938-1940 songs which is in contrast to today's publishing technique of only printing up a few hundred copies and, "if the record catches on then we print some more." Old clothes, other publishers' (many out of biz) excess baggage and the like found their way into Koppel's storehouse.

What galvanized Caesar into self-enterprise were orders for his "Friendship" song in recent days, chiefly from Methodist groups in the south and southwest which, he suspects, are ofay rather than Negro "for the simple reason the colored don't have to be sold on 'Friendship' so it is surprising, in light of recent integration aggravations, that we should get these orders. It's curious also, says he, "because they're ordered in small quantities—a dozen at a time, and at retail prices, not via dealers or jobbers."

Caesar, who was on the "Long John" (Nebbel) all-night (WOR, N.Y.) radio show, also found himself besieged with orders for the book he is only working on and will not be done for some time—"If ever," says he, "because it's sure tougher to write a book than a lyric."

"I make a fetish of recalling that it took me 10 minutes to knock off 'Swanee' to George Gershwin's melody and about twice that to write 'Tea for Two' to Vincent Youmans' tune, but I've been sweating for months over a few pages." He happened to mention the book, hence the "advance orders."

Beneke Tunes Up \$35,618 At Coast Navy Benefit

Hollywood, June 25. Some 35,618 patrons paid \$1 a head Saturday (22) to attend a dance tossed by the Santa Ana, Cal., Marine Air Base. Working for a flat fee, Tex Beneke's 14-piece orch and Ray Eberle & The Modernaires tuned up the charity. All proceeds went to the Navy Relief Fund.

Seven acres of dance floor space was obtained through use of a dirigible hangar. The concrete had cornmeal spread over it, and decorations were parachutes lowered from the ceiling. At a similar charity caper in 1958 Lawrence Welk orch drew 30,063.

SINGER JOINS LAURIE

Murray Singer has joined Laurie Records as director of special projects. His operational stress will be in liaison with rack jobbers and one-stops around the country.

AFM Delegates

Continued from page 51
gate, "he offered no advice to the delegates who must face an emotional membership back home who may balk at this new plan."

Another money-raising angle passed at the convention which worries the delegates is the increase in the initiation fees that the Locals would have to hand over to the Federation. (The "prime initiation fee," money to be turned over to the Federation, was raised from \$9 to \$14.) It was noted that with the new assessments, Local 802 (30,000 membership) will now have to turn over about \$200,000 annually to the Federation.

At any rate, the delegates' discontent is expected to flare up as the 683 Locals start holding membership meetings around the country to mull the Miami Beach maneuver.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk.	Wk.	On Chart		
1	1	12		ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)	
2	3	17		LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)	
3	4	24		PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)	
4	2	13		TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)	
5	13	6		BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)	
6	6	13		KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)	
7	—	1		KYO SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)	
8	8	22		HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)	
9	9	12		HOW THE WEST WAS WON (MGM) Soundtrack (1E5)	
10	5	6		WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
11	1	11		JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)	
12	18	5		VAUGHN MEADER (Cadence) First Family, Vol II (CLP 3065)	
13	12	10		ROBERT GOULET (Columbia) Wonderful World of Love (CL 1893)	
14	19	10		BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)	
15	15	47		TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)	
16	25	16		JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)	
17	20	21		FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)	
18	28	2		RICK NELSON (Decca) For Your Sweet Love (DL 4419)	
19	22	61		ANDY WILLIAMS (Columbia) Moon River (CL 1809)	
20	—	1		CLEOPATRA (20th Fox) Original Sound Track (FXG 5008)	
21	—	1		THE VENTURES (Dolton) Surfing (BLX 2022)	
22	30	4		NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)	
23	40	57		PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)	
24	23	24		ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)	
25	17	10		ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)	
26	—	52		KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)	
27	42	40		STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)	
28	37	16		BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)	
29	26	11		NANCY WILSON (Capitol) Broadway My Way (T 1828)	
30	33	12		PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)	
31	11	9		BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)	
32	21	3		SHE LOVES ME (MGM) Original Cast (E 41180)	
33	14	11		LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)	
34	—	4		SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)	
35	—	1		HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)	
36	29	3		CHANTAYS (Dot) Pipeline (3516)	
37	16	6		JIMMY SMITH (Verve) Hobo Flats (V 8544)	
38	31	3		ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)	
39	—	1		AL MARTINO (Capitol) I Love You Because (T 1914)	
40	32	4		MANTOVANI (London) Latin Rendezvous (LL 3295)	
41	39	5		STAN GETZ & LOUIS BONFA (Verve) Jazz Samba Encore (V 8523)	
42	45	15		ROY ORBISON (Monument) Greatest Hits (M 8000)	
43	34	28		OLIVER (Victor) Original Cast (LOCD 2004)	
44	10	22		RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)	
45	41	9		JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)	
46	24	20		JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)	
47	49	5		JOAN BAEZ (Vanguard) Vol. I (VRS 9078)	
48	35	8		PEGGY LEE (Capitol) I'm a Woman (T 1857)	
49	27	8		STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)	
50	38	11		CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)	

Now It's Tint Pan Alley as Inventor's Colorsound Converts Notes to Hues

Hollywood, June 25. The "look" of music, more than its sound, is making news these days. It gets the look from Colorsound's translator, which converts musical tones to color. Glaringly displayed in the outer lobby of the L.A. Sports Arena at the Home Show which folded Friday (21), Colorsound equipment from color-activated chandeliers to sound-sensitive moving water fountains pretty much dominated the scene.

"Its thesis is simple," declares its inventor, Royal O'Reilly. "The translator merely uses the three basic colors of the spectrum — red, green and blue."

Translator is compact — about the size of an ordinary hi-fi amplifier — and stands between the sound source (whether it be a

radio, tv set or a live orch) and the lighting fixture. Household lamps can be readily converted merely by insertion of colored bulbs of red, green and blue.

Power is transmitted from the sound source into the translator, which in turn converts the tones to light—highs turn on blue light, middle tones are green, and the lows are visualized in red. Inter-shades are effected by simultaneous lighting of two or more bulbs.

The "simple" translator was conceived in Alaska more than 25 years ago. First completed translator came into being just four years ago while O'Reilly was still in Alaska (Fairbanks) as an NBC engineer. Inspiration for the device, he avers, came from watching the Northern Lights. "That's the greatest colorsound display of all," the 49-year-old, Oakland-born inventor mused, "and if it hadn't been for my wife Dorothy, it never would have become a commercial reality."

Colorsound's main plant is in Covina; corporation's proxy is Bill Fulton. Heading up sales is J. Thomas Price Jr., formerly on the board of the Wrather Corp., parent company of Muzak. Price came out of retirement as a result of his faith in Colorsound's future.

He figures "hi-fi nuts" will use Colorsound if sold at the beginning of their enthusiasm. "What's a couple hundred more after he spends \$1,500 to \$1,700 on the standard equipment?" Price questioned.

The Translator 3,500 sells for \$225 but everything else is custom made. Price estimated that "a Stereo setup, complete with the Colorsound translator, the color lamps and so on would run him around \$750 in addition to what he has going for him in the way of sound equipment."

Prospects of a Muzak and Colorsound marriage are bright, according to Muzak's Bill Muster. "Muzak's music is perfect for Colorsound," Muster said. "The dynamic range in background music, particularly Muzak's, is limited. Therefore, the extremes of light-out and light-bright cannot occur with great frequency."

"In other words, the colors translated out of our music are soft, the changes coming smoothly, creating a soothing effect." Muzak already supplies music to several niteries which use Colorsound, among which is the Cap 'n Quill in downtown L.A.

Science of Synaesthesia — the production from a sense impression of one kind of an associated mental image of a sense impression of another kind—has been studied by psychologists since the beginning of the century. Colorsound has had requests from mental hospitals to install the system for tranquilizing therapy.

"Its uses are virtually without limitation," O'Reilly contended. "For one thing, it seems incredible to me that after all the millions the jukebox people spend on color, that they never related sound to color." Negotiations are now taking place for a union of some kind.

Longhair already has been affected. For instance, Wagner's "Flying Dutchman" conjures up a misty green. "Aida" blue. Mozart comes out blue for the most part. Chopin looks green. Musicians are familiar with the association of particular colors to the timbers of certain instruments, as well as key color associations.

Coleman's Cont'l O.O.

Larry Coleman, general manager of Joy Music, flies to Paris Friday (28) for several weeks of scouting talent, acquiring masters and meetings with French publishers.

During his overseas junket, Coleman also plans to hop over to London for huddles with Joy Music Ltd. representatives. He'll be accompanied by his wife, former singer known professionally as Lynn Warren.

DECCA TAGS CLARK; OTHER DISKING DEALS

Gary Clark, who's featured on NBC-TV's "The Virginians," has been added to the Decca stable. His first disk, recorded under the supervision of Bud Dant, Decca's Coast artists & repertoire chief, will be released the first week in July.

Cameo: Clark Terry

Trumpeter Clark Terry has been added to the new jazz division of the Cameo-Parkway label. He's bowing with "Theme From Mondo Cane" and "The Good Life" featuring Ben Webster on tenor sax.

Tornado: Choo Choo Collins

The indie Tornado label has tagged tv-nitery singer Choo Choo Collins. Her first single will be a coupling of "Baby's Gone" and "My Competition." An album is also in the works to be tagged "A Musical Tribute To Andre Previn."

Tin Pan Valley

By RED O'DONNELL

Nashville, June 25.

Monument records artist Roy Orbison, who just concluded a tour of Europe, will return to Hamburg next fall and cut some disks in French, German and Italian. He'll be accompanied by the label's prez, Fred Foster, who'll handle the sessions.

Reprise writer-singer Del Reeves moving to Nashville from the Coast. He'll be handled by Jim Denny's Talent Agency.

Jerry Lee Lewis through town after click tour of England. Seutlebut has the pianist-singer exiting Sun Records when his contract expires this summer.

Deejay Dick Biondi (late of Chicago) cut an offbeat type master album at Phillips Studio for possible distribution. It was a most unusual (if not novel) approach, even for Nashville. Biondi leased the studio, hired four musicians and invited about 40 teenagers to the session. He discussed various subjects with the youngsters, let them sing (mostly off-key), and allowed them to discuss life in general. A quasi-open end, or "goof-off" type 40-minutes of taping. Cost to Biondi: an estimated \$750. Typical comment among engineers, musicians, tradesters who heard the playback: "It just might sell."

The Rooftop Singers have been signed for the annual National Hill-billy Homecoming at Maryville, Tenn., July 11-13. Several "Grand Ole Opry" acts are also tentatively engaged for the three-day jamboree.

SHORT SHOTS — The Lester Flatt Day at Sparta, Tenn., (his native heath) attracted approximately 25,000. Jo Sherman, once with NBC Monitor, is now doing fashion column for Nashville Magazine, a monthly periodical. WSIX prez Louis R. Draughon & promo chief Bill A. Jones in Hollywood for powwows with ABC-TV execs in re 1963-64 season.

Jim Denny, boss of Cedarwood music pubbery & talent agency which bears his name, continues on sick list.

Connie Francis in for MGM recording session. Did 21 tunes (13 for album of standards; eight singles of new, original material). Songs arranged by Bill McElhiney; a&r directed by Jim Vienneau.

"Grand Ole Opry" show—including Marty Robbins, Skeeter Davis, Tompall & the Glaser Bros., Bill Anderson, Mel Tillis, Ernest Tubbs, Carl Butler, Stringbean, et al—played to more than 6,000 payees at Atlanta International Speedway. Packaged by Hubert Long's talent office.

Ray Stevens, Peggy March, Tommy Roe and Mike Clifford headline Aquatennial spectacular (2½-hour program) at Minneapolis July 29. Sponsored by WDGY.

On the Upbeat

New York

Brown Meggs, head of eastern operations for Capitol Records, led a contingent of diskery's N. Y. staffers to Mexico City for Cap's sales conclave this past Sunday (23). They'll return later this week.

Jerry Vale does a one-weeker at the Manor Hotel, Wildwood, N.J., starting Saturday (29). The Gene Krupa Quartet returns to the Metropole Friday (28) for three frames. Jubilee Records has reissued Della Reese's 1958 disking of "And That Reminds Me." Singer now records for RCA Victor.

The Phil Palumbo Quintet opens at the Riviera, Las Vegas, July 3.

Liza Minnelli, Judy Garland's daughter, makes her pop disk bow on Capitol Records with "One Summer Love" and "How Much Do I Love You." She's currently on disks via the original off-Broadway cast album of "Best Foot Forward" on the Cadence label. Julian (Cannonball) Adderley's Sextet has been set for its first tour of Japan following their Newport Jazz Festival appearance. Personal manager John Levy will accompany the group. Della Reese, now at the Flamingo Hotel Lounge, Las Vegas, has been set for a 13-week run there next year. Robert Goulet has recorded the title song for Columbia Records of the upcoming "Under The Yum Yum Tree" pic. Tune was written by Sammy Cahn and Jimmy Van Heusen.

Little Richard returns to the gospel field with the release of "Travelin' Shoes" on the Atlantic label. Stan Walker, formerly of RCA Victor's press department, has joined the public relations department of Famous Artists Schools and will concentrate on publicity activities for the Famous Photographers School, a subsidiary company. Pianist Jean Cunningham currently at VIP Restaurant.

Singer Tony Lawrence set for a week at Los Globus Club, Mexico City, starting July 7. Stan Kenton, Count Basie, Lionel Hampton, Duke Ellington, The Dukes of Dixieland have been set for July and August dates at the Pines Hotel, So. Fallsburg. Teri Thornton, Dauntless disker, slotted for a week at the Royal Arms, Buffalo, beginning July 8. Louis Armstrong will start the three "Sunday Evenings At Hyannis" at the Cape Cod Melody Tent on July 7. Stan Kenton is set for the 14th and Dave Brubeck for the 21st. Irving Rosenthal has scheduled a Wednesday night "Hootenanny" starting today (Wed.) at his Palisades Amusement Park, N.J.

Irwin Zucker, Coast disk promoter, in town for huddles with clients. Pianist Walter Low currently at the House of Vienna. Dorothy Ferguson handling the vocal chores with the Norm Ladd Orch at Roseland Dance City. Lionel Hampton set for three weeks at the Metropole beginning July 19. Tony Bennett pencilled in for a Sept. 19-Oct. 2 stint at the Cork Club, Houston. The beauty shop at the Shelton Towers is being run by disker Martin Cordia. Dick Blanchard, former program director of WBSR, Pensacola, Fla., has been promoted to sister station WKGN, Knoxville, as program director.

Veteran songwriter L. Wolfe Gilbert recuperating at his Coast home after a hernia operation. Bonnie Bourne, head of Bourne Co., returned to N. Y. last week after a tour of the Continent and Great Britain. Eddie Hazel,

singer-guitarist, began a two-week at The Most on Monday (24). Johnny Conquet Trio opens tonight (Wed.) at the Bon Vivant, Great Neck, L. I. Jazz organist Billy Nalle will play a special recital at St. Paul's Chapel at Columbia U. July 30. Sue Kenny, Tribute thrush, at the Brockton (Mass.) Fair July 1-2.

Goldner Quits Roulette

George Goldner has severed relations with Roulette Records to go out on his own. Goldner came to Roulette in June, 1962 as part of the arrangement whereby Roulette purchased Goldner's Gone and End labels.

During his stay with Roulette, Goldner acted as v.p. in the artists & repertoire department and supervised promotional activities. His departure in no way affects the Gone and End merger. These labels will remain as part of the Roulette setup.

A HIT!

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BARNETT NEW HEAD OF GAC?

Motel Boom, Top Acts Roll Season In Wildwood, Jersey's 'Vegas by the Sea'

By CHARLES V. MATHIS

Wildwood, N. J., June 25. The usual roster of topflight summer entertainment has been lined up for the host of afterdark spots that have earned this south Jersey resort the tag of "Las Vegas by the Sea."

The motel madness continues with luxury units of every design and description rising throughout the area. A near \$1,000,000 extravaganza owned by Stanley Rappaport is the new Thunderbird. In Wildwood Crest colorful and exotic motels sit on the dunes and overlook the wide, uncrowded beaches. There are 18 new motels in the Crest section alone this season, with the Tahiti capturing South Seas atmosphere with trimmings of bamboo and volcanic rock.

A syndicate, with former Rainbow club owner Harry Levy as manager, plans to offer concert type attractions in the big Diamond Beach club, sans booze. A straight admission fee will be charged. This is a new departure for Diamond Beach which seats upwards of 2,000 persons. Ray Charles tees off the new policy July 3-4-5.

Oscar Garrigues, of the Manor Hotel Supper club, faced with the new competition of the Thunderbird motel and cocktail lounge directly opposite his showplace, has "beefed up" his shows with a talent slate including Teresa Brewer, Jimmy Dean, Joni James, Chubby Checker, Jerry Vale, Al Martino, Jackie Wilson, and Phyllis Diller.

Sylvan Rosenfeld has already signed \$70,000 worth of acts for his successful Hurricane club operation, where Fats Domino holds the house record. Domino is down for two one-week slots due to his crowd drawing ability. Others signed are the Shirelles, the Four Seasons, Sam Cooke, George Kirby, Timi Yuro and Lloyd Price.

Ben Martin's Bolero will feature two engagements for the house (Continued on page 60)

Sammy Davis Jr. Doing A 2-Wk. Encore in Aug. At A.C.'s Club Harlem

Atlantic City, June 25.

Sammy Davis Jr. is booked to play a two-week date in Club Harlem this summer, coming in Aug. 8 and appearing Aug. 21 for a final time. It's the second straight year that Davis has appeared in the club.

He'll again star in Larry Steele's "Smart Affairs of 1964," which opened Friday night (21), a week earlier than usual, to take advantage of the resort's unusually large convention crowds. Guest headliner as Steele kicked off his show in Ben Alten's and Cliff Williams' bistro was Damito Jo, who is in until July 3.

Billy Daniels follows her, coming in July 4 and playing through July 10 when Sam Cooke comes in until July 17. The Platters are set July 18-24 when Damito Jo returns until Aug. 7. Dinah Washington follows Davis from Aug. 22 until 27 when Adam Wade closes season, with big room shuttering Sept. 7.

Slappy White returns to head the summer long cast featured by Steele which includes Norma Miller & Her Jazzmen, Shirlee May, Freda Payne and Toni LeVexier. They're backed by Johnny Lynch and his orch with the Beige Beauts and modern Harlem Girls, two lines.

Show again is written, produced and directed by Steele.

Butz Buys Grinzing, N.Y.

Cafe Grinzing, a landmark in the Yorkville, N.Y., sector, has changed ownership. Eric Rosen, longtime boniface, has sold the spot to Henry Butz, an instrumentalist and singer. Butz will work in the show.

Starting Thursday (27), new layout will comprise Anny Kapitan, violinist Kalman Banyak and pianist Jerry Bruden.

Eye Sept. Unveiling For Rockefeller Hawaii Resort

Honolulu, June 25.

Construction of Laurence S. Rockefeller's \$12,000,000 resort complex at Kaunapapa bay, north of Kona, Hawaii island, will begin in September or October.

The 150 units will be incorporated into a single four-story building though Rockefeller earlier had considered building a series of cabana-type units. The 400-acre site will also include an 18-hole golf course.

Roch. Promoter Files 150G Claim Vs. Steve & Eydie

Rochester, N.Y., June 25.

Both promotional and entertainment sides cried, "foul" following canceled performance by Steve Lawrence and Eydie Gorme here Friday, June 14.

Kenneth Greengrass, manager of the singing stars, reported the stars returned to New York City without giving a performance because the promoter, Dennis Ritz, failed to provide a stage, microphone and other equipment for the performance, "Stars for a Summer Night," scheduled at Red Wing Stadium.

Greengrass said his clients "were here to do a show as contracted." He said there was a contract clause permitting postponement in case of inclement weather, but added, "The weather was not inclement... we've done shows when it rained."

Ritz attempted to postpone the show until the following night because rain at intervals through the morning and afternoon Friday made it impossible to complete the erection of a stage, lighting and sound system. "Departure of the scheduled stars caught me completely by surprise and made five months of my work utterly fruitless," Ritz reported. "The contract provided for postponement in the event of inclement weather."

The Lawrence-Gorme performance was supposed to have been one of a series of show promotions which included Bobby Darin, Connie Francis, Gordon & Sheilah MacRae and Johnny Mathis. Ritz was uncertain as to whether the other show dates here will be staged.

Ritz has filed a \$150,000 suit against GLG Corp., the holding company for Miss Gorme and her husband, Steve Lawrence, and manager Ken Greengrass.

KDKA-TV Newscaster Makes Own Story As Pitt Brawl Peacemaker

Pittsburgh, June 25.

Tom Finn, KDKA-TV's top newscaster, played the traditional peacemaker role in a brawl at a private club here and got the usual thanks for his services—a cut on his head that required three stitches and a lot of bruised ribs.

Finn stepped in when Oscar Gendleberg, manager of the Gaslight Club, was allegedly being pummeled by former light-heavyweight champion Billy Conn; Jack Cargo, former owner of the New Arena niterie; Joey Diven, a county detective, and an unidentified man referred to as "Buckets." Gendleberg said the fight started when he refused service to the men. Finn came to his aid and was floored. The four men are being charged with assault and battery and an additional charge of assault and battery with a deadly weapon (his fists) has been leveled against Conn.

MORE MCA'ITES JOIN SIEGEL ORG

By JOE COHEN

Lawrence Barnett, former MCA vicepresident, may be the next president of General Artists Corp. Barnett is presently negotiating with Herbert J. Siegel, GAC board chairman and president, on being the new board chairman for the agency. According to Siegel there are several problems still to be ironed out, and inking may not take place until the end of this week or possibly next week. Siegel would retain the presidency.

The same holds true for George Chasin, a top film agent at the now defunct MCA talent agency, who transferred to the MCA parent company when the talent office went out of business last July 23. Chasin, like Barnett, recently resigned from MCA. He also had been talking with the Ashley-Steiner-Famous Artists Agency, but negotiations collapsed over the weekend.

Barnett, who remained with MCA until last April, had been on the Coast all last week conferring with Siegel and other top GAC brass. Both he and Siegel returned to New York over the weekend and huddles have been continuing. Barnett had been slated to be (Continued on page 64)

Col to Import Spanish Riding School for U. S.

Vienna, June 25.

Andre Mertens, chairman of Columbia Artists, held a press conference for all members of the Austrian and Foreign Press here during the Vienna Festival. He revealed agreement with the Spanish Riding School. Special breed of white horses called "Lippizaner," first bred in Lipica, now part of Yugoslavia, and formerly of Austria. Performing in Vienna each Sunday since the days of Empress Maria Theresa, the troupe will exhibit in States from April 20-May 26, 1964. There will be 12 performances in Madison Square Garden and six each at the Washington and Boston Armories. There may be a performance at the World's Fair on a Sunday afternoon and a tv performance as well. Party of 18 horses, and eight riders led by Col. Podhasky, general director and president of the establishment plus grooms, will make the trip.

Horses will be shipped by two special planes and Col Podhasky agrees that a 10 hour flight will be less tiresome for his precious stars than a boat voyage. Spanish Riding School visited USA once in 1950, through the American Horse Assn., and a "thank you" gesture for General Patton whose widow was an honorary guest at the opening performance. It is thanks to Patton that the horses were returned in 1945 to Vienna as the Germans had taken them into Czechoslovakia.

Mertens will also import Vienna Symphonic Orchestra under conductor Sawallisch for 30 concerts between Jan. 10 and March 15, 1964. The possibility of performances of Alphon Berg's "Lulu" in the Vienna Festival edition conducted by Karl Boehm and with Evelyn Lear in the lead, looks strong, as soon as some difficulties, date-wise, are cleared.

For the 1965-66 season the Hofburgkapelle orchestra now playing each Sunday in the chapel of the castle once belonging to the Emperors of Austria, will tour the USA, as well as Herbert von Karajan with the Berlin Philharmonic Orchestra and for the season after, "Columbia Festivals" will bring the "Vienna Ice Revue" to the U. S. A.

N. Y. Bows 8th Wonder, Its 2d Gospel Nightclub, as Controversy Continues

Circle Artists Sets Sepia Unit for Swedish Tour

A new variety package, "Manhattan Parade of 1963," has been formed by Circle Artists for a tour of folks' parks in Sweden. All-Negro unit will kick off Aug. 3 and will play the entire month in that country. A swing through other European lands is now being set.

Layout will include Kenny Coleman, Lester Young & California Playboys, Marie Knight, Miller Sisters and Ronnie Mitchell.

AGVA's Mazzei Cracks Down On Tyro Strippers

Hollywood, June 25.

Irvin Mazzei, western regional director of American Guild of Variety Artists, on Thursday (20) wired all niteries in 11 western states that, starting one week from receipt of notice, none can put on "amateur talent nights" and continue to get AGVA acts.

In the main, only nite spots affected to any degree are strip joints. Lately there has been a boom on "amateur strip nights"—usually held on Sundays. Three of the more prominent burlesque niteries here—Largo, Pink Pussy Cat and The Body Shop—are using the stunt. Each now must cease or risk AGVA's wrath and loss of its members. Three such Frisco clubs also are affected, three in Dallas, one each in Denver and Portland—to cover a few cities over which Mazzei administers AGVA.

"I am on the alert for misrepresentation," Mazzei said. "Some of these spots may try to lure pro strippers, AGVA members, to pose as amateurs. In that event we will expose such a ruse. We cannot keep our members from working under a phony amateur billing as long as they are paid scale or more, but we can expose a niterie which attempts such a fraud."

AGVA's motive in the ukase is obvious. Most clubs using "amateur" device formerly hired pros. As AGVA members get overtime to work beyond a six-day week, some clubs saved coin by using tyro torso-tossers. AGVA obviously wants to get more members working, or more coin to those who are working.

Mazzei's stick is large. Any club which insists on "amateurs" will have its pros ordered out by union.

Philly Niterie Biz Goes Back to Sleep as Acts Take Hot Weather Lam

Philadelphia, June 25.

Niterie business comes to a full stop here the end of the week. The Latin Casino, the 2,000-seat cabaret restaurant in Cherry Hill, N.J., winds up the season Sunday (30), with Joey Bishop starred and the team of Al Fisher & Lou Marks in support.

Palumbo's closes Saturday (29) with the De John Sisters as the finale headliners. Sciolla's shutters for the summer the same evening, with Timmy Brown, the Eagles star halfback, as the week's featured vocalist. Uncle Miltie's, Pennsauken, N.J., spot that plays name attractions, will take advantage of the hot weather layoff to sweat out a State liquor board suspension.

The Red Hill Inn, Delair, N.J., showcase for jazz names, will present territorial musical acts during the summer. Annual exodus of Philadelphia acts for the Jersey seashore resorts has begun, with Wildwood again getting the great majority of the local performers.

The controversy over the propriety of singing gospel tunes in niteries is gathering momentum and may yet be one of the more flaming issues on the current entertainment scene. Performers in the gospel field are taking note of the rhubarb as is the Negro pulpit.

Following the attack on "popularization" of gospel in cafes such as the Sweet Chariot, N. Y., by Mahalia Jackson, one of the top Negro singers, and Joe Boatie Jr., son of the promoter of the annual N. Y. Gospel Festival, comes the opening of the Eighth Wonder, a second gospel niterie in New York by Trude Heller.

Cafe will be headlined by Sister Rosetta Tharpe, who made her mark as a spiritual singer some years ago and has been prominent in the field since. Her entry into niterie ranks indicates her endorsement of the religious tune trend in cafes. Spot opens tomorrow (Thurs.) with The Apollos and The Soul Riders, comprising the rest of the bill.

Backs Sister Tharpe

Marie Knight, who used to be partnered with Sister Tharpe in the gospel field, also endorsed the bringing of the gospel into the cafe fold. Miss Knight declared that gospel songs, as opposed to spirituals, when sung in a niterie, do not infringe on religion. She takes the view that gospel tunes are strong rhythmic numbers primarily, with little religious connotation. As such they are okay in an atmosphere where liquor is sold.

Miss Knight says that she would not feel that way if spirituals or hymns were sung in a cafe, but gospel tunes, which are primarily secular songs, are okay there. Miss Knight, however, decries the use of ecclesiastic robes in the cabarets and believes that gospel singers should not use them as costumes.

One churchman picketed the Sweet Chariot last week as a blasphemer of Negro religion. However, clerical support for the gospellers came from the Rev. Robert T. Coleman, co-chairman of the Committee on Public Relations of the Baptist Ministers Conference of Greater New York and (Continued on page 60)

AGVA \$1,400 Rap Stumps N.Y. Niterie Op Leo Fuld Whether to Fight or Fold

Leo Fuld, operator of the Sahbra, N.Y., is in a dilemma. He doesn't know whether to go to the courts to appeal a \$1,400 verdict against him by the American Guild of Variety Artists for a breach of performer contract, or whether to close his spot. Decision was handed down in a complaint filed against him by Dora Kalinova, a Polish actress whom he had signed for 24 weeks.

According to Fuld, Miss Kalinova had failed to work out in his present cafe show. After several tries in which he let her experiment with various bits of material, he decided to use her in a briefie at the beginning of the show. In January, Miss Kalinova didn't show up for her spot, Fuld asserted, and was fired.

Miss Kalinova subsequently appealed to AGVA and a local board awarded her \$875. Both Fuld and the actress subsequently appealed to AGVA's national appeals board whose findings came out in a tie vote. A subsequent hearing last week by the union's national board resulted in the \$1,400 verdict.

Fuld says that with the current state of the cafe business, he doesn't have that kind of coin to pay off the actress. He's faced with either the prospect of closing up shop and having Miss Kalinova paid out of the bond which he has put up by AGVA or the expensive proposition of going through the courts. He's still mulling his course.

EDDIE FISHER

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Americana

IS NOW HERE

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WALTER WINCHELL

SMASH!

ED SULLIVAN
NEWS

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NICK LAPOLE
JOURNAL AMERICAN

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WINTER GARDEN—AT HIS BEST!**

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OF HIS CAREER!**

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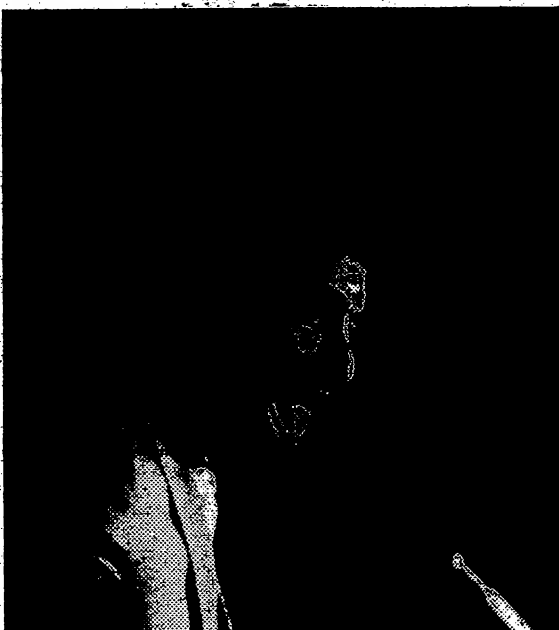
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SUCCESS!**

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JACK GAVER
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**THEY STOOD UP
AND CHEERED!**

CHOLLY KNICKERBOCKER
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**WORTHY OF
UNRESTRAINED TEARS!**

FRANK FARRELL
NEW YORK WORLD-TELEGRAM



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100% ALL THE WAY!**

ABEL, VARIETY



Vaude, Cafe Dates

New York

Della Reese to succeed Eddie Fisher at the Hotel Americana's Royal Box, starting July 9. . . . Marlene Dietrich begins a 10-day stint at the Terraza Casino, Mexico City, July 4. . . . Larry Maldonado Dancers current at the Latin Casino, Cherry Hill, N. J., on the Joey Bishop show. . . . Laura Lane to the Holiday House, Pittsburgh, July 1 for two weeks. . . . Keely Smith moves to Blinstrub's, Boston, Dec. 9.

Jack E. Leonard repeats at Mr. Kelly's, Chicago, Jan. 27. . . . Barry Sisters lined up for the Carillon, Miami Beach, Dec. 12. . . . Teri Thornton, current at the Bon Soir, moves to the Lockledge Inn, Yorktown Heights, July 4 for three days. . . . Personal manager Kal Ross off to the Coast for the better part of the summer. . . . Choo Choo Collins packed for the Living Room July 1. . . . Buster Keaton to do a series of fair dates starting at the Ionia (Mich.) State Fair Aug. 5 and winding up Oct. 5 at the Alabama State Fair in Birmingham.

Carmen Cavallaro booked for the Americana Hotel, starting July 29 for three weeks. . . . Marguerite Piazza tapped for the Roosevelt, New Orleans, Oct. 31. . . . Bill Cosby signed with the William Morris Agency. . . . Jan McArt going to the International Casino, Aruba,

DWI, Aug. 13. . . . Don Rickles booked for the Holiday Inn, Oakland, Oct. 24, and Jack Jones moves in Nov. 7.

Jerry Collins to play a 14-day junket of U.S. installations in Europe to start Aug. 2. . . . Damita Jo will tour Catskill resorts for Charlie Rapp this summer. . . . Rip Taylor into the Glen Casino, Williamsville, N.Y., starting July 15.

Comedian Harry Jarkey slated to open at Pittsburgh's Holiday House on July 1. . . . Comedian Lee Caron set for an eight-week run at Chicago's Conrad Hilton Hotel starting Sept. 5.

Dallas

Jimmy Vouras has Cleopatra & The Sultan's Harem, belly dancers, at his new Club Montmartre through July 7, with The Original Exciters due July 8. . . . Gaylife Club, again under ownership of Guy Jones, brings in The Three Suns July 11 for two frames. . . . George Alexander into the King's Club Monday (24) for a fortnight.

Patrice Wymore opens July 4 for 10-day stand at the Bon Vivant Club. Tito Guizar inked for July 29 opening at same spot. . . . Mark Carroll Trio due June 26 at Nero's Nook in the Cabana Motel. . . . Ruth Russell inked for a second year pact at the Town Pump, where

owner Jim Barragan marks his ninth anni. . . . Sam Ventura's Club Village, with Joe Conti current, dated Jean Shannon, July 2; Betty Reilly, Oct. 15; Jo Ann Miller, Nov. 18.

Rule Lenny Bruce Narcotics Addict

Los Angeles, June 25.

Lenny Bruce, nitery comic whose brushes with the law have become chronic, was declared a narcotics addict at a Superior Court Psychiatric Dept. hearing June 20 and ordered to be confined for treatment in a State Rehabilitation Centre. Ruling is being appealed. Bruce was ordered to the Psychiatric Dept. for examination by doctors to determine whether or not he was a narcotics addict when he came up before Superior Judge Benjamin Landis last June 4 for sentencing after conviction on a narcotics possession charge.

Lenny Bruce: Producer

Despite the legal difficulties in Los Angeles, Bruce's New York attorney, E. W. Zaidins obtained a corporate charter which would authorize Bruce to conduct a business of producing shows and sound recordings with offices in New York. Capital stock will consist of 200 shares, no par value.

'Ecstasy on Ice' Glides Into Statler, L.A., July 1

Los Angeles, June 25.

All-ice show, "Ecstasy on Ice," packaged by George Arnold, opens in Terrace Room of Statler Hotel in downtown L.A. July 1 for an indefinite run. Moro-Landis revues have been playing spot since Jan. 13 and prior to that Barry Ashton packages spanned three years. Room is only Coast nitery with a rink beneath dancefloor.

Late Skinney Ennis' orch continues with current Moro-Landis revue, "Beautiful Americans," until Arnold's advent, with saxman Al Willett leading crew. Another orch is being lined up for frappe frolic.

DOOM DAYTON LANDMARK

Parking Lot Replaces Old Gebhart's Opera House

Dayton, O., June 25.

Three-story building occupied by the Mayfair Theatre here, city's only burlesque house, has been purchased by Arthur Beerman, to be razed within a few months and converted to parking space. In addition to the theatre, the building contains first-floor stores and 14 apartments.

Originally known as Gebhart's Opera House, the building was erected in 1876 by William Gebhart, a sheet metal worker, and its entire face was of sheet metal.

Moro Troupe Sues Cork Club, Houston, for \$31,327

Houston, June 25.

A suit which seeks \$31,327 from the Cork Club and Glenn H. McCarthy for cancellation of the \$3,000 a week contract of the Moro-Landis dancers was filed last week in District Court here. The complaint, brought by George Moro, charged that his troupe had completed half of a 20-week engagement which began last Feb. 21.

Action contends that the 10 dancers also are entitled to \$577 of a payroll withheld by the club last December, and for \$750 for two extra performances on Dec. 15-16.

McCarthy declined to comment.

Name Harry Hirsch As Company Mgr. for Yank Circus' Tour of Russia

Harry Hirsch has been named company manager of the American Circus which is slated to open July 4 at the Moscow State Circus. He has been company manager of other cultural exchange projects which have toured overseas under U.S. State Dept. auspices. Art Concello, general manager of the Ringling Bros. and Barnum & Bailey Circus, is expected to be in Moscow to set up the show.

Acts in the American Circus, which have been recruited mainly from the Ringling show, will include Harold Davis (The Great Alzana), Galla Shawn, Tanners, Miss Ilona, Hammond's Birds, Ferroni Duo, Shyrettos, Fredonias, Cesar, Wells & Four Fays, Robert De Vasconcellos, Kossmayer's Mules, Kinko, Konyot, Bob Top & Lauren and clowns.

In Russia it'll be a Continental style circus with one ring. Layout will tour other European countries in a three-ring format, following its Russian run.

In exchange for the American show, the Russians will send over its Moscow State Circus for a 10-week tour starting in Philadelphia Sept. 12 and thence to Madison Square Garden, N.Y., for a 15-day run beginning Sept. 24. Both shows will tour under the promotion auspices of Morris Chalfen operator of "Holiday on Ice."

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"TONIGHT SHOW", NBC-TV (7th Appearance JULY 5th)

ROYAL ARMS, (Buffalo JULY 22nd)

ASSOCIATED BOOKING CORP.

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A Female Impersonator Speaks

New York.

Editor, VARIETY:

Upon my arrival in New York from my native France I read with interest and amusement the item in your issue of recent date concerning the ban on the moving picture in which I have a small role, "La Poupee." M. Hakim states that it is because of some nudity. I am sure he knows that the reason it probably never will be shown in the States is that the leading feminine role is played by a man, probably your most talented female impersonator since the immortal Julian Eltinge.

As one of Europe's leading female impersonators for the past 30 years, my own small role is the first time I have been in a film. Much of the film was shot in South America and I am not even sure that most of the persons in the picture knew that anyone else in the cast was a man playing female roles. (There were two, beside the lead.)

In all probability the puritanish Americans will not allow the picture to be shown although there is no vulgarity in the playing—the roles are played with sincerity. As one who has witnessed the mediocrity of your revues such as "Jewel Box" and "Powder Puff," I am not surprised that female impersonation is looked on with disdain. Of course, we have certain advantages. In West Germany, where I make my home, we are allowed to live as women provided we register with the local police. This is reciprocated in Denmark, Sweden, parts of France and Norway. Since my passport is made out to me as a woman, I have had no problem, even in the States. Thus, for 32 years my life has been that of a woman—every moment of every day.

It is my hope that the film can be shown for one reason only: that female impersonation can be an art. I am most proud of my reputation, even though at my age I will never be known to your audiences.

Andree Meunier

AGVA-Equity In Jurisdiction Tiff

A headlong clash between the American Guild of Variety Artists and Actors Equity Assn. over a N.Y. cafe show is now being adjudicated. Both unions are fighting for jurisdiction of the new book show coming into the Upstairs at the Downstairs, N.Y., July 1. Lay-out, tagged "Money," is a musical play. It's the first to go into a N.Y. cafe. Representatives of both unions met yesterday (Tues.) at the AGVA offices, but no decision was made as to which union will take over.

The possibility of jurisdictional clashes between both unions has long been evident since the advent of the intine musical revue. Equity has long felt that in these shows the performers do not do their own independent acts, but are given lines, songs and sketches. Therefore Equity would have a claim on the spot where the show is presented.

On the other hand, the variety union has taken the view that it has jurisdiction over cabarets and therefore, it should control this type of show as well. However, the addition of a book to a cafe show is seen as giving Equity a new argument on jurisdiction of specially written cafe productions.

Pitt CLO Inks Wymetal To New Two-Year Pact

Pittsburgh, June 25.

William Wymetal, managing director of Pitt's Civic Light Opera for the past 17 years, was given a new two-year pact last week by the group's board of directors.

Wymetal will present the Robert Goulet vaude layout in the first of an eight-week season starting July 8. Goulet had originally been scheduled to open July 9 but when his engagement was announced, ticket demands were so heavy that Wymetal called Marty Kummer, Goulet's rep, and they got together on an extra day. Goulet is in on percentage.



DONNA LYNN

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Paddock-Int'l, A.C., Wins Stay of Lewd Show Rap, Reopens for Summer Biz

Atlantic City, June 25.

Club Paddock-International, ordered shuttered for 150 days by the state Alcoholic Beverage Control for permitting lewd shows and B-girl activity, reopened last Wednesday (19) as its owners appealed the decision of the state control group. It had been closed for 47 days.

Alexander K. Blatt, representing the 1643 Atlantic Ave. Corp., owners of the club, appealed the ABC decision before the Appellate Division of the Superior Court in Newark. He won a stay on the original sentence until the case can be further heard in September or October, after the season.

Basis of the appeal was that the sentence was so drastic that it tended to put the club out of business inasmuch as the summer period is the season when the club must be open to survive. The club was scheduled to reopen on Oct. 4th.

Aloha in Japan

Honolulu, June 25.

Tourist industry personnel are learning how to translate the word "aloha" into Japanese in anticipation of a heavy influx of tourists from Japan once that country eases currency restrictions.

Both major and lesser hotels, along with related tourism enterprises, are giving personnel courses in conversational Japanese.

Chi's Chez Paree Set to Reopen In Sept. With Names and Chorus

Chicago, June 25.

The Chez Paree, thought to be "the last of the big Chi niteries" when it folded in the fall of 1960, will be revived in September in the building housing the Silver Frolics, a thriving night spot on north Wabash Ave. before and during World War II and a strippery thereafter.

Owners of the new edition are Donjo Medlevine, one of the partners in the old Chez Paree, and Buzzy Rivkin, an owner of the demised Trade Winds in Chi and later partner in Puccini's in Los Angeles.

Plans call for extensive refurbishing of the club, including seating for 450 and an enlarged kitchen. Rivkin said that it will showcase names of the stature of those that played the old Chez Paree, a sizeable house orchestra and possibly a chorus line. He's negotiating for Vic Damone as the opening act.

Hamid Tells McClellan That Withholding Taxes On Acts Is 'Impractical'

George A. Hamid, president of the New Jersey State Fair and a coowner of the Hamid-Morton Circus as well as other show biz enterprises, last week conferred with members of the Senate Subcommittee on Permanent Investigations regarding the application of withholding taxes on performers. Hamid has taken the position that technical problems make this impractical.

Hamid's views were given in a lengthy interview in which he cited the difficulties inherent in taking out the withholding and social security taxes of performers who are currently regarded as independent contractors as far as withholding tax collections are concerned.

Earlier Hamid had written the committee because of reports that the Committee, headed by Sen. John McClellan (D-Ark.), was seeking legislation that would make it mandatory for all employers to deduct the bites.

Hamid is urging all bookers and club date producers to band together in this matter.

'HER NIBBS' 9TH O'SEAS HOP

Georgia Gibbs, Columbia diskster, makes her ninth summer trip abroad for a gala at the Sporting Club in Monte Carlo, followed by tv in London.

She also marks her first on Spanish tv, with bookings in Madrid and Barcelona.

Walter Winchell Wrote:

"ALLEN AND ROSSI, THE COMICS, HAVE NO CONSIDERATION FOR PLANE CREWS AND OTHERS WHO NEED SLEEP. THEY REHEARSED LOUD IN THEIR HOTEL SUITE THE OTHER 2 A.M."

(... and so after additional rehearsing of new material* they opened at the Persian Room of the Plaza Hotel...)

The Critics Raved:

"Comedy team of Allen and Rossi packing Plaza Persian Room. Their greatest thrill, however, came when their 'Hello Dere' comedy phrase trademark hit Page 1 all over the world, in the exchange between astronauts Gordon Cooper and Walter Schirra."
—Ed Sullivan

"Two of the most talented people in the entertainment world today."
—Gordon Cooper, Major USAF, Mercury Astronaut

"Everyone is in for these evenings we used to enjoy with Dean Martin and Jerry Lewis before they started taking themselves seriously. Steve Rossi can sing and he proves it like another Robert Goulet..."
—Frank Farrell, WORLD-TELEGRAM

"Allen at his sanest best, clowning and dancing with Rossi prodding him on... amazing the dancing dexterity of fat, tub-shaped comic Marty Allen—he's as graceful as a ballerina—and the effect is incongruous but highly exciting."
—Louis Sobol

"Marty Allen and Steve Rossi had the biggest opening in the history of the Plaza's Persian Room... tore down the house."
—John David Griffin, DAILY MIRROR



"Marty Allen and Steve Rossi broke it up at the Persian Room."
—Dorothy Kilgallen

"The staid Persian Room of the Plaza will never be the same after Marty Allen and Steve Rossi redecorated it with laughs, guffaws and howls... Persian Room rafter-rockers."
—Hy Gardner

"The customers will come in for the right comedy act—and at the moment the 'right act' is Marty Allen and Steve Rossi. It's broad, brash comedy in the classic manner."
—Martin Burden, POST

"If the Persian Room isn't careful, it may yet win a reputation as a comedians' room, especially in view of the way Marty Allen & Steve Rossi broke it up. They bring in a new viewpoint and frequently new audiences. Allen carries the comedic burden with a genuinely funny mien and a knowledgeable execution. The team's format is reminiscent of the early days of Martin & Lewis."
—Jose, "VARIETY"

"There was a reason for a transfusion of business... Marty Allen and Steve Rossi opened at the Plaza Persian Room—great act! In my opinion, Marty Allen is the funniest natural clown around today."
—Earl Wilson

"America's top comedy and song team scored heavily. This was a tip-top show that Marty Allen and Steve Rossi offered at the Persian Room. There may be a funnier man around than Marty but I must confess that I haven't seen or heard him. And Steve, as straight man and singer, is a perfect foil for Marty's hilarious antics. Don't miss this show—you'll be sorry."
—Gene Knight, JOURNAL-AMERICAN

"Excellent. The roly poly Allen keeps the comedy level high and with the polished vocals of Rossi, the team reminds one of the old Dean Martin-Jerry Lewis combo."
—Frank Quinn, MIRROR

"The boys really 'break up' the place. Allen's entrance in an Eddie Kiff hairdo and furs is a riot. His follow-up pantomime material is first rate—Rossi is a fine singer—he does some tricky things with some lushly arranged ballads and jump tunes."
—Herald Tribune

"Allen and Rossi... given a rollicking, belly-laughing aspect to this creme-de-la-creme supper club."
—Alice Hughes, KING FEATURES

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Wildwood's Motel Boom

Continued from page 55

record holder, Joey Dee & the Starliners. Altogether, Dee will play 17 days during August. Buddy Greco plays a seven-day stint Aug. 10.

Phil Bonelli and Eddie Rossi will unveil their new \$125,000 Surf Club with a name policy. Set as the house bands are the Frankie Brent and Misfits combos. Mrs. Helen Rosech's Beachcomber opens with the Isley Bros. Also inked so far are Adam Wade and the Platters.

Mrs. Zella Levy who tried to get away from the name policy last season at the Rainbow club will return to the format of young recording stars, including sepiat talent. Tony Orlando opened the spot Memorial Day weekend followed by Nicky DiMatteo.

Steve Gibson's Red Caps and the Ted Forrest group go into Jake Diamond's Martinique "Q" lounge. John Rizio has opened his new Oasis club with the McGraw Bros. combo and the Escapades in for the season.

A. Tata has acquired the Oak Club and is mulling a name policy

for the spot which is getting a major facelifting. A corporation headed by Sam Simon and Eddie Baker has purchased the Lou Booth Chateau Monterey for a reported \$180,000. A name policy is a possibility here, too.

Gospel

Continued from page 55

Vicinity, and associate minister of the Lowly Nazarene Baptist Church. He concurs in the view that gospel music is entertainment with religious overtones. Rev. Coleman said gospel singers in the churches are well-rehearsed performers and their "peripatetic gymnastics do not suggest any mood conducive to worship or sacredness." He also declared that even if gospel music were religious music, it would not be sacred to all Negroes since the race is divided into many religious groups.

He added that "the fact that white people are commercializing on Negro music is poor argument or those who advocate equal opportunity and cultural exchange between the races. White people have as much right to hear Negro music as Negroes to hear Johann Sebastian Bach.

"Those who oppose commercialization of gospel music must first cease to sell tickets to these singing affairs with the mere excuse that the proceeds benefit the church. We must conclude that most of us do not agree that the music is sacred but rather that gospel music, as opposed to Negro spirituals and hymns, is entertainment and is not an integral part of worship."

Royal Manor, N.J., Sets Lotsa Summer Names

The Royal Manor, located in Wall Township, near Asbury Park, N.J., has booked a series of names for the summer season. Spot has assumed one of the heaviest talent expenditures by any niter in the area since the nearby West End spots were name conscious some years ago.

Tony Bennett started a 10-day engagement there Friday (21). Timi Yuro follows July 1 with Jan & Toni Arden down for July 8; Al Martino, July 15; Davis & Reese, July 22; Connie Francis, July 29; Jerry Vale, Aug. 11, and Damita Jo, Aug. 18.

Royal Manor has long operated as a restaurant, and this is its first season as a niter. Cafe will seat 650. Also to be operated with talent is the adjacent lounge. Herb Zane Orch will be permanent in the main room.

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Page 73

Penn's In-Depth Book on Arenas

There have been scientific, technical, educational, electronic and kindred books galore, specifically and peculiarly limited in their "how to" knowledgeabilities. It is in this same dedicated application that Herman J. Penn, general manager of the Greenville (S.C.) Memorial Auditorium, has authored a kingsized and also king-priced (\$45) "Encyclopedic Guide to Planning & Establishing An Auditorium, Arena, Coliseum or Multipurpose Building." This just about tells the purpose of this most practical volume, published in his native Greenville, by Penn-Fleming Publications Inc. (the latter being Dorothy and Lawton Fleming, his publishing associates).

Penn is a veteran arena showman. As member of the Intl. Assn. of Auditorium Managers he has been g.m. of the Louisville (Ky.) Armory, arena manager of Duquesne Gardens, Pittsburgh, promotion manager of the Harlem Globetrotters and latterly g.m. of the Greenville aud. He's a Rutgers law grad, was a practicing attorney before turning showman, was special investigator for the U.S. Dept. of Agriculture for many years, first prizewinner for his series on "Ticket Controls" awarded by the Intl. Assn. of Aud Mgrs. and a member of the New Buildings Consulting Board of same.

In short, author-showman Penn knows his stuff and he has put it between covers with maps, charts, graphs, photos and authority. Thus anybody, any community, any civic group, planning an arena, auditorium or coliseum will get no smattering of ignorance but an in-depth closeup on the multifaceted problems and components that range from planning and seating to construction and equipment; from staging and parking to concessions and ticket controls; from ice revues, agricultural and industrial shows to sports; from ushering to executive personnel; from traffic to convention handling.

He has anticipated virtually every phase, from ramps to rostrum and road signs to the place itself. It is fully illustrated to cover almost every phase discussed and discoursed upon. It is probably the only manual of its kind in existence and, in light of the booming arena business, a must for almost everyone, no matter his practical experience in the field, because Penn embraces such a variegated and complete canvass of his subject matter.

Pitch for Bud Berger

Fort Wayne, Ind.

Editor, VARIETY:

Vet stagehand Bud Berger, now retired from the old Embroid Theatre (now the Embassy) is convalescing in a hospital here in Ft. Wayne. He is now 73.

A group of us—organist Buddy Nolan at the Embassy Theatre, Harvey Cocks, Ruth Hanna of the original Aerial Budds, and I—are trying to get as many stars as have appeared in the Palace and Embroid Theatre's heyday to either write, send a card or even perhaps make a short tape for Bud. No financial help is needed.

Harvey Cocks, through an agency in Chicago, procured some addresses for us. Our local WANE-TV suggested writing VARIETY for addresses of the following from the list of autographed pictures in Bud Berger's collection at the Embassy, or have them write him direct, or care of me: Marilyn Maxwell, Doris Day (Palace, 1945; Embroid, 1940), Frankie Laine, Bonnie Baker, Cab Calloway, Artie Shaw, Paul Winchell, Frankie Carle, Clyde McCoy, Gene Autry, Spike Jones, Billy Gilbert, Laurel & Hardy (Stan Laurel), Vic Hyde, Tex Ritter, Fats Domino, Louis Jordan, Ray McKinley, Tony Pastor, Ink Spots, Harry Blackstone, Peter Lorre, Vincent Lopez.

We already have Donald O'Connor, Gene Sheldon, Bob Hope, Martha Raye, Sally Rand, Perry Como, Jackie Leonard, 4 Step Bros., Lawrence Welk, Mills Bros., Count Basie, Louis Armstrong.

Frank J. Kelly
(Rural Route 10, Marywood Lane, Ft. Wayne, Ind.)

Inside Stuff—Vaude

Don Dennis, singing emcee at Steuben's niter in Boston, has a new hobby. Together with wife, Bettina, he's formed Bettina Productions, shooting featurettes in 8m. color from scripts written by the Mrs., and "starring" some of Hub's niter comics. Two films have been finished with casts comprising Norm Crosby, Vicki Taylor, Everett E. Everett, Jana Lawrence, all pros. Crosby and Everett are niter comics; Miss Taylor is a ventriloquist and known as Hub's "queen of the club dates," Miss Lawrence is a niter thrush. Films are silent and involve much "mugging," Dennis says.

A spokesman for The Bear, the Chi folk niter where several arrests were made on June 14, asserts that the VARIETY story on the pinch pre-judges the girl by calling her a prostitute. Club is maintaining that the vice squad detective approached the girl and a misunderstanding took place because she spoke only French. Owners also brush off a police narcotics allegation by pointing out that the opium pipes picked up have been on full display and are part of the club intentionally "weird" atmosphere. (The police also seized a chastity belt on display.) While seriously concerned at charges leveled at several employees, one of the owners, Howard Aulk, is now welcoming a nightly batch of plainclothesmen with speeches through a megaphone and has posted signs asking the cops to pay their tab before making their arrests.

Glenn Condon Recalls His Cuffo Wedding in 1913; Once Vaude News Editor

Tulsa (Okla.) Daily World recently asked Glenn Condon, editor-publisher of the old Vaudeville News of Manhattan, to write his own golden wedding anniversary story. As the World's editorial note states Condon "carried out his promise this week under trying circumstances following the death of his brother in a traffic accident."

Vaudeville News was the house organ of the old NVA (National Variety Artists), a sort of company union with the blessing of and under the aegis of vaudeville tycoon Edward F. Albee (Keith-Albee-Orpheum). It also has been mentioned for the past 30-odd years as having cradled smalltime vaude hoover Walter Winchell's penchant for gossip and news tidbits albeit, fundamentally, hired as an ad solicitor.

Glenn Condon's 50th anni, self-written story herewith:

By GLENN CONDON

Fifty years ago this month Tulsa was still enjoying the oil prosperity engendered by the discovery of the Glen Pool. The centre of retail activity was around 1st and Main Sts. Hotel Tulsa had just opened at 3d St. and Cincinnati Ave.

The Grand Opera House, sparkling new, was already bringing in the best road show attractions of the era. Over on Main, near 2d St., "tab" shows and vaudeville were the fare at the old Wonderland Theatre. Early in the year the headline act there was Cora Youngblood Corson's Sextet.

Glenn Condon, a young reporter on the World, went backstage to renew acquaintance with the youngest member of the Sextet, Eula Youngblood. They had lived across the street from each other and had attended the same grade school together in Oklahoma City.

The question was popped and the answer was "yes." Shortly

(Continued on page 61)



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Johnny Mathis
for introducing me
Gina

New Acts

TERI THORNTON Songs 35 Mins. Bon Soir, N.Y.

Sepia singer Teri Thornton, a sexy pixie with a most pleasing voice in that sweet Ella Fitzgerald range, should make a formidable breakthrough with this Greenwich Village appearance, supported by four recent guest shots on NBC-TV's Johnny Carson show and an Audio Fidelity's Dauntless album. Latter has a cut, "Somewhere in the Night" from the video "Naked City" theme, that's getting a good play in New York, at least.

In her nitery turn, Miss Thornton just grabs the mike and sings to really warm returns, making two genuine encores on the night caught. Voice style is distinctive, particularly through a subtle vibrato that lends dramatic punch to the projection. Book is primarily built on Upbeat, simple standards—"Day In, Day Out," "Baby Won't You Please Come Home," "Bill Bailey," etc.—with a slow wail like the "Naked City" theme thrown in now and again.

As with the latter, Miss Thornton has a way of pumping romantic life into meaningless music and lyrics. It would be rewarding, at least in the night club stint, to hear her handling of the more sophisticated pop stuff—the better Rodgers & Hart tunes, for instance. But the very familiar upbeaters and the off-video pops seem to be part of a plan to keep Miss Thornton's approach very commercial. Backing the singer, Tiger Haynes' house trio (guitar, drums, piano) is called upon for a slightly moderated version of the heavy beat associated with r&r and teenpops these days. Not to complain, however. It's an approach that may give this most appealing thrush a wide audience. *Bill.*

LEE COLVIN & CONNIE CONWAY QUINTET

Songs
32 Mins.
French Quarter, Scottsdale, Ariz.

Thrush Lee Colvin is abetted by Connie Conway's trumpet and sidemen Jimmy Simmons (basses), Bob Taylor (drums), Hank Meyers (piano) and Pete Abrand (trombone), all adroit journeymen who can wail, bop or chamber Bach with equal ease. If the palming is any indication, the act is in.

Comely Miss Colvin, apparently a patient woman blessed with a set of substantial pipes, bows on with "Real Live Boy," segues to a rousing "Let's Fall in Love" but the auditors don't really buy until she essays the solid evergreens with which they are familiar. They seem to dig the likes of "Bill Bailey," "You Are My Sunshine" and "Hurt The One You Love."

Conway & Co.'s uncomplicated hybrid two-beat deserves kudos for getting his geriatric payees doing a rare thing these days. He has them off their seats and on the floor dancing en masse—not that newfangled twist or bossanova, understand—but that sensible, uninhibited old riverboat two-step with vigah; and what is most important, having a ball. *O'Haf.*

ED HONEYWELL

Guitar
23 Mins.
Le Hibou, Ottawa

This pleasant red-haired kid, who looks barely out of his teens, may well become a virtuoso of the guitar, which he plays sans vocals and with easy, informative intros. He's unassuming but not self-effacing and already his playing is delicate, rich, imaginative and sometimes almost masterly. Sharing bill with a promising but inexperienced singer, Ed Honeywell had the mainly university crowd at this coffeehouse eating out of his hand, and could have stayed on twice as long.

Opening with "Stars Fell on Alabama," he wove undreamed-of patterns round the simple theme, then segued into a flamenco with a real Espagnol touch. The carnival theme from "Black Orpheus" was followed by a haunting, beautifully played Peruvian folksong. He wound with another flamenco and a strange Spanish melody that came out gentle and faintly melancholy, yet with flashes of fire beneath. Honeywell would be a welcome offbeat booking for many intimacies, is a natural for disks and might well go over in certain tv spots. *Gard.*

ARTIE DUNN & HIS NEW THREE SUNS Music and Comedy 45 Mins. Executive Club, Knoxville

Artie Dunn, who composed "Twilight Time" in the original Three Suns troupe of the '40s, is back on the circuit with a new team. His group swings the classics and extends further into a mild form of jazz or twist as occasion warrants.

Becoming more modern with a new sound technique made possible by the electric guitar, electric organ and the echo-chamber accordion, the Three Suns use a technique differing from the old days of their many recordings and nitery appearances. Johnny Romano is good on the accordion, Tony Lovello is tops on the electric guitar.

Betty Brooks works as a featured vocalist extending good talent and augmenting the group. The program is designed primarily for the medium and large niteries with emphasis upon good dance music. Continuity and audience acceptance is good and the comedy, while not overdone, is good at intervals.

Featured on the program are such favorites as "Twilight Time," "Peg of My Heart," "Mood Indigo," "Wine and Roses," and a bossa nova arrangement of "Lazy River." Best on the bill is the medley of excellent dance music, a unique arrangement consisting of "San Francisco," "Sound of Music" and "Tonight."

Artie Dunn and his group can play any nitery. *Brad.*

THE WHAT FOUR

Folk Songs
25 Mins.
4th Dimension, Winnipeg.

Booked in for two weeks here, and another three in this club's namesake in Regina, Sask., this group of university students from Ottawa put over their varied selection of folksongs in a pleasant, well-projected manner.

The foursome—Don Manders, Don Davidson, Paul Gaffney and Peter Benoit—rely on the standards largely, i.e. "Waltzing Matilda," "Marching To Pretoria," "Tzena Tzena," to come up with a sock vocal evening. Their voices blend well, are powerful, and their arrangements are their own—unusual, considering the popularity and overabundance of folksingers these days.

A pair of French and Hebrew songs lend variety to the proceedings, and solos by Davidson and guitarist Don Manders are first-rate, particularly Manders' original "Bomarc Blues."

Inexperience shows in the patter, which is weak. Long explanations of nearly every song's history tend to bog down proceedings near the finale. The boys, however, appear inventive enough to alleviate the problem by making the necessary few changes. In the meantime their vocalizing will keep them in good stead. *Huca.*

LES BARONETS (3)

Songs
39 Mins.
Riverside, Ottawa

Les Baronets include three males, two from Montreal, one from New York, who chant easily in English, French, Spanish and Hebrew. Their sound is reminiscent of groups like Four Aces and Four Lads, but they manage to update that sound to fit customer likes today. Otherwise this is no carbon of past warble combos.

Backed by solid arrangements, Les Baronets has its own distinctive style and use of the various tongues is not a gimmick, rather a blended augmentation. Group also covers a sizeable range of tunes, including a slice of r'n'r smoothed to a handling that collects mitting from all ages.

Boys are young and handsome, neatly dressed and the act is nicely staged. There's room, though, for strengthening in that staging. It's a fine item for any sight and/or sound medium. *Gorm.*

DON BAKER TRIO

Songs, Instrumental
30 Mins.
Hawaiian Village, Tampa

The Don Baker Trio, first act bowing in exotic Hawaiian Village's stepped up summer program, has a lot of potential, but routine lacks polish. Threesome effectively dispels any lingering romantic mood of preceding incidental music by

clamoring around stage, setting up a multiplicity of instruments. Eventually, they come on with hesitant "April in Portugal."

Baker is on tenor sax and flute. Bob Karney at the organ and vocalist Lynn Carole tripling at piano, the vibes and drums. In fact, both she and Baker exhibit amazing versatility in switching instruments.

"Hawaiian Wedding Song," which Miss Carole warbles in native lyrics, provides vehicle for dulcet and rather powerful voice, but the shapely vocalist lacks experience in putting across a song and is rather drably attired. Baker, however, brings life to the Tiki Lounge with his sparkling, vocalizing of "Saving My Love," interspersed with some fancy clarinet piping.

Trio needs more production savvy; musical ability is proven. Atmosphere in lounge is provided by Hawaiian decor under a ceiling of twinkling lights and waitresses in brief Oriental frocks. *Odie.*

BARRY McDONALD COMBO (4)

Music and Songs
45 Mins.
Executive Club, Knoxville

Barry McDonald is a newcomer with his group. He plays the piano displaying good leadership qualities. The team renders music from swing, jazz to semi-classical selections.

A feature of this "new look" combo is use of special talent. The regular group consists of McDonald, Tommy Tucker on the drums and Roger Rhodes, base.

New talent is often discovered by the special guest feature of this combo. A good example is young Jack Thomas who is hep on the trumpet. Thomas uses as his highlights solo versions of "Moonlight In Vermont," "How High The Moon," "Misty," and "Till There Was You."

Audience acceptance is good as the combo goes through a routine pattern of general dance music designed to cover the desires of everyone in the nitery. Nancy Lee augments their music with well selected vocals. She appears regularly with the group.

The McDonald act can be recommended for any nitery. Jack Thomas, most recent feature, will go places too. *Brad.*

BILL CUNNINGHAM

Comedy
20 Mins.
Monticello, Framingham

Bill Cunningham, a six-foot personable lad with fast one-liners and fresh topical material, on the bill with the Maguires here, shows a creative inventive mind with a zigzag of topics picked from audience clothes and physiognomy to hairstyles. Out for a short time in the east coast area, it's his second date at Caesar Tamagno's impressive 1,400-seat boite on the Worcester turnpike, and the customers dig his oracular fervor on the chance topics. His big bit is a wife routine on femme foibles and dress and he uncorks a sock legit voice with "Fool Am I" for big returns. He's got some bangup fast impress bits for big mitting.

His special material routines on politics and transportation make for good listening, and his everyday situation bits hit hard with audiences getting him in fine rapport from bowton to bowoff. Has lots of versatility and shapes a good bet for the nitery circuit, tv, musical comedy situations. *Guy.*

LUCKY STARR

Songs
45 Mins.
Mapes, Reno

Current stand marks U. S. debut for Lucky Starr, personal young singer who was a nitery and recording name in his native Australia. Booked for a 20-week tour around Reno - Vegas - Lake Tahoe, he was tabbed for the U. S. jaunt after Norman Kaye (of the Mary Kaye Trio) caught his act in Sidney.

Judging from this initial exposure at the Mapes, the prediction is Starr will likewise establish himself in this country. His act is tailored at this point for lounges and intimate rooms but could be easily expanded and embellished for large spots.

With just a trace of the Down Under accent, Starr includes a variety of titles in his songbag, and they're wisely chosen for diversity of appeal: from "Hello Young Lovers" to "Mule Skinner Blues." Handsome and smartly suited, Starr displays a certain appealing humility. Despite the youth, he works with the assurance and savvy of a pro. He eschews his former concentration on r&r, offers material suited to the adult

Belafonte SRO \$268,656 For 3-wk.

Toronto Date, But Show Needs Work

Toronto, June 25.

After a three-day tryst in Rochester, N.Y., three-week engagement of Harry Belafonte and troupe was a sellout weeks ahead at \$6 top at O'Keefe Centre, with SRO signs posted. Gross for the three Toronto weeks is \$268,656.

Virtually all new material is presented in his Toronto appearance. A week's engagement follows at the Capitol, Ottawa; then the American midwest and out to the Coast.

With four weeks' rehearsal, Belafonte exhibits a new personality. This time he introduces a new performer, Joan Toliver, an ofay Kentuckian in contralto folk sing-

ver, Belafonte has made another "discovery."

With Belafonte and choral group opening second half with "Nad Ilan" and "Hayoshevet Baganim," plus Belafonte anecdotes, there was an abrupt return to calypso, with singer admonishing that house program shouldn't be consulted "because we aren't going to follow it anyway."

Out went the Mexican numbers by the dancers and in went Belafonte with his well-known "Jamalca Farewell," a tender "Sailor Man," a conversational "Sunflower" and "Back to Back." Belafonte had full audience participation on latter tune.

The 14 mixed terp group is fast and furious in their "Hootin' Blues," the "Boot Dance" (all-male) and the company roundup finale of "Shake Sonora," a swift and exciting choral and dance group, which sent the happy customers out the doors at 11:10 p.m. But show still needs shakedown and doctoring. *McStay.*

Glenn Condon

Continued from page 60

thereafter she quit show business and they were married in Tulsa June 15, 1913.

Condon also recalled that his wedding was one of the most economical ever held.

"Mr. Lorton ran a story in the World," he said, "playing up, in rather exaggerated fashion, the many favors I had done as a reporter for various people, and pointedly suggesting that here, now, was their opportunity to repay their obligation."

"Well sir, I never was so impressed with the power of newspaper suggestion. The county marriage license clerk and Rev. Knickerbocker both waived their fees."

"An out-of-town friend wired a big bunch of American Beauty roses for the bride, my brother and his wife supplied the refreshments and then the presents began to arrive."

"They included a stove, made in Tulsa; a refrigerator stocked with groceries and enough other items for use to start housekeeping in an apartment we had rented on N. Cheyenne Ave. The bride's sisters furnished a wardrobe, and I already owned one 'Sunday suit' of clothes, so our wedding cost us exactly nothing."

"It didn't take us long to decide the Tulsans were the biggest-hearted people on earth and that here was where we wanted to live."

Condon has, during his long career in news, held virtually every editorial department position on the World from reporter to managing editor; was elected to the state legislature in 1916, joined the Marines in World War I, later managed the Majestic Theatre, lived in New York City for seven years where he was editor and publisher of the Vaudeville News, returned to manage the Orpheum and Rialto Theatres, spent seven years with Skelly Oil Co. as public relations director and then embarked on a radio career that has occupied him ever since, the last 14 years with KRMG.

He is a life charter member of the Tulsa Press Club, a life member of Akdar Shrine Temple, a member for 45 consecutive years of the American and the only man who has ever served both the Associated Press Broadcasters Association and the United Press International Broadcasters of Oklahoma as president.

Mrs. Condon, for many years after their marriage, was a familiar figure to thousands of Tulsans as she rode at the head of many parades, her hair in a braid down her back and sounding occasional bugle calls. She was a member of the Musicians' Union and played with its brass bands on countless "booster" trips through the trade area, and in many patriotic rallies while her husband was with the Marines.

The Condons, now living at 1719 W. Easton Court two blocks from where they built their first home in Tulsa in 1916, have one daughter, Mrs. Herbert Green, and five grandchildren, living in Livermore, Calif.

Belafonte & Co.

Belafonte, with Joan Toliver, Dance Ensemble (14), Group Singers (9), Producer, Phil Stein; musical director, Howard Roberts; choreographer, Walter Nicks; scenery and lighting, Ralph Alswang; costumes, Alvin Colt; accompanists, Ernest Calabria, Jay Berliner, Percy Brice, Jon Cartwright, Ralph MacDonald.

ing; Julie Robinson, his Russian white wife (second) in the spirited ensemble dancing; and the present group singers, all-male, Negro and ofay.

His opening night at the O'Keefe Centre was a disaster due largely to mechanical problems but future audiences are assured of a show that has been changed to include a lot of former Belafonte hit inserts, particularly in the second half.

VARIETY reviewed, incidentally, covered the show again after catching the Monday night (17) preem. Revamped show, besides use of older material—not "Matilda"—is flanked by two sound boxes, three overhead and four floor-level mikes, and mechanical troubles remedied.

Sauntering onstage in tight trousers, oversize belt and open shirt, Belafonte exhibits a more relaxed mood compared with his original sexiness. He has introduced new production values, a different scenic design and staging. He dominates the stage—and gives of himself generously. However, he caters to the rest of the cast, including the singers and dancers with which he has surrounded himself this season.

Belafonte appeared in holiday mood and enjoyed himself as much as his capacity audience—and the standees. His songs include a bouncy "Look Over Yonder" and "Rosie" as opening numbers, his dramatic "Glory Manger," his rollicking "Shake that Little Foot" (all new) and his inevitable "John Henry."

Faves in the first half comprise "The Pig and the Inebriate," "Why and Why" and "Betty and Dupree." He closes initial half with "In My Father's House," a rousing spiritual, complete with dance and choral groups.

Belafonte introduces Miss Toliver with her "Five Hundred Miles" and her "Early in the Morning" in which the contralto folk singer exhibits a deep and rich voice—despite trouble with the mikes. With "Cruel War," Belafonte joins her in a moving duet. Hers is not an affected style; and she is clad in simple blouse and skirt, which complements the Belafonte traditional costume.

She returns in the second half, still in blouse and skirt, for an Irish number, "Roddy McCorley," with the choral group of male singers as background. In Joan Tol-

trade. With attention to lyrics and diction, he includes "Sweet Charlotte," "Georgia Brown," "Nice to Come Home To," "Clementine" and an Aussie bit called "I've Been Everywhere."

Working with Starr on the U. S. tour is Vicki Gayle, also of Australia. She's a looker with a bubbly personality to match her vocal efforts, which at this point are restricted to a fast turn of Roaring 20s numbers such as "Baby Face" and "Give Me a Little Kiss." She is also proficient on the Charleston. There's a question why her turn is limited to tunes of the 20s, since it's obvious her talents could easily shift to other areas. *Long.*

Cocoanut Grove, L.A.

Los Angeles, June 19.
Robert Goulet, Freddy Martin
Orch., Allyn Ferguson Rhythmic
Strings; \$3 cover, \$3.50 weekends.

Robert Goulet succeeds well in the transition from big-voice Broadway musical delivery to more intimate pop niter style. There remain areas in which he concentrates on the big, rich vocal sounds, but he has also developed a fresh, easy feeling and innately sensitive charm that result in fully empathetic relationship with his audience.

Goulet, in his Tuesday (18) bow, drew 1,150 reservations for the normally 850-seat room, largest opening Grove has seen in recent years. Such apparent interest in this newest star in the field certainly indicates a fantastic commercial potential.

Having conquered Broadway, television and an assurance of niteries, the handsome and talented singer has only to strike it equally big in films in order to achieve virtual command of entertainment versatility. (He makes his feature bow early this fall in "His and Hers?" for MGM.)

Considerable credit for Goulet's show is due Lyn Duddy and Jerry Bresler, who produced and wrote the act. Well-designed special lyrics and generally handsome arrangements are perfectly tailored to Goulet's particular talents. There is an emphasis on sex appeal, with singer staged to attract the ladies but given sufficient manly appeal to hold male patrons.

Goulet still shines best on musically meaty show entries like a strong "West Side Story" medley and pleases audience with seven-number old song medley in which he strolls among tables and sings to individual patrons. Response in this area was rewarding. "Gonna Build A Mountain," on the other hand, has too frenetic an arrangement and "What Kind of Fool Am I?" merely shows big, hollow sounds.

Duddy and Bresler's "Wake Up" opening and "Concentrate On One Thing at a Time" are good specialties. Surprisingly, "If Ever I Would Leave You," singer's Broadway "Camelot" hit, is weakest offering. Song has been rearranged to part swing style and doesn't carry same impact it had as a romantic ballad in the musical. Overall, however, Goulet's presentation is pro and solid.

Bresler conducts impressively for Goulet. Freddy Martin orch opens show with handsome and nostalgic tribute to Irving Berlin and Jimmy McHugh, who were in the audience. Band, aided by the Allyn Ferguson Rhythmic Strings, plays for dancing and inter-show music. Goulet is in through June 30.

Cafe Society, N. Y.

Gloria De Marco, Pettiford & Chiles, Danny Apolinar Trio; no cover, no minimum.

Cafe Society is a famed name in New York Cafe ranks going back more than 20 years as prime talent showcase which developed several headliners. Its new counterpart bears no relation to the former Village bistro, which expanded to the uptown sector, but also seems to have the proclivity of introducing new talent as well. Operator Bernie Bronk opened this spot with an intimate revue, "New York Coloring Book," and now is showcasing more orthodox niter displays.

The current bill is headed by Gloria De Marco, of the De Marco Sisters, five youngsters who had their genesis on the late Fred Allen radio show. Miss De Marco, naturally, is an experienced singer who knows her projection and has a good vocal quality. Unfortunately, on night caught, she was nursing a cold which made it difficult for her to sustain notes and even to hit some of the more difficult passages on the nose.

However, her basic savvy is evident. She has a well-carded catalog which gives her variety and basically good arrangements. On a clear night, Miss De Marco should do excellently in most situations.

Also new to the spot is Danny Apolinar, singer-pianist, backed by guitar and drum. Apolinar, who has exhibited locally on other occasions, has developed a comedy vein which he's exploiting fruitfully. He interpolates the zany passages in tunes, some of them in the hip fashion of a musician, and others contain appropriate comedic asides. He gets laughs and attention in the process. Apolinar plays a florid piano as well and his backing is strong enough to give him the necessary drive for all room sizes.

Completing the lineup is Pettiford & Chiles, a song team playing

their own piano and bass. They are spirited singers with a strong drive at their instruments. Duo essays many types of numbers and are strong enough to merit attention in lounges or hold their own in a softer manner in regulation cafes.

Hotel Roosevelt, N. O.

New Orleans, June 21.
Dion (with Bill Jacob, Johnny Falbo and Bill Shankin), Leon Kelner Orch (11); \$2.50 weeknight minimum; \$4 Sats.

Dion's current stint in Seymour Weiss' nocturnal rendezvous is one of the best he's done locally. The youthful singer was in top form opening night, Thursday (20), and the result is a smooth, savory performance that reaches all ages and types in the audience.

He has made a successful transition from teenage rock 'n' roll singer to the mature, more sophisticated material of a warbler who's become of age.

Dion generates plenty of enthusiasm with rhythmic and uptempo repertoire including "Just In Time," "Day In And Day Out," "She's My Kind of Girl," "Just For A Thrill," "That Lucky Old Sun," "Moanin'," an old Negro lament, and others.

The whole 40-minute show has style, pace and plenty of moxie, thanks in part to the combined musical artistry of conductor Bill Jacobs, guitarist Johnny Falbo and Bill Shankin, plus Leon Kelner's fine house band. But, primarily it is Dion's voice and complete professionalism.

Maestro Kelner plays agreeable dansapation between shows and keeps the tables empty during the dance sessions.

Show runs until July 3. *Liuz.*

Harold's, Reno

Reno, June 18.
Kirby Stone Four, Half Brothers (2); Blue Ribbon Belles (5); Don Conn Orch (8); no cover, no minimum.

Harold Smith Sr., who has come up with consistent winning combinations for his Fun Room in recent months, again has a sure bet in the current bill. Both the Kirby Stone Four and the Half Brothers have proved their marquee value in prior Reno-Tahoe outings, and are a cinch for heavy repeat biz in this stanza.

With Kirby Stone at the helm, the foursome gives with 35 minutes of top entertainment, with the accent heavy on the comedic side, and it's all done with authority.

Establishing identity with their disclick "Baubles, Bangles and Beads," quartet comes on strong with their play-it-straight vocaling, segue with "Everything's Coming Up Roses," then heads for the comedy field and never lets up. Stone displays a strong talent for the emcee work and story-telling, with much topical patter and fresh material. He also shows skill on his trumpet work.

Larry Foster, proficient on impersonations, makes with uncannily accurate carbons of Billy Daniels, Arthur Godfrey, Billy Eckstine, Mr. Magoo, JFK, et al. He's also accurate in the physiognomy.

Mike Gardner skillfully handles the accordion work on the instrumental offers and doubles as foil for some of the Stone frenetic bits. Eddie Hall, most diminutive of the four, scores with his comedic asides and is credited with holding a running story for full time they're on. Four have added an organ accomp in the person of Gene Lorenzo.

The Stone show is tightly staged, rapid in pace, and holds full attention for both the fun segments (including a television satire) and the instrumental and vocal work.

The Half Brothers, familiar to Fun Room patrons, are unerring in their Indian club tossing, interspersed with just the right amount of comedy relief. Theirs is not a routine juggling act, but one of inventiveness and interest.

High point is reached when boys call tabler on stage, spot him in the middle, then knock a hat from his head, a cigar from his mouth, as the clubs fly dangerously close but with obvious accuracy. Two further win big hand tossing flaming clubs while blindfolded, then later reveal secret when facing audience to show eye patches with only one orb covered. Act is perfect for almost any situation.

The Don Conn Orch backs in usual expert fashion, with the Blue Ribbon Belles bracketing the bill in tab productions following a "State Fair Frolics" theme.

Long.

Palmer House, Chi

Chicago, June 15.
Morey Amsterdam, Mimi Benzell, Ben Arden Orch; \$2.50-\$3.50 cover.

The current Empire Room bill of Morey Amsterdam and Mimi Benzell will no doubt benefit from their recent exposure in other media. Amsterdam in the Dick Van Dyke teevee show and Miss Benzell as the star of the Broadway "Milk and Honey."

Amsterdam, who has not played a niter in eight months, is one of the more astute of the traditional-style comics. Brassy, brash and fast-foot comedically, he has a seemingly unlimited store of gags and anecdotes on virtually every subject and delivers them with enthusiasm. A few of his stories were a bit on the racy side for some of the younger set that scattered throughout the opening night house, but in the main he was within the bounds of taste.

Miss Benzell's artfully handled songalog includes several numbers from "M & H," including "Shalom," "It's As Simple as That" and a medley of other lively tunes from that show. Her only classical number this outing is "Musetta's Waltz" from "La Boheme," and her lilting delivery and enthusiastic tabler response would seem to warrant at least one more operatic number. She's a first-class showman, her patter is ingratiating and an audience participation number with a pair of femme ringsiders comes off charmingly.

Ben Arden's topflight house orch backs Miss Benzell adroitly and provides one of the best terp beats around town.

Kitty Kallen and the Winds of Notre Dame open July 6 for a fortnight. *Mor.*

Cave, Vancouver

Vancouver, June 12.
"Girls of the Roaring 20's" revue, produced by Barry Ashton & Wolf Kochmann; with Dick Weston, The Borden Twins, The Two Vespa Bros., Larry Masse, Ashton Girls (10); staging and choreography by Ashton; costumes, Bill Campbell, Barry Maldonado; musical arrangements, Val Grund; Chris Gage Orch (8); \$2.50 admission.

For the first time in Vancouver, a touch of Vegas nudism has made its niter bow via this new Barry Ashton revue. The Ashton extravaganza is ultimately destined for the Thunderbird in Las Vegas and if its debut here is any harbinger, it should be full value for an extended run in the Nevada sandflats come the 4th of July.

Revue's billing, "Girls of the Roaring 20's," is the tipoff to theme, a fond flashback to the songs and styles of the flapper era, and the show combines five elaborate production numbers, one specialty turn and three topnotch vaude acts. Net result is a fast-paced production that has just the right amount of nostalgic flavor to go with the exotic and decidedly modern Ashton flappers who provide the sexopation, and solid entertainment values from the vaude turns who beef up the flashy production numbers. Show is devoid of fat and runs a zippy 70 minutes. He has created...

Emphasis is naturally on the girly routines and the 10 dolls who decorate the Ashton lineup are lookers all. Two of them, Lorey Allen and Lori Shea, get and merit feature status, with Miss Allen as the girl in the velvet swing for her specialty song, "What's A Nice Girl Like Me Doing In A Joint Like This?" Although it has more of the gaslight era to it than the days of bathtub gin, the novelty of a live girl swinging over their heads in a real swing brings gasps from ringsiders and Miss Allen belts the raucous lyrics effectively for boffo response.

Ventriloquist Dick Weston provides vaude portion show stopper with his Aunt Martha and Clarence the Tramp bits. Weston's technical execution is virtually perfect and his clever material is every bit as good as his technique. He imbues his dummies with a "live" quality that matches the characters.

The Borden Twins, Marilyn and Rosalind, pack lots of tonnage and sell solidly in their song and comedy turn. They stay in the 20's period for selection of standards, best of which are "Muskrat Ramble" and "That's My Baby Now," and generally perk up room with bright chatter. It's a nice change

of pace from the slim chorines who precede and follow them.

Comedy is also forte of Vespa Bros. who offer vaude opera parody sketch with surprisingly good operatic voices. Douglas Vespa comes out of audience as a sloppy, noisy busboy to disrupt his brother's act on stage, then quiets house with excellent tenor rendition of "Arrivederci Roma" and duo closes with stirring "Funiculi, Funicula."

The musical backing by Chris Gage house crew is solid throughout, with femme banjo player Ruth Dewhurst added for extra punch. She's a strong plus and in keeping with the theme of the revue. Lighting is handled well, with special mention merited for Wolf Kochmann's lobsterscope effect for opening "Roaring Twenties" production number, which gets show off to a riotous start that holds to the finish. *Shaw.*

Playboy, Phoenix

Phoenix, June 14.
Larry Allen, Freda Payne, Tommy & Diane, Sam Scafidi Orch (3); \$1.50 cover in Penthouse.

For the next two frames this modest budget bill in theory should skip along at a brisk pace. Unfortunately, like all business during Phoenix's torrid summers where inertia is the rule, the card is doomed to playing to a lotta pretty tables.

It takes a huge name to entice the locals away from their plush air-conditioned adobe haciendas and even this cleverly constructed bill, with each tact complementing the other, biz portends to be depressing.

Larry Allen, a brash young comic, appears to toss his bards with more authority and accuracy than most of his contemporaries. But his main fault seems to be that he is working both sides of the street. He has to decide whether to pitch to the hip avant gardes or the conservative squares.

His scholarly onstage mien suggests that he tailor his material and tack a safe course toward the eggheads and leaves the cubes to his more experienced peers.

The surprise on this show menu is Freda Payne. A striking young sepia looker, she markets her catalog of five tunes with a fresh exciting verve. From her bow-on "The Best Thing For You" to the finale "You're Nobody Till Somebody Loves You" she shows an excellent potential.

Tommy & Diane are two post-teens fresh from the U. of Texas campus. Both have good pipes. These youngsters race through their turn lampooning the country-western-folk practitioners with a refreshing wide-eyed naivete. Sam Scafidi on bass; Keith Greko, piano, and Picci Franciosa at the skins do their usual creditable job of backing the show. *O'Haf.*

Ye Little Club, L. A.

Los Angeles, June 19.
Michelle Nichols, Dan Dereck, Paul Suter, Jack Smalley; two-drink minimum.

On previous trips, Nichelle Nichols excited the steady drinkers at Marshall Edson's pettierie with a repertoire pretty much on the takeoff side, plus some special material. This time out, she's settling down to straight singing—and c'est si bon.

Only gimmick used, and an effective one, is ostrich boa of ridiculous length for what she calls her "blue" numbers. Thrush has type of voice that embraces individual listener, with program safely standardized but sprinkled with a few seldom-heards, such as Jerome Kern's "In Love In Vain." She's in for two weeks, at least.

Opening show and making local debut, Dan Dereck, despite considerable exposure in Frisco clubs, still evidenced first-night nerves, avoiding meeting audience eye-to-eye and fluffing song titles. However, his evident vocal ability, plus working with the very professional Miss Nichols, should bring about quick recovery of poise. Singer has been pacted by GAC, another demonstration of confidence in his future.

He sings the sure things—"Fly Me To The Moon," "Days of Wine and Roses," etc.—with ease and a pleasing sound. However, he should put more variety into his program. Best effort is a fresh and swinging "I Concentrate On You." Singer is in for week, with options. Paul Suter's piano and Jack Smalley's bass fiddle continue their solid support. *Robe.*

Thunderbird, Las Vegas

Las Vegas, June 21.
"Flower Drum Song," with Jack Soo, Arlene Fontana, Juanita Hall, Romi Yamada, Patti Kim, Alvin Ing, Mokihana; produced by Monte Proser, directed by Fred Hearn; choreography, Carol Haney; adapted by Carolyn Okada, Nat Brandwynn Orch (14), presented by Joe Wells; \$4 minimum.

"Flower Drum Song," which played to SRO biz on most nights for 11 months and four days last year, has been encored almost intact, replacing "So, Pacific," which nose-dived audience-wise in the latter weeks of a six-month run here.

This reprise romp is skedded to play until the first week of September, but producer Monte Proser admits it may stay longer due to technical difficulties delaying the Sept. 6 opening of his double-feature "Anything Goes" and "High Button Shoes."

The only major cast changes this time are in the roles of the bridegroom of the picture bride, now played by Alvin Ing; the niter owner's mother, now portrayed by Mokihana, and the bridegroom's "other love," now done by Patti Kim. All add strength to the cast.

Jack Soo as the niter owner is superb, ideally blending his comedy dialog into delivery, timing, and mugging into a yockable performance, the likes of which have never been seen here before. Arlene Fontana, as Soo's impatient fiancée, is a shapely looker with a pleasant voice just right for the role; she has a warm feminine charm which makes her a scene-stealer.

Juanita Hall, as the bridegroom's mother, does a serviceable interpretation of the role, and is especially effective in her "Chop Suey" singing number. Korean newcomer Patti Kim, as the bridegroom's rejected admirer, is a beautiful girl and a fine singer, doing full justice to the too-small role. Romi Yamada is a delicate, doll-like beauty with an excellent voice, and is a perfect choice for the picture bride.

Producer Proser has wisely surrounded himself with just the right people to make this tab version a success. The familiar Rodgers-Hammerstein music is well-interpreted by the Nat Brandwynn orch (14); special credit should go to director Fred Hearn, art director Glenn Holse and his imaginative, colorful rear-projection scenery, the costumes by Berman's, and the coordination of assistant producer Bill Collins. Again, "Flower Drum Song" is the town's delight. *Duke.*

Roaring 20s, S.D.

San Diego, June 21.
Beryl Davis, Connie Haines and Jane Russell (with pianist Hal Schaefer, Chinx Harris, drummer, and guitarist Perry Botkin, augmenting Johnny Adamo house band), Kevin & Colleen; admission \$2.

Nearly 10 years ago, Beryl Davis, Connie Haines and Jane Russell (as billed) formed a singing unit to entertain at a church charity bazaar. Although group created a start at that time on wax, they are just now hitting the niter trail after a break-in at Bakersfield, Cal.; ahead are dates at the Flamingo and the Riviera, in Vegas.

Overall impact, judging from audience response here, rates from strong to socko, top response going to Miss Davis' memory lane medley, Miss Russell's subtly insinuating "Mack the Knife" and Miss Haines' "I Believe." Blending as a trio on such tunes as "It Is Not Secret" and "Accentuate the Positive," etc., the sound is mellow but not distinctive.

Among liabilities, the degree of sophistication is apparently kept too low which results in a strangely sexless act despite presence of three pronouncedly female females. Costuming is also a flaw; all three wear white gowns but only Miss Haines' outfit proves enhancing.

The prim earnestness, reflective perhaps of churchly beginnings of act, might well be dispensed with. Counter-balancing is a winning showmanship that delights the first-nighters. Musical direction is standout, with guitarist Perry Botkin rating a bow.

Dance team of Kevin & Colleen builds to a spectacular turn that has to be seen to be believed. Blonde looker Colleen plays trumpet as she is whirled about the stage. Doesn't miss a note, either. *Don.*

Harrah's, Lake Tahoe

Lake Tahoe, June 17: Lawrence Welk Show (40) with Lennon Sisters (3), Myron Floren, Barbara & Bobby, Norma Zimmer, Joe Penney, Jack Imel, Jim Roberts, Bob Lido, Alan Dale; presented by Bob Vincent; Harrah's producer, Art Barkow.

When Lawrence Welk made his Harrah's Tahoe debut last summer—his first nitery stand in 13 years—he played to packed houses for the full three-week engagement. This year the story is ditto.

It's also ditto for the stars of his show—the full troupe, with the exception of Jo Ann Castle (who's home enroute), from his ABC-TV Network show, and a 28-piece orchestra.

As last year, Welk follows the basic format of his vidshow, but in this big room he expands to 80 minutes (sans commercials, except for plaudits for Harrah's facilities) and makes full use of the auxiliary stages flanking the main stage. Pace is without lull, staging is to perfection, and individual talents are presented in pleasing style. And there's much talent to present.

Opening with "Hi Neighbor," only first-night faux pas was failure of the bubble machine to work, duly noticed and reported by the maestro, considering opening show was done without rehearsal. It came off without further incident. And tablers gave impressive endorsement from "Neighbor" to an exit medley on a patriotic theme.

Attention is on variety, and the Welk crew is highly proficient in that area—both in vocals and instrumentals. The Lennon Sisters show versatility on "Green Sleeves," "Petticoat Polka" and on individual solos and in tandem with male members of the Glee Club. Norma Zimmer is spotlighted for "Hawaiian Wedding Song" done from side stage in island setting, and "God Bless America" in the finale.

Also given solo treatment are Joe Penney on "Serenade" from "The Student Prince" and a later stroll among tablers (with wireless mike) vocalizing "Ireland"; Larry Hooper on "Old Man River"; Aladin on a serious monologue called "These Hands" and later fronting chorus to "Old MacDonald"; Joe Livoti on "Intermezzo" violin solo; Bob Ralston with clavietta interpretation of "Moon River"; Jim Roberts vocalizing "San Francisco"; Myron Floren on accordion with "Beer Barrel Polka"; Bob Lido and Jack Imel on vibes duo; and Frank Scott with a ragtime piano solo.

Youthful Barbara Boylan and Bobby Burgess command a big hand for choreograph interpretations to "Pretty Girl" and a Charleston. Couple work in complete rapport, show excellence on timing and execution of sometimes intricate steps.

Big, full and excellent orchestrations are offered in a medley from "Sound of Music" and on "Cumana," done with four pianos.

Stirring and flag-waving wrapup includes "This Is My Country" by male chorus (12), the Lennon Sisters on "America the Beautiful" and Miss Zimmer on "God Bless America."

The Welk appeal is unquestionably enhanced by his longtime television exposure, indicated further by the fact he's attracting the more mature folks. But there's much in the show for interest to all ages. In packaging this Tahoe edition, it's obvious Welk is the perfectionist—it shows.

Danny Thomas slated for July 8. Long.

Establishment, London

London, June 18. Irwin Corey; \$3.50 minimum.

Maybe Irwin Corey's brand of humor appeals to his fellow Americans, but it is hard to recall a visiting comedian who has been such a resounding failure. However, it must be conceded that a segment of an undiscriminating audience found plenty to laugh at during his hour-long stint.

Dressed in baggy pants and a dilapidated frock coat, the self-styled professor devotes the first eight or 10 minutes of his act to a mime sequence which is initially amusing but becomes appallingly repetitious.

Then, at long last, comes his big spiel, an interpretation of "Hamlet" which is embarrassingly unfunny. This goes on for the best part of half an hour, and finally, the "thank yous" to the management, etc., which he repeats time and time again—continually—naming the same people.

Corey is said to be booked for a

minimum of five weeks, with an option for an additional week. He will have to revamp his act drastically if he hopes to stay the course. Myro.

Alameda Room, N.Y.

Fernando Leiva (with Tito Rossi), Rennys (3), Los Riberenos (2), Pancho Riset and Eduardo Lagrue Orchs; \$4, \$6 minimums.

The Alameda Room has been able to get a surprising amount of Latino headliners as a result of the Cuban situation. Since Castroland is no longer one of the major nitery stops, many performers have been seeking refuge in the N. Y. spots and this room has been nabbing its share.

Latest is Fernando Leiva, one of the Argentine disk names. Billed as a tango singer, he is one of the staples in the South American circuit. He has been around previously in niteries and exhibited pash and power in his songstering. He works in tango time mainly. It's a tempo suited to his voice and movement. Leiva makes melody and conjures up romantic postures in his work which is generally well received.

Leiva's opening night was marred by a particularly officious cameraman who took films of the proceedings. He was all over the floor in competition with Leiva. The singer held out for a long time, but ultimately blew his wig when the lenser was shooting subjects in the audience. Leiva's major qualifications got much better exposure without the interference. He's backed by bandoneon player Tito Rossi, who plays an eloquent squeezebox.

Rest of the show also comprises imported acts. The Rennys Trio, a boy and two girls, latter working mainly in minimal costume, present a rather unorganized act. They show their best moments in the old dances, with their top terp being the Jota Aragonesa.

Los Riberenos, a male duo dressed in Mexican costumes, sing the tuneful and expressive tunes of that country with the guitar accompaniment by one of them. It's a pleasant interlude.

The music is by Pancho Riset during the show and Eduardo Lagrue during the Latin dance sessions. Jose.

Mapes, Reno

Reno, June 21.

Art Mooney Orch (15), Mickey Manners, Maureen O'Shea, Sumi, Elana Jamal; no cover, no minimum.

Charles Mapes Jr. has initiated a new show policy for the summer season by reopening his Sky Room atop the Mapes Hotel for shows on Friday and Saturday nights—and from the first weekend's turnout, it portends a smart move.

The Art Mooney Orch, albeit this is his first Reno outing, is proving a good marquee lure. Also winning top endorsement for his initial local date is comic Mickey Manners, who's showcased midway in the Mooney turn.

Mooney raises the curtain with his trademarked "Four Leaf Clover," then batons his crew through a catalog of varied titles allowing for interesting changes in tempo and presentation. The vet bandman is at home in all areas, and has a commanding stage presence.

Taking solo spots on the vocals is red-tressed Maureen O'Shea who belts and ballads with ease; and Elana Jamal, exotic dancer with the statistics to make the dance descriptive: Miss Jamal accents the harem stuff, in both costuming and choreography, and has the tummy undulations down to perfection.

Mono-monickered Sumi is featured on only one number: "Cheatin' Heart," which she essays in both English and Japanese, and gives it the r&r treatment for up-tempo effect.

Manners scores as a standup comic, using no props or gags, but relies heavily on his assurance, backed with fast patter, good material and a talent for ad libs. He touches on many areas: femmes, dialects, the casino games, traffic cops, waiters, show biz personalities. He directs many of his lines to immediate ringsiders, but the message carries to all areas of the room.

Working in easy but fast authoritative style, he loses no time in establishing rapport, holds full attention. Included is some slightly indigo stuff, but it's geared for laughs only, offends no one. From reaction in this Reno debut, it's indicated Manners could become a regular on the Nevada circuit. Long.



DR. MICHAEL DEAN, Ph.D.

World's Foremost Hypnotist Recently Completed: TROPICANA HOTEL, Las Vegas.

LOU WALTERS says: "The most amazing hypnotist that I have seen in 30 years."

Management: ROSS W. CHRISTENA & ASSOC. 324 S. Beverly Drive, Beverly Hills, Cal. CRestview 4-5301

Crescendo, L. A.

Los Angeles, June 11.

Ella Fitzgerald, Roy Eldridge, Tommy Flanagan Quartet; \$3.50 cover, two-drink minimum.

That extraordinary musical instrument that is the voice of Ella Fitzgerald will be making Gene Norman and his customers happy from now through July 7. Probably the most consummate distaff vocal artist of her generation in the jazz-pop field, Miss Fitzgerald is joined for this engagement by trumpeter Roy Eldridge and the Tommy Flanagan Quartet. It's a rousing show for jazzophiles and anyone who appreciates vocal pyrotechnics.

All 12 selections rendered by Miss Fitzgerald contain memorable flashes of warbling skill and improvisation. But highlights of her set are her blue and soulful "Can't Help Lovin' That Man," frenetic "Gotta Lotta Livin' To Do," swingy "Nobody Til' Somebody Loves You," devastating "Mack The Knife" and a ferocious, galvanic jam session assault on "Stompin' At The Savoy" in which she trades imaginative scat phrases with wailing bursts from the Eldridge horn. An additional shot of color and excitement is produced by her impressions of other femme singers to the tune of "Bill Bailey."

The cool obligations of Eldridge and driving backstopping of the Flanagan Four are of considerable aid. The five musicians also team effectively in their own right. Tube.

Cafe Andre, Montreal

Montreal, June 12.

"Up-Tempo '63" with Joan Armstrong, Beryl Light, Liane Marshall, Jack Crawford, Jim Khazzam, Don Scanlan; produced by Jack Greenwald; Cover \$1.50, \$2 Saturdays; two shows nightly.

Some years ago, Jack Greenwald who was then a young producer with limited show biz experience, came up with his first "Up-Tempo" satirical revue at the Cafe Andre, standing the town on its ear with an offbeat terptune-blackout format pitched at a clientele with an obvious socio-political interest in life.

He's done it again with his latest "Up-Tempo '63," which runs more than an hour in two acts with an intermission to permit a little booze peddling, and which has every chance of enjoying the same long run as its predecessor.

It's pretty tough to maintain a high calibre in every minute of this kind of revue; no doubt, as time goes on it will undergo the required tightening and pruning that will trigger an even better impact than it gets at the moment—which is plenty good.

But there's enough top-grade material in this "Up-Tempo," and some fresh performances by the cast of three guys and three gals who were not-so-long ago out of the amateur ranks, to make this one of the best hunks of cafe entertainment to be seen locally in many a moon.

Typical of the material which can be described as brilliant without danger of running into arguments, is the "Coffee" sketch with Liane Marshall, Don Scanlan, Jack Crawford and Jim Khazzam. The sketch was written by Herbert Hartig, and even if it's reminiscent

of a Jules Feiffer cartoon or the kind of thing made famous by Nichols & May, it's still solid enough to rock the house with laughter.

Thus Beryl Light more than reflects her name as a light comedienne in the charmingly clever "Chocolate Chip Cookie" blackout, while competing with Miss Marshall, a girl with extraordinary talent, and bucking such experts as Crawford and Khazzam.

Joan Armstrong has her work cut out for her too, building a running gag throughout the entire show, into an excellent payoff, and she contributes effectively in the singing department as well.

Don Scanlan comes across nicely as an all-round song-and-dancer with a bright knack for deft delivery of his lines in the sketches.

The musical numbers run from good to great, and if every line isn't made to count, there's enough left over for everyone's enjoyment.

Andre Gagnon and Dick Grant are excellent cutting the show on the ivories and drums, respectively, and Franch Blanch can be satisfied with a job well done in directing the choreography. Ken Hewitt's musical direction is also tuned for solid returns.

"Up-Tempo" should prove an excellent attraction in the tourist months just ahead. Laza.

Holiday, Reno

Reno, June 21.

Shep Fields Orch (10) with Patricia Lynn; no cover, no minimum.

Shep Fields has added his name to the ever-expanding list of top bands lured to the Nevada lounge circuit, and in this debut at the Holiday Hotel it's strongly indicated he'll make a returnee pact. The orch is highly listenable (no dancing in this room) and he has a strong appeal with the mature folks, who are always on the preferred list as casino customers.

Fields' 10 musicians are well rehearsed in his "rippling rhythm" style and follow the maestro's baton with eclat and discipline. And the result is as anticipated: impressive tabler response. Much of the 45-minute turn accents the evergreens and the standards for the nostalgic values, but the Fields troupe is also highly proficient on Dixie, the Latino stuff and Twist titles.

For added diversity, the Fields bandmen prove their talents on impressions of other name units with "Rhapsody in Blue," "Moonlight Serenade," "Sentimental Over You."

Surprise talent in the group is Patricia Lynn, 19-year-old Houston thrush who's working her first pro date with Fields. Attractive and well groomed, her know-how with a song, her professional stage presence belie her age and limited experience. An apparent natural, she exudes an infectious and effervescent personality, and is safely at home in all tempi. Should Miss Lynn set her sights on a continued pro career, she's a sure winner.

As for the Shep Fields Orch—it's already a proven winner. Long.

Manne-Hole, L. A.

Los Angeles, June 19.

Charlie Byrd Trio; Shelly Manne & his Men; \$1 cover weekdays, \$1.50 Fri.-Sat.-Sun., one drink minimum.

Continuing policy of holding better-known artists for longer periods, spot has the Charlie Byrd Trio in through June 30. On week-ends groups will alternate sets with Shelly Manne & His Men.

Tribute to group's virtuosity was concentration and silence of opening night audience whenever Byrd put finger to string, making it probably the quietest nightclub in town with a full house.

A superb guitarist, Byrd moves effortlessly from jazz to bossa nova to the classic field. His training with Segovia is particularly evidenced in his solo work. Backed by brother Gene on bass and Bill Reichenbach on drums, Byrd proves that Neal Hefti's raucous "Li'l Darlin'" can live amicably with a Villa Lobos chaconne. Whether he's riff-riding or sailing into a sonatina, this lyre-Byrd makes listening a pleasant pastime.

After local stint, trio starts heavy summer sked of jazz festivals and variety dates, including session at Carter Barron Amphitheatre, Washington, sharing bill with Ella Fitzgerald. Current interest indicates return date to Manne-Hole for probable longer stay. Robe.

Holiday House, Milw.

Milwaukee, June 17.

Jerry Stiller & Anne Meara, Peggy Lord, Jimmy Jay Trio; \$1 cover.

Much of their material is sophisticated, the type that doesn't get lots of belly laughs, but the Milwaukeeans who saw Jerry Stiller & Anne Meara laughed, and laughed long. The husband-wife comedy team just returned from three weeks at The Establishment in London.

Their material, which they write themselves, is topical and hip, with some parodies of tv commercials thrown in. There's nothing very original about the latter, but this team adds a twist, like the automatic washer repairman carrying on an affair with the housewife-customer.

Their routines, which are essentially little plays, include one about the end of a date—the girl and her boss—and an overheard husband-wife argument through the thin walls of an apartment house.

Peggy Lord, a blond who looks like a coed but who sings songs seldom heard on campus, also is featured on the bill. She has new material, plus a blond wig, and her songs and risque stories click big with the crowd.

Miss Lord sings in a folksy way, with a turtle neck sweater and a guitar. Her new number ringing in a young girl's progress toward an affair and the records begin played at the time is a dilly. Dool.

Barclay Hotel, Toronto

Toronto, June 18.

George Scotti, Cha-Cha-Taps (2), Lindsay-Sapphire Dancers (5), Clay Munday, Percy Curtis Orch (7); \$1 cover.

As headliner at the Oasis Room of the Barclay Hotel, George Scotti and his piano-monolog takeoffs of the great in show biz score easily. He proves himself a "clean" comic whose handsome looks and bearing make him a surefire hit for other entertainment media.

Armed with his piano and a battery of longhaired concertos played by leading orchestras—with their permission—Scotti interpolates his own piano accompaniments. His monolog interpretations of Borge and Newman are excellent, as is his entire act.

Only once does he go "commercial" when he plays piano with strobe gloves in a darkened room. This is his first engagement in Toronto—and he can come back any time. Scotti, incidentally, has his own society band in New York.

After a production opening by the Lindsay-Sapphire Dancers, the Cha-Cha Taps (Carlos & Mike) follow with their polished and swift dance styling to register with a capacity house. The Lindsay-Sapphire Dancers are in two production numbers, with Clay Munday as singing emcee—but it is Scotti the customers are waiting for. McStay.

New Frontier, L.V.

Las Vegas, June 22.

"Panties Inferno" with Sammy Petrillo, Lee Sisters (2), Greco & Willard, Venus & Larry Ford, Prince Chairo, Evelyn Blanchard, Bhaskar Dancers (4), Carol Tiger, Technicolor Nudes (4), Dick Rice Orch (5); produced by J. G. Tiger; presented by Warren Bayley; choreography by Bhaskar; stage direction, Cy Yavneh; \$4 minimum.

Despite the handicap of a misleading sophomoric title ("Panties Inferno") the new revue in the Venus Room could, with proper editing, be the season's sleeper.

The title will undoubtedly keep away the people who think it's a cheap burlesque show—which it isn't—and the paid up members of bald-headed row who expect a spicy girly show will be disappointed. The four nudes on display are at least presented in a different way—in "Technicolor," which means one has blue body makeup, one has red, one green, and one brown. The exciting contours of the girls are mysteriously highlighted by the color gimmick, and they add just the right amount of sex to a well-balanced, fast-moving festival.

Sammy Petrillo, who's had his troubles in the biz because he's a Jerry Lewis type, neatly weaves the show as emcee and comic. Some of Petrillo's jokes have been worn out by dozens of other comedians on the Strip, and he would be more effective without them.

The familiar gags of Larry Ford

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LONDON'S N.S.G. LEGIT SEASON

Guild Counter-Attacks 'Times'

If the N.Y. Times editors hoped the unfavorable reaction to their articles about Broadway's "most disastrous" season would quickly subside, they shouldn't have run drama critic Howard Taubman's subsequent Sunday column attempting to justify the pieces with favorable comment from readers. That apparently provoked the Theatre Guild to take approximately a half-page display ad in the Sunday drama section of June 16, reprinting recent rebuttal articles by Walter Kerr, drama critic of the N.Y. Herald Tribune, and the even more pointed counter-charge of a piece from Time mag. The ad, addressed specifically to Times readers, was a crushing refutation of the paper's original thesis that the season was catastrophic and that Broadway is creatively "bankrupt."

Broadway generally regards the Times as having an increasingly anti-Broadway attitude, which the articles summarizing the theatre season brought to a new climax. It's felt by most producers and managers that the paper tends to play up off-Broadway, regional and even amateur theatre to the detriment of Broadway, particularly since Taubman took over as drama critic.

Although producers were almost unanimously angered by the Milton Esterow piece about the "most disastrous" season and Taubman's following Sunday column, they might have confined their grievance to the protest registered by a committee representing the League of N.Y. Theatres. However, Taubman's subsequent column, published June 9, with excerpts from letters from readers, apparently rekindled Broadway resentment, and the Theatre Guild thereupon took the display ad for rebuttal.

Perhaps Taubman's and to some extent the Times' attitude was expressed in one statement in a reader's letter. "People who only want to make a lot of money never produce art and frequently end up without the money," it read. Significantly, Taubman commented, "To which one can only add, Amen."

The inference seems to be that artistic quality is determined by purity of artistic motivation—purity being equated with disinterest in success. On that basis, amateurs must be finer artists than professionals. That's hardly a new attitude, and it's symptomatic.

Chi Had Blah Season in 1962-63; \$3,778,244 Total Gross, 111 Weeks

By LES BROWN

Chicago, June 25. Despite the theatre shortage, touring managed to gross an aggregate \$3,778,244 in the 1962-63 season ended May 31, although the showing was not as bad as was anticipated at the outset, it represented a 33% decline in receipts from the previous season and ranks as the poorest legit semester in Chicago since 1957-58.

Counting two holdovers, 24 weeks of "Sound of Music" at the Shubert and one week of "La Plume de ma Tante" at the McVickers, there were a total of 12 shows in the Loop for a total of 111 weeks last season. That compares closely with the lackluster '57-'58 term, which had had 11 shows for 85 weeks and a gross of \$3,282,000. It's a severe comedown from the 1961-62 season, which ran up an all-time Windy City high gross of \$5,840,138, with 17 shows for 142 weeks.

Of the 10 new shows that opened here last season, three were obvious disappointments and probably lost money in their Chicago stands. Those were "Threepenny Opera," which reportedly grossed around \$70,000 for four weeks at the Civic; "Come Blow Your Horn," which took \$88,413 in five weeks at the same house; and "A Shot In the Dark," which grossed \$73,363 in five at the Studebaker.

A fourth show, "Milk and Honey," opened at the Shubert a week before the season ended, and it also figures to lose on the Chi engagement, based on the grosses to date. It had come in with expectations of running the entire

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'BALLAD OF SAD CAFE'

Albee Adapts McCullers Novella
—Due In Oct. 14

Edward Albee's adaptation of Carson McCullers' novella, "The Ballad of the Sad Cafe," has been scheduled for an Oct. 14 opening at the Martin Beck Theatre, N.Y. The play, which will run about two hours, possibly without an intermission, is to be coproduced by Lewis M. Allen and Ben Edwards. Albee's firm, Pisces Productions, will have one third interest in the management's share of the venture, which is budgeted at \$120,000.

Albee is currently represented on Broadway as the author of "Who's Afraid of Virginia Woolf?" produced by Theatre 1963 (Richard Barr and Clinton Wilder).

Winnipeg Man for Met

Winnipeg, June 25. James B. Clouser, assistant director and choreographer of the Royal Winnipeg Ballet, has signed to choreo the Metropolitan Opera production of Mozart's "The Magic Flute."

Production, set for November opening, will be staged by Harry Horner.

Nix 'Virg. Woolf' For St. P. Aud.

Minneapolis, June 25. The St. Paul Auditorium has refused to take "Who's Afraid of Virginia Woolf?" and "Beyond the Fringe" as two of the six Theatre Guild-American Theatre Society subscription series for next season. The local management has nixed the Edward Albee drama on moral grounds. It'll get a couple of others in their place.

Both shows will be part of the TG-ATS 1963-64 subscription season at the Orpheum, Minneapolis, however, so the adjoining Twin Cities will be able to see them. St. Paul Auditorium manager Ed Furni says the reason for turning down "Beyond the Fringe" is that Ted Mann wanted it for the Minneapolis Orpheum and he figures its British flavor may be too special and boxoffice potential insufficient for a Twin Cities' fortnight. He explains that in such cases each of the Twins will take a show separately, instead of both playing them a week each.

Mann himself had been uncertain about taking "Virginia Woolf" as one of his next season's TG-ATS

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Syracuse Univ. Presents 3d Season of Strawhat

Syracuse, June 25. "Gideon," by Paddy Chayefsky, opened last week for the New Playhouse's third season at the University Regent Theatre. The Playhouse, a professional strawhat operated by Syracuse Univ., is offering a six-week program Tuesdays-through-Saturdays, through July 27.

Other shows will include "The Skin Of Our Teeth," "Born Yesterday," "The Thurbur Carnival," "Tobacco Road" and a double-bill of "The Zoo Story" and "The American Dream."

56 PRODUCTIONS, 11 HITS SO FAR

By HAROLD MEYERS

London, June 25.

The 1962-63 season was black for the West End Theatre. VARIETY's end-of-season annual survey, for the year ended May 31, reveals that of 56 new productions, only 11 ended in the black. The status of seven has yet to be determined, but 38 folded as financial failures. In the previous year there were 14 hits and 21 failures, and the year before, 20 hits and 28 failures.

The survey analyzes presentations at all the regular West End theatres, but omitted from the breakdown are the Old Vic, the Royal Court Theatre and the Royal Shakespeare Theatre, where plays are either in for a limited engagement or else put in repertory. Transfers from these theatres, and from other situations such as the Arts Theatre Club, the Lyric, Hammersmith and the Theatre Royal, Stratford, East are included.

The list of failures includes three productions which folded June 1. Of these, one ran less than a fortnight ("Night Conspirators") and the others, "The Umbrella" and "The Hot Tiara" ran six nights and five nights respectively.

Three of the 10 hits are of American origin. They are "The Premise," the revue which William Donaldson presented at the Comedy last summer and which ran from July until January; "Black Nativity," the musical imported by Michael Dorfman for a limited season and which recently had a return engagement in the West End; and "Mary Mary," which is still current at the Queens. That is presented by H. M. Tennent and Roger L. Stevens.

Another imported hit was "Stephen D," which Peter Bridge acquired after last year's Dublin theatre festival, and which recently completed a profitable engagement at the St. Martin's Theatre. It is due for Broadway presentation later this year.

Among the seven shows in the undetermined category, only one appears a sure hit. That, of course, is "How to Succeed in Business Without Really Trying," at the Shaftesbury Theatre. It is expected

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Plan 'Succeed,' 'Camelot' 'Forum,' 'Mary,' 'Puffin' For Aussie Production

Melbourne, June 25.

Following the launching of "Sail Away" here, the J. C. Williamson firm is readying productions of "How to Succeed in Business Without Really Trying" and "Camelot." "How to Succeed," which opens at Her Majesty's here in August with staging by Freddie Carpenter, will have U.S. principals Len Gochman, Edwin Steffe, Jay Gerber and Betty McGuire.

John McCallum, joint managing director of the company, says that the costumes and sets for "Camelot" will cost twice as much as those for "My Fair Lady." In this instance they will not be duplicates of the Broadway production, but specially designed by Aussie designer John Truscott. Williamson will also produce "A Funny Thing Happened on the Way to the Forum" at the end of the year.

McCallum reveals that his wife, Goggin Withers, who has had a personal success here in "Woman in a Dressing Gown," will not take the play straight to London, but will appear opposite Alec Guinness in Eugene Ionesco's "The Cereemonies" at the Edinburgh Festival and then at the Royal Court, London.

Also lined up for Aussie presentation by Williamson are "Goodnight Mrs. Puffin" with Irene Handl re-creating her West End role, and "Mary, Mary" for which Muriel Pavlov and Derek Farr are to return here.

London's Mermaid Is in the Black; Recouped \$151,200 Nut in 4 Years

By DICK RICHARDS

London, June 25.

Langham Staging 'Timon'

Stratford, Ont., June 25.

Peter Coe, English director groomed by Michael Langham to succeed him as artistic director of the Shakespeare Festival here—but whose first production "Macbeth" last summer was widely rated a disaster—has dropped out of staging "Timon of Athens" this year.

Official reason is ill health, but Langham adds that he himself long wanted to direct "Timon" in modern dress and welcomes the chance. Rehearsals teed yesterday (24), with John Colicos, William Hutt, Tony Van Bridge and William Needles in leads, to open July 29.

New U.S. Theatre Clicks in Paris

Paris, June 25.

The first English-speaking legit company under American direction, dedicated to American and English works, since the American Club Theatre in 1950, the Paris Playhouse in the Charles de Rochefort Theatre, got off to a good start June 10 with an Edward Albee dual-bill of "The Zoo Story" and "The Death of Bessie Smith." This try for a permanent Paris position looks rosier than its predecessor's.

The Playhouse has an advantage in this premiere with a new and dynamic American playwright in Albee, who has a reputation in French legit circles but never performed here before. Second, the growing Anglo-speaking visitors and local colonies and military, plus competent staging and acting, make this likely to stay on the scene for some time.

Also, the yearly Theatre of Nations Drama Fest has formed a French audience nucleus for good foreign plays in their original versions. Actors drawn from local ranks and imported are quite acceptable and the Playhouse also has plans to bring in big names in future.

Managing director Frawley Becker has private and some U. S. Information Agency backing. "The Zoo Story" and "The Death of Bessie Smith" got good appraisals by the local press, even if some deplored the difficulty of judging with weak English backgrounds. But the Playhouse is aiming at English speaking locals and residents. There are no plans for any subtleties as yet. The Albee program runs for a month, with subsequent productions not yet specified.

The cast for "Zoo Story" comprises Broadway actor-playwright James Leo Herlihy and Richard Shepard, and the "Bess Smith" company includes Olive Deering, Emmett Babe Wallace.

Davey Marlin-Jones Has Play for Stock Tryout

Davey Marlin-Jones, who takes over next September as managing director of the Equity Library Theatre, is the author of "Punk & Charlie," to be tried out July 10-15 at the Eastern Slope Playhouse, North Conway, N. H. The season gets underway with a July 3-8 presentation of "Life With Father," and ends with an Aug. 28-Sept. 2 showing of "Sunday in New York." At ELT, Marlin-Jones is succeeding Patrick B. McGinnis, with whom he'll train over the summer. McGinnis has been acting managing director of the operation since Lyle Dye Jr. withdrew to work under a Ford Foundation grant with the theatre group of the Univ. of California at Los Angeles.

Bernard Miles' theatrical gamble at Puddle Dock in the City of London has paid off. The Mermaid Theatre has just celebrated its fourth birthday with the knowledge that the debt of \$151,200 with which started operations four years ago has been cleared and now the Mermaid is well in credit. The venture has had four of its transferred plays running to sweet box-office music in the West End.

"Lock Up Your Daughters," the good fortune musical, opened May 28, 1959. It ran for 330 performances and was only taken off because Miles had promised that the theatre should have a repertory policy. The show was brought back May 17, 1962, and then transferred to Her Majesty's, where it is in its second year. Meanwhile it has played Nairobi, Durban, Johannesburg, Dar-es-Salaam, Oslo, Perth, Adelaide, Melbourne, Newhaven and Boston.

The other three West End transfers are "The Bed Sitting Room," at the Duke of Yorks; "All In Good Time," at the Phoenix, and "Virtue In Danger," at the Strand. The latter has just started its West End run but appears to be settling down comfortably.

The Mermaid has come a long way since the days when Miles, his wife and a few helpers operated from wooden huts in the mud, persuaded the city bigwigs to give practical help, trailed the local taverns interesting tippers not only in the project but in helping with a few dimes or dollars. "My wife and I made many mistakes," the producer-actor says. "We were absolute innocents when it came to juggling over leases, taxes, contracts and so on, even though we've both been in the theatre all our lives. Result was that we were bogged down by paper work and business details. We hadn't time to think of policy, dig up new acting or writing talent, find and read old plays. I saw that it couldn't go on like that."

So Miles scouted around and hired Patrick Ide, of the Old Vic, to look after the business details. "It was the smartest thing we ever did," he confesses. "He keeps his eye on our interests and it's not

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Raise London 'Succeed' Broker Buy to \$560,000

London, June 25.

London ticket brokers have doubled their guarantee of \$280,000 in the Shaftesbury Theatre production of "How to Succeed in Business Without Really Trying."

Peter Cadbury, chairman of the Combined Theatre Libraries, has revealed that the original deal, covering the first six months of the show, from March 28, had been extended to a year and now involves a guarantee of \$560,000.

CAST REPLACEMENTS

'Mary Mary' Changes In N.Y., Philly, Detroit

The three companies of "Mary, Mary" now operating in New York, Philadelphia and Detroit, are undergoing cast changes. In Philly, the title role was relinquished last Monday (24) by Patricia Smith to Patricia Bosworth and in Detroit the parts played by Biff McGuire and Michael Evans are being taken over tonight (Wed.) by Ryan MacDonald and Tom Helmore, respectively. Helmore had been with the "Mary, Mary" company which closed recently in Chicago.

Next Monday night (1), Miss Smith, McGuire and Evans join the parent company at the Helen Hayes Theatre, N.Y., as respective replacements for costars Diana Lynn, Tom Poston and Edward Mulhare.

Scratched Shows Hurt New Haven 1962-63 Season

New Haven, June 25.

The Shubert Theatre, local legit house, recently completed its most frustrating season in a decade. A series of cancellations and reduced number of performances added up to a string of dark interludes, in one instance bringing on a five-week stretch due to two washouts. A combination of insufficient financing, unpreparedness of scripts and, on one occasion, a change of directors, punctured what started out to be a fairly solid season.

The casualty list included the scheduled premiere of "Tchin Tchin" (change of directors), the booking of "Matter of Position" (died in Philly tryout), "Moon Besieged" premiere (opened cold in New York), premiere of "Doner Program" (tentatively withdrawn), premiere of "Andorra" (script delay), the breaking of "Sophie" (premiere delayed), and a stand of "Have I Got a Girl for You" (scratched in a prior tryout).

Even when bookings materialized as scheduled, business was not too robust. "Never Too Late" and "Milk Train" being the only ones close to capacity. The season represented totals of 112 performances, a gross of \$377,286 against a potential capacity of \$661,500, or approximately 57%.

The complete season lineup was as follows:

- "Come on Strong," nine performances, \$30,000 gross.
- "Seidman and Son," five performances, \$21,200 gross.
- "Calculated Risk," six performances, \$28,600 gross.
- "The Fun Couple," eight performances, \$20,166 gross.
- "Never Too Late," five performances, \$23,260 gross.
- "Harold," five performances, \$21,005 gross.
- "The Beauty Part," nine performances, \$21,558 gross.
- "The Milk Train Doesn't Stop Here Anymore," four performances, \$22,500.
- "I Can Get It for You Wholesale," eight performances, \$29,000 gross.
- "Dear Me, the Sky Is Falling," nine performances, \$31,943 gross.
- "Enter Laughing," five performances, \$19,501 gross.
- "Memo," five performances, \$110,850 gross.
- "She Loves Me," nine performances, \$49,450 gross.
- "Children From Their Games," nine performances, \$15,816 gross.
- "Here Today," eight performances, \$10,762.
- "Carnival," eight performances, \$21,675 gross.

The Ambassadors, London, Marks 50th Anniversary

London, June 25.

The Ambassadors Theatre, the lease of which was acquired by Peter Saunders in 1958, has just celebrated its 50th anniversary last week. The 450-seat house has been occupied for nearly a quarter of its history by the still running Agatha Christie play, "The Mousetrap," which is approaching its 12th year.

The theatre's first production, Monckton Hoffs' "Panthea," was a 15-performance flop. But from then on the spot's history has been glittering. C. B. Cochran took a lease of the theatre from 1914-18 and he introduced Alice Delysia in the first intimate revue, "Odds and Ends."

Paul Robeson in "The Emperor Jones," Robert Douglas and Vivian Leigh in "The Mask of Virtue," Derek Farr, Peter Ustinov, Basil Radford, Robert Donat, Stephen Murray and Eileen Herlie were among those who made their first West End appearances at the Ambassadors.

It was also the home of intimate revue during World War II, including the "Sweet and Low" series Kendall and Walter Crisham.

Lavish \$700,000 on Opera House But So Far East Haddam Natives Snub It

By ROBERT H. ECHELSON

East Haddam, Conn., June 25.

Some 61 years after it shuttered as an occasional road legit stand, the Goodspeed Opera House, on the banks of the Connecticut River here, is back in business. The resurrection is due to the combined efforts of townfolk, Connecticut valley society and artsy-craftsy friends in Manhattan. The significant fact is that a relatively small-capacity wooden frame auditorium has had a reputed \$700,000 lavished upon it. The result is something rather special in restorations, complete with grand, if miniature, foyer, a marbleized staircase carpeted in red with polish dark walnut handrails.

East Haddam, founded in 1703, is the birthplace of Nathan Hale, who had but one life to give his country. The village is a narrow strip between the hills above and the river below with hardly 2,500 population. Years ago another theatre, the Maplewood, was operated at the far end of the village by Sarah Munn Harmon, whose daughter, Pauline Saxon, and granddaughter, Marie Saxon, were well known in the show biz of the 1920s and 1930s. Maplewood was torn down 30 years ago, ahead of the termites.

Tuesday nights (\$6) at the Goodspeed are to be strictly formal dress, a hint of the social auspices. The initial presentation was a musical comedy of 1918, "Oh, Lady, Lady" of the Guy Bolton, P. G. Wodehouse, Jerome Kern partnership. The original leads were Carl Randall and Vivienne Segal, more recently wife of the television program executive, Hubbell Robinson. "Lady" will play a fortnight and be followed by an "Opera Festival" consisting of three one-act operatic works. An eight-act vaudeville show then is booked to be followed by "Fantasticks," the intimate revue. Also booked is a program of silent films under the title, "Gaslight Flickers."

Seating 345, Goodspeed is skedded for a nine week sesh this summer. A statement of the Goodspeed Opera House Foundation Inc. (non profit organization) states an intention to maintain it "as a living theatre for the performing arts." With this in mind, diversissements have been kept varied. Concentration is to be on shows and not costly name performers.

Five Year Probation

Insiders hope that house will be self-sufficient after a five year initial span of operation. Presupposing public acceptance. (at \$4)

'Fourposter' as Musical For Strawhat Touring

Chicago, June 25.

The latest play of yesteryear to get the musical treatment, unless there's been another the past few moments, is Jan de Hartog's "The Fourposter," the comedy-drama which ran two seasons on Broadway more than a decade ago and has been a stock staple since.

Retitled "No Bed of Roses," with music and lyrics by Martin Kalmannoff, it is being packaged as a pre-Broadway tryout for the summer theatre circuit, with Gail Manners and opera singer Walter Cassel in the roles originated by Jessica Tandy and Hume Cronyn in the straight play version. Bob Adams, who is co-producing with Sheldon Harnick, will stage the musical version. Much of the original dialog is to be retained.

As per present bookings, the package will open Aug. 5 at Bucks County Playhouse, New Hope, Pa., and will follow that two week engagement with a week at Cherry County Playhouse in Traverse City, Mich. It's the first package show to be booked by the latter theatre in nine seasons.

Meyers Forms Agency

Atlanta, June 25.

Herb Meyers, former Atlanta branch manager for American Guild of Variety Artists, has formed the Atlanta Theatrical Agency, a talent booking organization.

He was formerly with AGVA in Minneapolis and Philadelphia.

something it hasn't drawn to date. Although opening night was S.R.O., empty seats were visible at later performances.

House is a plush entertainment emporium that combines the old and the new. Old in the sense that the visual has been retained—through rebuilding and reconstruction. It retains decor of the days of spats, parasols, flowing skirts and swallow tail coats. But it boasts modern facilities such as sprinklers, heating, air conditioning, an elevator donated by a foundation member, to move scenery from the basement to backstage.

Oldtimers will be quick to revive the term "Goodspeed's Folly" if it shows evidence of lack of support. Once before the house had that name when it ran into tough times shortly after its construction in 1877. Natives opine that the six story Victorian edifice, with mansard roof, is just another summer theatre and nothing of their concern, except that it has some historical significance.

Fact and Fiction

Most feel that house is mainly for the downstate Connecticut and New York City money set who supplied the tax-exempt moola. East Haddam natives seem to feel the "Chi Chi" set will dominate and influence its operation.

Fictionalized for nearly all the time it stood idle as "an exact replica of the Paris Opera House," this is far from the truth but the propaganda may help sell it. Building has six stories on the river side and four above the street entrance. It is located directly at the egress of an iron bridge with a span which raises for river boats. There was once a regular schedule from New York of passenger boats.

Goodspeed has a horseshoe balcony and slanted stage, latter that patrons could see actors feet at all times. Original curtain still being used as are original tormentors, with a peephole for actors.

One of the last professional productions to play Goodspeed's was Harriet Beecher Stowe's "Uncle Tom's Cabin." That was in 1902. Between then and 1920 the theatre was sporadically used for a variety of entertainment forms, ranging from pro to amateur.

Once A Boat Stop

Among those who trod the boards of the house were Minnie Maddern Fiske, Amy Stone, Josh Billings and Henry Ward Beecher. Shows en toto were brought by boat from Broadway by its founder, a former shipbuilder, banker and realtor, William Goodspeed. He was also general manager of

the Hartford & New York Steamship Co.

As in its early days, the Goodspeed is the tallest building on the 400 mile shoreline of the Connecticut River. In its early days, street floor was primarily for commercial use. Contained a general store and private offices. Upper floors contained various business and professional offices as well as actors dressing rooms. Top floors were given over to the theatre auditorium.

Actually entire theatre and its various functional aspects, as staircases, balconies, verandas, floors, etc., are new construction patterned after the old parts of building, which was several times condemned as unsafe. House was originally built by shipyard carpenters, shipbuilding being a flourishing trade on the Connecticut river shoreline, especially during the Civil War.

Behind the marbleized staircase—that starts on the ground floor level—are columned corridors. These columns are also marbleized as is part of the floor. This corridor separates two commercial shops from the office. Corridor is tagged "Peacock Alley." A bar overlooking the river has a restored balcony just outside. Bar, wallpaper, mirrors, wallpaper and other furniture are in the mood of the late '80s.

Originally patrons came by foot, horse and buggy and boat to see shows. Only horse and buggy has been deleted from mode of transport, they having been replaced by gas buggy. For those who plan to come by boat, a marina is planned for near future.

Goodspeed has acquired the Old Riverside Hotel, across the lot, and renamed it "Goodspeed's." Has been converted into a 150 seating restaurant and lounge, in Victorian style.

Next to last divertissement is "Fiesta of American Music," concert session by Little Orchestra of New York with Thomas Scherman.

Managing director is Albert Selden, composer-producer. Assistant managing director is Carroll Bagley, vet of talent management. Thomas Scherman is music director. Stage director is William Corrigan. Lou Pastore is house publicist.

Other staff members are: Michael P. Price, production manager; Robert MacGowan, stage manager; Judy R. Levine, costumer; Clayton Karbosh, technical director; Dorothy Courtney, exec. secretary; Patton Lockwood, treasurer; Rose Schanko, assistant treasurer.

Dublin's Ria Mooney III; Abbey Actress-Director

Dublin, June 25.

Ria Mooney, a long-time director with the Abbey Theatre, has withdrawn and gone to London for a rest. The actress-stager has been ill since quitting rehearsals for a London show several months ago for health reasons.

Miss Mooney joined the Abbey when she was 20 and made a hit in Sean O'Casey plays. She later toured the U.S. and England with Arthur Sinclair's Irish Players before joining Eva Le Gallienne's Civic Repertory Theatre in New York.

The actress did another spell with the Abbey in the 1930's and in subsequent years worked with the Hilton Edwards-Michael MacLiammoir troupe at the Dublin Gate. Later she became a stager at the Gaiety here, and also directed the Gaiety School of Acting.

In 1948 she made Irish theatre history by becoming the Abbey's first woman director. Her last stage role at the Abbey was in "Long Day's Journey Into Night" earlier this year, and she subsequently produced John O'Donovan's short-lived "Copper-Faced Jack."

The directing assignments at Abbey are currently being handled by Frank Dermody, a former stager with the group. He returned to Ireland sometime ago and has been directing legit and radio.

Ted Forlow has replaced Tommy Ball in "Milk and Honey," currently at the Shubert Theatre in Chicago.

Now It's Italy Getting 'Fair Lady' Production

Rome, June 25.

An Italian version of "My Fair Lady" is slated to open Nov. 7 or 8 in Milan after a few day's tour of the Italian provinces. It's almost certain that Della Scala, a musically actress and dancer who last made her mark here with "Rugantino," will play Eliza Doolittle, with Gianrico Tedeschi as Professor Higgins, Mario Carotenuto as Mr. Doolittle and Carlo Ninchi as Col. Pickering.

The Italian adaptation is being done here by film scripter Suso Cecchi D'Amico and Fedele D'Amico. "My Fair Lady"—no Italian title has been announced—will also play Rome, but no other Italian dates are contemplated at the moment. Remigio Paone, Pietro Garinei and Sandro Giovannini, who share local rights with Lars Schmidt, will produce.

At one time, Garinei and Giovannini were to have written the Italo adaptation themselves, but other projects, notably the British presentation of their "Enrico 61" and the 1964 Broadway bow of their "Rugantino," forced a change in plans.

Arno Play For Broadway

A Broadway production of "Once for the Asking," by Oliver G. Arno, is planned for next season by Jon H. Burgin and Bruno B. diCosmi.

Reginald Denham is to direct.

'Sound' Folds; \$2,500,000 Profit; 4th Longest Run

"Sound of Music," which ended a 181-week Broadway run June 15, has netted about \$2,500,000 thus far on a \$500,000 investment. The take includes \$250,000 of \$450,000 due the production as its 40% share, less 10% agent's commission, on the sale of the film rights to 20th-Fox for \$1,250,000.

The picture deal also provides for the show, produced by Leland Hayward, Richard Halliday, Richard Rodgers and the late Oscar Hammerstein 2d, to get 10% of the film gross over \$10,000,000. In addition, coin is still coming in from the touring troupe, now at the National Theatre, Washington, and companies in London and Australia.

The road presentation, costarring Barbara Meister and John Myers, ended an eight-week engagement at the Shubert Theatre, Philadelphia, recently with a wow \$507,258 gross for the stand. The musical did its biggest business there the last and final week, ending June 15, with a take of \$70,514 for the stanza.

Starring in the Broadway production at the time of its closing was Nancy Dussault in the role originated by Mary Martin. The musical, which has a score by Rodgers, lyrics by Hammerstein and book by Howard Lindsay and Russel Crouse, is based on the Maria von Trapp book, "The Trapp Family Singers."

"Sound," with a Broadway stand of 1,443 performances, is the fourth longest running musical in Main Stem history. The first three are "My Fair Lady," 2,717 performances; "Oklahoma," 2,212; and "South Pacific," 1,693.

JOHN MASON BROWN'S TIPTOP ANTHOLOGY

"Dramatis Personae" by John Mason Brown (Viking; \$7.50) is a 563-page reprint of some of the drama critic's best pieces, selected from 10 other volumes and from hitherto uncollected items. Leg work on volume was done by Brown's Harvard classmate, Marshall Best of Viking. Brown provides intro and epilog, recalling that he became a drama critic at 37 in 1925.

There is no attempt to arrange volume chronologically. Work is divided into 10 major categories. Brown's pieces on O'Neill range from the 1930s to the 1950s. In '51, critic wrote perceptively of "The Theatre of the Twenties." He deals movingly with Robert E. Sherwood, to whom book is dedicated. A separate section is devoted to Shaw.

Reviews of plays by Sherwood, Maxwell Anderson, Williams, Miller and Wilder are from contemporary texts. Of stars, Brown treats with the Lunts, Cornell, Olivier, Mae West, Welles, Judith Anderson, Hayes, Gertrude Lawrence, Evans, Katherine Hepburn, Danny Kaye and John Gielgud. He also writes of George Pierce Baker, Thomas Wolfe as dramatist, and Robert Edmond Jones. Epilog concerns "theatre of the absurd": Albee, Beckett, Pinter, Genet, Gelber, Ionesco and Kopit. As opposed to current rash of playwrights with the "small" view, Brown believes that works of Anouilh, MacLeish and Bolt have helped make latterday theatre what Sherwood called "the dwelling place of wonder."

Summing up his own craft, Brown states that dramatic criticism is like an attempt "to tattoo soap bubbles." With this tome, Marshall Best happily proves Brown wrong.

Alexander White Opens Strawhat in Hollywood

Hollywood, June 25.

An Equity summer stock company, the Los Angeles Summer Playhouse, opens tonight (Tues.), near the intersection of Roscoe and Van Nuys Boulevards. Alexander White will operate the 1,200-seat arena tent.

The season will run 20 weeks, with 10 shows in for two weeks each, playing nightly, except Mondays.

Frisco Busy With Three Musicals: 'Camelot' \$104,680, 'Succeed' \$65,600, 'World' \$33,363; 'Sound' \$58,982, D.C.

"Camelot," moving into the War Memorial Opera House, San Francisco, last week, continued in the over-\$100,000 gross groove. Running concurrently in Frisco, with that show are the musicals, "How to Succeed in Business Without Really Trying" and "Stop the World—I Want to Get Off." Both "Camelot" and "Succeed" are on Civic Light Opera Assn. subscription. Business, big for "Succeed" in its second week in that city, slipped for "World," in its third stanza there.

Other strong-grossers included "Carousel," the CLO entry in Los Angeles, and "Sound of Music," which began a summer-long stand in Washington last week.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Milk and Honey, Shubert (MC-RS) (4th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$44,769 with Theatre Guild-American Theatre Society subscription.

Last week, \$45,812.

Take Her, She's Mine, Blackstone (C-RS) (1st wk) (\$4.95-\$5.50; 1,447; \$42,000) (Tom Ewell). Previous week, \$27,776 with TG-ATS subscription, National, Washington.

Opened here June 17 to two affirmative notices (Dettmer, American; Harris, Daily News), one qualified approval (Syse, Sun-Times) and one negative review (Willis, Tribune).

Last week, \$23,707 with TG-ATS subscription.

DETROIT

Mary, Mary, Fisher (C-RS) (4th wk) (\$4.65-\$5.40; 1,606; \$42,500) (Pippa Scott, Biff McGuire, Michael Evans). Previous week, \$34,532 with Fisher Playgoer subscription.

Last week, \$30,020. McGuire and Evans, who are transferring to the New York company, are to be replaced tonight (Wed.) by Ryan MacDonald and Tom Helmore, respectively.

LOS ANGELES

Carousel, Philharmonic (MD) (2d wk) (\$6.25-\$7; 2,670; \$85,000) (John Raitt, Jan Clayton). Previous week, about \$80,100, with Civic Light Opera Assn. subscription.

Last week, about \$83,200 with CLO subscription.

OAKLAND, CAL.

My Fair Lady, Auditorium (MC-BT) (1st wk) (\$5.40-\$5.95; 2,002; \$64,000) (Ronald Drake, Gaylea Byrne). Previous week, \$39,415 for eight-performance split.

Last week, around \$26,500 after opening here June 17 to negative notices.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (5th wk) (\$4.80-\$5.40; 1,760; \$47,000) (Patricia Smith, Jeffrey Lynn, John Lassell). Previous week, \$19,728 with twofers.

Last week, \$15,911 with twofers. Miss Smith, who's transferring to the New York company, was replaced last Monday (24) by Patricia Bosworth.

SAN FRANCISCO

Camelot, War Memorial Opera House (MC-RS) (1st wk) (\$6.50-\$7.25; 3,246; \$130,034) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$107,364, Civic, Pasadena.

Last week, \$104,680 with CLO subscription after opening here June 17 to lukewarm reviews.

How to Succeed in Business

Without Really Trying, Curran (MC-RS) (2d wk) (\$6.50-\$7.25; 1,758; \$65,600). Previous week, \$65,191 with CLO subscription.

Last week, \$65,600 with CLO subscription.

Stop the World—I Want to Get Off, Gears (MC-RS) (3d wk) (\$5.95-\$6.50; 1,483; \$48,500) (Joel Grey, Julie Newmar). Previous week, \$40,499 with TG-ATS subscription. Last week, \$33,363 with TG-ATS subscription.

WASHINGTON

Sound of Music, National (MD-RS) (1st wk) (\$5.95-\$7.95; 1,673; \$63,455) (Barbara Meister, John Myhers). Previous week, \$70,514, Shubert, Philadelphia.

Opened here June 17 to two favorable reviews (Coe, Post; MacArthur, Star) and one yes-no (Donnelly, News).

Last week, \$58,982 after the deduction of \$850 in commissions for TG-ATS subscription.

NO. 3 ISRAELI FEST OF MUSIC-DRAMA JULY 16

Tel Aviv, June 25.

The Third Israeli Festival of Music & Drama will open in Jerusalem on July 16 and a second opening performance will be held in Tel Aviv's Frederic Mann Auditorium on July 18. Opener is Israel Philharmonic with three local choirs, conducted by Israeli conductor Gary Bertini with expatriate Hungarian Geza Anda at the piano.

Foreigners participating in Festival are Sir William Walton, conducting own "Feast of Belshazzar"; the Isaac Stern-Leonard Rose-Eugene Istomin trio playing chamber music, the New York Pro Musica chamber orchestra playing medieval music, concerts by pianist Rosalyn Tureck, an evening of Jewish liturgical music with cantor Moshe Koussevitzky, and others, and a concert performance of Beethoven's "Fidelio," with the Israel Philharmonics and the Tel Aviv Choir, William Steinberg conducting. Singers: Jan Peerce, Hilde Zadek, Joy Clements, Paul Ukena, Dezzo Ernster, Howard Fried and Mordechai Ben Shachar.

In the drama section of the Festival, American actress Agnes Moorehead and French actor Jean Vilard will hold separate "Evenings of reading" and Shanta Rao will perform classic dances of India.

The Festival will close on Aug. 11.

LONDON SHOWS

(Figures denote opening dates)
Alfie, Mermaid (6-19-63).
All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-25-63).
Angels, Fear Tread, New Arts (6-6-63).
Bed Sitting, Duke York's (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-10-63).
Doctor's Dilemma, Haymarket (5-23-63).
Dr. M. Banks, Prince Charles (6-7-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Hughie, Duchess (6-18-63).
Kelly's Eye, Royal Court (6-12-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Minstrels, Vic Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Much Ado, Regent's Park (6-10-63).
My Fair Lady, Drury Lane (4-30-58).
Oh, What a Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
On the Town, Prince Wales (5-30-63).
One for the Pot, Whitehall (8-2-61).
Peter Maxwell, New Arts (5-29-63); late night show.
Private, Public Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Virtue in Danger, Strand (4-10-63).

CLOSED

Domino, Lyric, H'mith (6-11-63); closed June 15 after seven performances.
Next Time, Criterion (1-23-63); closed last Saturday (22) after 135 performances.
Shot in the Dark, Lyric (5-16-63); closed last Saturday (22) after 46 performances.

SCHEDULED OPENINGS

Severed Head, Criterion (6-27-63).
Enrico, Piccadilly (6-28-63).
Black Nativity, Strand (7-2-63).
Windfall, Lyric (7-2-63).
Pickwick, Saville (7-4-63).
Brecht Season, Mermaid (7-17-63).
Midsummer Night's, Regent's (7-17-63).

Chayefsky To Direct Own Play For Cantor

Playwright Paddy Chayefsky will double as director on new play, "The Passion of Joseph D." which will be produced by Arthur Cantor. Play goes into rehearsal Sept. 30 for a scheduled Broadway opening the week of Nov. 11.

Cantor will forgo out-of-town tryouts for the play. Instead, there will be two weeks of previews beginning Oct. 28 at a theatre to be announced.

'Molly' Hot Stock Entry: Nabs \$71,598 In Dallas, 556 In No. Tonawanda

In the sampling of grosses below, the top take was registered at the State Fair Music Hall, Dallas, by "The Unsinkable Molly Brown," costarring Ginger Rogers and George Wallace. That same musical, with Jane Powell headlining in the title role, also drew a record gross for the Melody Fair, North Tonawanda, N.Y.

The Stratford (Ont.) Shakespearean Festival got its season off to a nice start last week with business running around 81% of capacity. The situation wasn't as bullish in Stratford, Conn., where the Bard repertory played to about 60% of capacity last week with "King Lear" the big draw thus far.

Estimates for This Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). **Unsinkable Molly Brown** (MC) (Ginger Rogers, George Wallace) (2d wk), \$71,598 for seven performances.

Previous week, \$56,529 for seven performances.

Current, Calamity Jane (MC) (Carol Burnett).

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$110,000). **Show Boat** (MD) (Robert Horton, Dorothy Coulter, Iggle Wolfington, Marilyn Horton, Richard France) (1st wk), about \$70,000 for first week of spot's 13th season. The Thursday (20) performance was rained out.

Current, same show.

NORTH TONAWANDA, N. Y.

Melody Fair (\$3.75-\$4). **Unsinkable Molly Brown** (MC) (Jane Powell), around \$55,000 with an extra Sunday (23) matinee, a record for the tent.

Current, Steve Lawrence-Eydie Gorme Show (R).

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$29,529). **Billy Barnes** Revue of 1963 (R) (Joyce Jameson), \$13,677.

Previous week, Sunday in New York (C) (Earl Holliman, Anthony George, Jill Corey), \$20,328.

Current, Time of Hope (D) (Donald Madden, Lois Smith).

STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (Rep) (3d wk). **Henry V—Comedy of Errors—King Lear**, \$34,472.

Previous two weeks, about \$24,000 each.

Current, same repertory.

STRATFORD, ONT.

Festival Theatre (\$5; 2,258; \$58,779 (Rep) (1st wk). **Troilus and Cressida—Cyrano de Bergerac—Comedy of Errors**, \$47,882 for seven performances.

Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$5.50-\$6.50; 2,357; \$68,000). **An Evening With Johnny Mathis** (R), about \$44,200 for seven performances.

Previous week, **Wonderful Town** (MC) (Gisele MacKenzie), around \$23,600 for seven performances. Current, **Music Man** (MC) (Bert Parks).

David Doyle will appear in "Here's Love."

B'way Down, But 'Loves Me' \$48,384; 'Tovarich' \$43,463, 'Dear Me' \$27,633; 'Little Me,' 'Photo,' 'Strange' Folding

Business dropped last week for most Broadway shows. "Beyond the Fringe" and "Oliver" fell below capacity again, leaving "How to Succeed in Business Without Really Trying" and "Never Too Late" the only sellouts. The downhill boxoffice pattern was reversed by "She Loves Me," "Strange Interlude" and the City Center revival of "The King and I" which ended a two-week engagement at the house last Sunday (23).

"Interlude" is closing next Saturday (29), as are "Little Me" and "Photo Finish." The sharpest dive last week was registered by "Pajama Tops," which was off nearly \$10,000 from the previous stanza. Unless, there's a substantial improvement in business for this two-for-one entry the prospects of its continuing aren't too bright. Ditto for "Rattle of a Simple Man" which is now on twofers.

Another weak entry is the long-running "No Strings," due to exit Aug. 3 for the road. A pickup in business is anticipated this week for some shows.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (35th wk; 277 p) (\$7.50; 773; \$34,073). Previous week, \$34,440. Last week, \$32,523.

Dear Me, the Sky is Falling, Music Box (C) (17th wk; 126 p) (\$6.90-\$7.50; 1,101; \$40,100) (Gertrude Berg). Previous week, \$31,226 with parties.

Last week, \$27,633 with parties.

Enter Laughing, Miller's (C) (15th wk; 117 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$24,379.

Last week, \$23,716.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (59th wk; 471 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$62,127. Last week, \$60,302.

How to Succeed in Business Without Really Trying, 46th St. (MC) (89th wk; 705 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,530. Last week, \$67,490.

'Little Me, Lunt-Fontanne (MC) (32d wk; 249 p) (\$9.90; 1,407; \$75,801) (Sid Caesar). Previous week, \$41,826.

Last week, \$40,458. Closes next Saturday (29).

Mary, Mary, Hayes (C) (120th wk; 956 p) (\$6.90-\$7.50; 1,339; \$43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, \$29,122.

Last week, \$28,656. Miss Lynn, Poston and Mulhare are to be succeeded next Monday (1) by Patricia Smith, Biff McGuire and Michael Evans, respectively.

Never Too Late, Playhouse (C) (30th wk; 239 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,451.

Last week, \$37,394.

No Strings, Broadhurst (MC) (67th wk; 532 p) (\$9.20; 1,214; \$62,037). Previous week, \$38,493.

Last week, \$32,599. Exits Aug. 3 to tour.

Oliver, Imperial (MD) (24th wk; 193 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$69,367.

Last week, \$68,555.

Pajama Tops, Winter Garden

(C) (4th wk; 28 p) (\$7.50; 1,404; \$36,000) (June Wilkinson, Richard Vath). Previous week, \$23,374.

Last week, \$13,456.

Photo Finish, Atkinson (C) (19th wk; 151 p) (\$6.90-\$7.50; 1,090; \$45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, \$21,534.

Last week, \$17,659. Closes next Saturday (29).

Rattle of a Simple Man, Booth (C) (10th wk; 78 p) (\$6.90-\$7.50; 807; \$34,600) (Tammy Grimes, Edward Woodward). Previous week, \$12,624.

Last week, \$11,565.

She Loves Me, O'Neill (MC) (9th wk; 71 p) (\$9.60; 1,047; \$57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$47,240.

Last week, \$48,384.

Stop the World—I Want to Get Off, Shubert (MC) (38th wk; 301 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Previous week, \$40,520. Last week, \$38,650.

Strange Interlude, Beck (D) (15th wk; 91 p) (\$6.90-\$7.50; 1,280; \$39,654). Previous week, \$19,438 for six performances.

Last week, \$20,845 for six performances. Closes next Saturday (29).

Tovarich, Majestic (MC) (14th wk; 112 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$49,432.

Last week, \$43,463.

Who's Afraid of Virginia Woolf? Rose (D) (37th wk; 288 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, \$42,997.

Last week, \$38,623.

Closed Last Week

King and I, City Center (MD) (2d wk; 15 p) (\$4.65; 2,935; \$33,767) (Eileen Brennan, Manolo Fabrega, Anita Darian). Previous week, \$50,966 for seven performances and one preview.

Last week, \$56,207. Production, which was the last of three spring musical presentations at the Center, ended its two-week stand there Sunday (23).

Other Theatres

Ambassador, ANTA, Barrymore, Belasco, Biltmore, Broadway, Cort, 54th St., Hellinger, Hudson, Longacre, Lyceum, Morosco, Plymouth, Royale, St. James, Ziegfeld.

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys, Syracuse, Theatre 4 (4-15-63).
Brig. Living Theatre (5-15-63).
Cages, York (6-12-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad Ave. (2-25-63).
Month in Country, Maiman (5-28-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Martinique (3-8-63).
Tour de Four, Writer's Stage (6-18-63).
Typists & Tiger, Orpheum (2-4-63).

SCHEDULED OPENINGS

Morning Sun, Phoenix (10-7-63).
Ballad Birmingham, Mayfair (10-14-63).

Australian Shows

(Week Ended June 22)
(Figures denote opening dates)

ADELAIDE
Sound of Music, Her Maj. (6-19-63).
BRISBANE
Woman in Gown, Her Maj. (6-17-63).
MELBOURNE
Big Man Fly, Russell St. (6-12-63).
King and I, Princess (12-22-62).
Sail Away, Her Majesty's (5-24-63).
Show Boat, Tivoli (5-15-63).
Where Do We Go, St. Mart. (6-12-63).
Come A'Waltzing, Comedy (5-22-63).
SYDNEY
Do You Mind, Phillip (5-10-63).
Garden Dist., Ensemble (5-30-63).
Hamlet, Old Tote (6-5-63).
Orpheus Underworld, Tivoli (5-14-63).
Season Sarsaparilla, Royal (5-22-63).
Visit, Independent (5-1-63).

"A Girl to Remember," the Carol Burnett-starrer, is now scheduled to open May 26 at the Hellinger Theatre, N.Y., following an out-of-town tryout which will begin April 20 at the Shubert Theatre, New Haven.

Off-Broadway Reviews

Antony and Cleopatra

N. Y. Shakespeare Festival presentation of dual-bill of new one-act plays by Lewis John Carlino. Staged by Howard Da Silva; sets, Robin Wagner; costumes, Patricia Quinn Stuart. Stars Shelley Winters, Jack Warden. Opened June 13, '63, at the York Playhouse, N.Y.; \$4.50 top. Cast: Shelley Winters, Jack Warden.

Mark Antony Colleen Dewhurst
Cleopatra Stan Dworkin
Charman Michael Higgins
Alexas Frank Shaw Stevens
Soothsayer Robert Jackson
Enobarbus Ramon Bieri
Iras Ellen Holly
Scarus George Henry
Octavius Caesar Michael Moriarty
Lepidus Thomas Barbour
Messengers Herb Bernau, Joe Allen

Mardian Clebert Ford
Maccenas Albert Quinton
Agrippa Mitchell Ryan
Pompey Gerald E. McGonagill
Menas Anthony Palmer
Octavia Peggy Fleury
Eros Bill Gunn
Diomedes Ray Stubbs
Old Soldier Bert Conway
Egyptian Maxwell Banks
Soldier Leslie Sapio
Watchmen Ken Hill, Allen Royce
Clown Charles Durning

Others: Les Carlson, John Robert Crawford, William Devane, Phillip H. Frey, Allan Froese, David Hersey, Harry Kasserian, Colin Lee, Walter McGinn, Joseph Sullivan, William Wingate, Vera Cochran, Marguerite David, Margaret Herry, Connie Keyse.

On the theory that gift nags shouldn't be too rigorously inspected, the initial production of Joseph Papp's N. Y. Shakespeare Festival is a bargain for a pop public that has little chance to see live theatre. The price is right, as the saying goes, for this outdoor drama project in Central Park.

Considered merely as a professional show, however, "Antony and Cleopatra," which opened last Thursday night (20) in the Delacorte Theatre near the West 81st Street entrance to the park, is only so-so Shakespeare. It has elements of vigor, several effective performances, and interesting costumes and scenic scheme. But the verse is generally indifferently spoken, so the sense of the lines isn't clarified, and there is little excitement. Moreover, as with all outdoor entertainment, the weather can be a serious problem.

Colleen Dewhurst, the most prominent name in the cast, seems miscast as Cleopatra. She gives an impression of being a healthy, hearty, no-nonsense woman of ample proportions both physically and emotionally, but ill-suited to the seductive cajolery of the siren of the Nile in the early scenes. Miss Dewhurst is a capable actress, however, and her playing has more modulation and dimension in the later, more down-to-earth dramatic scenes.

Michael Higgins gives a competent performance as Anthony, suggesting something of the conflicting elements as well as the forthrightness and pride of the character, but lacking style, and with little indication of physical aging or flabbiness. He speaks the verse distinctly, but without illumination.

Ramon Bieri is admirably swaggering as Enobarbus, and gives force to his scenes as well as meaning to the lines. Michael Moriarty is acceptably crafty as Octavius, though with little hint of fire under the cold exterior. Bette Henritze makes a believable hussy of Charman, Thomas Barbour is plausibly unctious as Lepidus, and Gerald E. McGonagill is passably upstanding as Pompey.

Several of the secondary performances are outstanding, notably Robert Jackson as the Soothsayer, Ellen Holly as a decorative and warmly alive Iras, Bill Gunn as a messenger who learns to give the news his masters want to hear, Charles Durning as the Clown who fetches the fatal asp, and Peggy Fleury as the inadequate Octavia.

Ming Cho Lee's scenery is skillfully spare to suit the surroundings, but takes a while to figure out in terms of locale. David Amram's music sounds like more or less the standard trumpet flourishes, but the amplification system inevitably distorts the dialog at times. The actual blazing torches are a fine atmospheric effect, but on a gusty night it's alarming to a nervous spectator to see how casually two of Octavia's femme attendants let the flames come near their hair.

As a whole, this gratis "Antony and Cleopatra" is a natural treat for a legit-loving public that can't afford regular theatre prices, but it's palpably below Broadway standards. *Hobe.*

Cages

Judith Rutherford Marochal presentation of dual-bill of new one-act plays by Lewis John Carlino. Staged by Howard Da Silva; sets, Robin Wagner; costumes, Patricia Quinn Stuart. Stars Shelley Winters, Jack Warden. Opened June 13, '63, at the York Playhouse, N.Y.; \$4.50 top. Cast: Shelley Winters, Jack Warden.

The first of the two one-act plays in "Cages" is a familiar, somewhat soggy yarn about a good-hearted whore and her lonely client. But if the curtain-raiser is conventional, the second piece, "Epiphany," has more than enough originality, merit and theatrical voltage to make an absorbing evening.

With "Epiphany," Lewis John Carlino proves himself to be a talented new playwright who can take a seemingly ridiculous conceit and use it effectively for scenes of crackling tension and suspense as well as moments of humor and compassion. The play begins in a comic vein as Jack Warden, as a man who spends his days studying about chickens, spars with his strong-willed wife, played by Shelley Winters. They bicker, she needles him about his lack of masculinity, and they engage in a hilarious game of "Simon Says." But it soon becomes apparent that Warden's attempts to imitate the noises and movements of chickens are more than just a hobby.

Gradually, with humor at first and then with deadly seriousness, he turns himself into a rooster, dons a razor-sharp bill, and offers his wife the choice of complete obedience to him or death. Absurd though it sounds, it works, and a superbly ironic twist at the end brings his piece to a powerful conclusion.

Although the play is reminiscent in spots of the anti-female comedies that have become so common, "Epiphany" is no carbon copy. The struggle here is within the man himself, torn between his desire to assert his maleness, and a deeper desire to be dominated by his wife. Thus the piece is moving as well as sharp and amusing.

It is hard to see how the acting could be improved. Warden is riotously funny at first as he applies hair-spray to his comb-like red hair and jerks his head and body like a chicken, and then desperately earnest. His brilliant performance is matched by Miss Winters, who fulfills both the comic and dramatic aspects of the role, giving a controlled, varied portrayal.

In the curtain-raiser, titled "Snowangels" Warden does what he can as a man who asks a prostitute to act like the girl he loves. Miss Winters dominates the play, however, and she is believable and amusing, though the humorous business she has been given seems out of place in the drama. The script has good moments, but it is too sentimental and the dialog is undistinguished.

Robin Wagner's sets for both plays are fine, and Howard Da Silva's staging, especially of "Epiphany," is excellent. Despite the tepid opener, "Cages" is rewarding theatre. *Kenn.*

Tour de Four

Richard Everett Upton Productions presentation, in association with Susan Eden and Tom Eyen, of a topical revue, conceived and staged by Tom Eyen, with songs and sketches by John Amam, Larry Alexander & Gary Popkin, Jean Berg & Frank Gehrecke, Albert Beach & Gratian Ouellette, Norman Brown & Hugh Taliaferro, June Carroll & Arthur Seigel, Coleman Cohen & Marty Kreiner, Carl Crow, Gerry Donovan, John McKellar & Lance Mulchay, Ed Pearson & Lee Holdridge, Jack Johnson, Dorothy Mendoza, James Kason, Peter Saldamando, Cy Walter & Andrew Rosenthal, Rod Warren, Edwin Weinberg, Blair Weille & Bruce Williamson. Musical direction by Natalie Charlson; costumes, Edward Charles; lighting, Gene Tuner. Opened June 18, '63, at the Writers Stage Theatre, N.Y.; \$3.50 top weeknights, \$4.50 weekends. Cast: Lyle O'Hara, Paul Blake, Carl Crow, Carol Fox.

Although 29 writers—count 'em, 29—contributed material to "Tour de Four," the songs and skits in the new topical revue have a distressing sameness. They are good-natured but unamusing, genial but lacking in freshness and satirical sharpness.

Lyle O'Hara, a comedienne from Australia, gets a few laughs with a song about reincarnation and a nutty sketch about a girl on the beach. Carol Fox, a striking red-head, belts out a number razing

Rosalind Russell, and makes the most of a bit about a rapid reading course.

Paul Blake and Carl Crow are both pleasant young performers. But despite their enthusiasm, and despite some effective staging by Tom Eyen, the material is commonplace, with the skits in the first act being particularly lackluster. "Tour de Four" hasn't a chance for commercial success. *Kenn.*

Stock Reviews

Around the World In 80 Days

Guy Lombardo presentation of musical comedy in two acts (17 scenes) with book by Sig Herzig, lyrics, Harold Adamson, music, Sammy Fain; title song and additional music, Victor Young. Staged and choreographed by June Taylor, musical and vocal direction, Mitchell Ayres; scenery, George Jenkins; costumes, Winn Morton; lighting, Peggy Clark; orchestrations, Philip J. Lang; entire production supervised by Arnold Spector. Features Fritz Weaver, Robert Clary, Elaine Malbin, Dom De Luise, Laurie Franks, Edmund Lyndeck, Keith Herrington, Peter Glacke, Jane Moncrieff, Joe Fitter, Harry Goz, Gentry Brothers, Guy Lombardo and his Royal Canadians. Opened June 22, '63, at the Marine Theatre, Jones Beach, N.Y.; \$5 top.

Lynd Harris Jane Laughtin
Cora Many Jane Moncrieff
Stuart Leigh Wharton
Sir Ralph Keith Herrington
Phileas Fogg Fritz Weaver
Passepartout Robert Clary
Mr. Fix Dom De Luise
M. Gasse Edmund Lyndeck
Gaby Laurie Franks
Maharajah of Panjipur Edmund Lyndeck
Ahmed Michael Gentry
Princess Aouda Elaine Malbin
Clerk at Lloyd's Joe Fitter
Sir Francis Keith Herrington
Conductor (India) Marvin Goodis
Paku Leigh Wharton
One Draw Dillon Peter Glacke
Bartender Jane Laughtin
Kitty Harry Goz
Conductor (U.S.A.) Laurie Franks
Captain of the Henrietta Lloyd Harris
Warden Harry Goz
Singers Katherine Barnes, Janice Ivie, Tern Deshane, Doris Gailber, Eleanor R. Geffert, Maria Graziano, Frances Koll, Leonore Lanzillotti, Marilyn Mason, Janet Moody Morris, Mary Ann Rydski, Elise Warner, Darrel J. Akey, Irving D. Barnes, John (Peter) Clark, Eugene Edwards, Kenneth Emery, Norman Fredericks, Nino Galanti, Marvin Goodis, Theodore Lambrinos, Herbert J. Purdum, Ralph Vucci, Edmund Walnetta, Rudy Carson, Kathryn Doby, Sheryl Frankel, Mimi Fines, Judy Kay Gillespie, Gloria Jones, Patti Kelton, Donna Lee Leonard, Joan Leonard, Jari Lynn, Deedee Lyons, Diana Lee Nielsen, Carol Perry, Tony Reither, Renee Louise Rose, Robert Sander, Geri Selimous, Patti Ann Watson, Josh Anderson, Bob Henry, Kim Bray, Robert Fitch, Raphael Gilbert, Joseph M. Gentry, Michael J. Gentry, Roy D. Harsh, Joe Helms, Nat Horne, Robert Ellis, James Maher, Charles Moore, Sam Pienon, Rec Russell, Andre R. Saint-Jean, Richard Prescott, Henry Kip Watson.

"Around the World in 80 Days," based on the Jules Verne novel, was an unsuccessful Orson Welles-Cole Porter Broadway musical 17 years ago. Same tale, new adaptors, is back in the legit fold in the wake of the popularity of the late Michael Todd's 1956 widescreen spectacular of the same saga. In its latest transition, the Verne story has again been given the tuner treatment. This time, though, it's not being presented on Broadway, but at the outdoor Marine Theatre, Jones Beach, N.Y., where the panoramic potential of the property can be better realized than if the presentation were restricted to the confines of a hardtopper.

"World," the seventh extravaganza to be presented at the Marine since its opening in 1952 with Todd's "A Night in Venice," is an eye-filling pageant which should score as a crowd-pleaser. Naturally, the picturesque scope of the color film can't be duplicated in the stage workover. Nevertheless, there's plenty of sweep to the Guy Lombardo presentation which takes full advantage of the four-sided performing area consisting of a massive stage in the lagoon connected by movable side platforms to another waterfront stage.

For orb appeal, there are colorful costumes and scenery, an enormous passenger balloon maneuvered by a huge crane, a simulated flaming pyre, a tongue-in-cheek Indian attack on a train, a hold-over giant waterfall, the stripping of a steamer, and a live camel, as well as an elephant. The sets are intricate and imaginative, but the production occasionally has to rely on stereoptican slides for location background. However, despite the elaborateness of the presentation, the special effects lack an element of excitement.

The performances, for the most part, are satisfactory. Fritz Weaver, in a switch from his more serious stage efforts, is properly staid and Rex Harrisonesque in his vocal de-

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Shows Abroad

The Masters

John Clements & Martin Landau (by arrangement with Hugh Wontner) presentation of a drama in three acts (six scenes) by Ronald Millar, from the book by C. P. Snow. Staged by John Clements; decor, Hutchinson Scott. Stars John Clements, Valerie Taylor, David Horne, Harold Scott, Peter Copley, Allan Jayes, Gerald Cross, David Bird, Richard Hurdall, John Barron, Bernard Horsfall, David Dodimead, Geoffrey Lumsden, Cicely Paget-Bowman, Robert Cawdron, Gary Watson, Michael Graham Cox, Robert Hartley, Julie Webb, Morgan Sheppard. Opened May 29, '63, at the Savoy Theatre, London; \$3.50 top.

David Bird John Clements
Paul Jago Gerald Cross
C. H. Winslow Michael Graham Cox
Walter Luke Geoffrey Lumsden
Francis Gettiffe Peter Copley
Charles Chrystal David Dodimead
Lewis Elliot David Horne
Eustace Pilbrow Harold Scott
M. H. L. Gay Gary Watson
Roy Calvert Rev. Albert Despard-Smith
Rev. Albert Despard-Smith Allan Jayes
Thomas Crawford John Barron
R. E. A. Nightingale Bernard Horsfall
Vernon Royce Richard Hurdall
Newby Robert Hartley
Muriel Royce Cicely Paget-Bowman
Joan Royce Julie Webb
Alice Jago Valerie Taylor
Sir Horace Timberlake Robert Cawdron
Morgan Sheppard Morgan Sheppard
Straker Anthony Watkins

For the third time Ronald Millar has adapted a C.P. Snow novel for the stage, and in "The Masters" has come up with an absorbing entertainment which builds dramatically after a leisurely and somewhat uneasy start. It is a literate and well-constructed play, but by no means a boxoffice certainty, though the odds are in favor of a commercially successful engagement.

It is, in any event, mainly an artistic success, due in large part to the skilful staging by John Clements and his own carefully observed performance in the lead role. There are also several other notable portrayals, adroitly blended into the overall picture.

Skilfully and subtly Millar develops a powerfully dramatic situation out of the election of a new Master at one of the colleges at Cambridge Univ. With this unlikely suspense material, the tension gradually mounts as the rivalry between the two candidates and the two factions becomes more sharp and more taut.

The contest between the candidates, played by John Clements and John Barron, is finally resolved, after a tie vote, when in a moving appeal for unanimity, Clements withdraws in favor of his opponent. Once the play has got over the hurdle of a painstakingly slow opening act, which does little more than set the scene and introduce the principal characters, the action takes quickens and becomes more vigorous.

Barron plays the rival candidate as a cold and calculated fashion man, rarely displaying emotion. Harold Scott has the funny dialog virtually to himself and as the senior Fellow of the college, somewhat pompous and getting on in years, epitomises the stage conception of an absent minded professor. Gerald Cross gives an acutely studied portrayal as an embittered bursar, Peter Copley makes a believable dean, Alan Jayes has a few superb moments as the deputy Master and Richard Hurdall, as the master whose death necessitates the election, has one standout scene with Clements. The femme parts are nicely played by Valerie Taylor, Cicely Paget-Bowman and Julie Webb.

However vital Ronald Millar makes the election at Cambridge appear, it cannot gloss over the fact that this is really a trivial event in a world in turmoil. That, perhaps, is the main weakness of the play. *Myro.*

Just in Case You Think You're Normal

London, June 8.
Harold Fielding presentation of Dr. Murray Banks in a one-man show in two parts. Opened June 7, '63, at the Prince Charles Theatre, London; \$3 top.

It can at least be said that this presentation is unusual. But entertainment it is not, in spite of Dr. Murray Banks' assurance that he has played Grossingers on 163 occasions. There is little prospect of return date in London—not with this sort of show, anyway.

With awesome confidence, the performer tells his audience that he holds visiting professorships in several universities, and has a successful New York practice as a psychologist. And he proceeds in the first part to give homely psychological advice, laced with jokes, most of which are of vintage quality and not unduly funny. Even one

excursion into the sure-fire field of Jewish humor fails to make the appropriate impact.

Banks then proceeds to name the nine ingredients which, he avers, provide the recipe for successful and happy living, assuring the audience that this is more precious than a package of rubies and diamonds. Even so, most of the patrons would probably have preferred to make their own choice on that matter.

The second part of the show is devoted exclusively to questions and answers, occasionally informative but frequently embarrassing. Maybe this sort of entertainment gets by in the U.S., thereby re-emphasizing that the 3,000 miles of water that separate the two countries make for differences in taste. *Myro.*

Domino

London, June 12.
Gervase Farjeon & Richard O'Donoghue presentation of a comedy in three acts, by Marcel Achard. Staged by Adrian Brine; decor, Keith Norman. Stars Renee Asherson, Jeremy Spenser. Opened June 11, '63, at the Lyric Opera House, Hammersmith, London; \$2.20 top. Joy Andrews Renee Asherson
Lorette Heller Christiane Ozan
Fernande Derek Newark
Francois Mirandole Jeremy Spenser
Francois Dominique Geoffrey Chater
Jacques Heller Peter Wyatt
Francois Cremona Jeremy Conway

Marcel Achard's 30-year old comedy was never more than a featherweight offering, but this presentation is not helped by an ill-chosen cast and uneasy, leisurely direction. It looks a remote prospect for transfer to the West End.

Undoubtedly, it has dated and also lost some of its original charm in translation. It is a flimsy yarn stretched to three acts, about how a scheming and attractive young wife deals with a suspicious husband who has found a letter from a former lover. She advertises for a hired help to play the role of an impostor and thereby confuse her husband.

The big mistake in the production is the casting of Jeremy Spenser in the role of the hired impostor. He is too young looking for the part and there is no hint of a commanding presence that would suggest a great lover. Indeed, he underplays the role from the start to the predictable ending when he walks off with the wife.

Rene Asherson is an enthusiastic and spirited young wife, but does not have much chance. Geoffrey Chater portrays a boorish husband and Peter Wyatt, as the real lover, gives an obvious, nervous and agitated interpretation. There is a lively cameo from Derek Newark as an unsuccessful applicant for the job of impostor. Two handsome and serviceable sets have been designed by Keith Norman. *Myro.*

A Fair White Tower

London, June 2.
Pageantry Productions presentation of a Son et Lumiere spectacle by James Kennaway, sponsored by the London Tourist Board. Staged by Talbot Hainault; dialog director, Val Giegling; sound master, Emile de Harven; music, Edwin Astley. Features Richard Todd, James Hatter, Virginia Maskell, Noel Johnson. Opened May 27, '63, at the Tower of London, London; \$2.80 top.

Sponsored by the London Tourist Board, this Son et Lumiere show is being run as a commercial enterprise, but its success or failure will be determined not by the quality of the production but by the elements. In good weather it should be a click attraction, but in rainy weather it could easily be a washout, literally as well as figuratively.

The presentation cost upwards of \$50,000, and can be seen by a maximum audience of 1,100 brought on boats sailing nightly from Westminster Pier to the Tower. Of the flat rate admission charge of \$2.80, almost one half is absorbed by the cost of hiring the boats and ticket brokers' commission, and it is estimated that the production can break even a somewhere just over 30% capacity. In any event, this could be an annual attraction and could be amortized over a period of years.

James Kennaway, a noted screen and tv writer, has largely drawn on the diaries of Samuel Pepys for his story of a seven-year period from 1660 and dwelling largely with the imprisonment of Robert Walpole in the Tower for his complicity in the trial of King Charles

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Did the Old Vic Have to Die So That Others Could Merely Follow It?

By WOLFE KAUFMAN

London, June 25.

Old Vic was born 49 years ago. For one year less than half a century, it has struggled, playing nothing but classics, presenting to the world such actors as Matheson Lang, Lady Forbes-Robertson, Lillian Braithwaite, Edith Craig, Ben Webster, Ellen Terry, Edith Evans, Sir John Gielgud, Sir Donald Wolfit, Sir Lewis Casson, Dame Sybil Thorndike, Ursula Jeans, Flora Robson, Sir Ralph Richardson, Peggy Ashcroft, Charles Laughton, Sir Laurence Olivier, Maurice Evans, Sir Michael Redgrave, Emyln Williams, Judith Anderson, Vivien Leigh, Anthony Quayle, Robert Helpmann, Margaret Leighton, Joyce Redman, Sir Alec Guinness, Richard Burton, Sir Cedric Hardwicke, Laurence Harvey, Claire Bloom, Robert Donat—and almost anyone else you can think of whose name stands for and by itself in British theatre. And today, the Old Vic is dead. Finished.

A remarkable gathering of notables was invited for the "Final Performance" at the theatre on Waterloo Road. The Press was not invited. Management felt this was not time to look for "press coverage," although any member of the press who wanted in was made welcome, "as a friend." And all the London papers were there. Television, too. The entire evening's proceedings, in fact, were sent out via BBC, elegantly lodged in the box at stage left. The box at stage right was occupied by flowers, in memory of Lillian Bayliss, who started the O. V. in 1914. In the center, dress circle, box, sat HRH Princess Marina. The rest of the theatre was occupied by notables and "friends," all in formal dress. They watched a performance of "Measure for Measure" by the Vic's favorite playwright, Will Shakespeare; then they had a party. A gay party. But nobody drank very much. (Continued on page 71)

THEATRE OF NATIONS GAINS AS IT GOES

Paris, June 25.

If the seventh annual Theatre of Nations season started with a whimper last March, via too many ordinary drama, terp and lyric entries, it looks like it is due to go out with a bang. A group of fine foreign troupes came in during the second half with Great Britain towering over it all with two triumphs. The final segment June 28-July 13, will have four offbeat U.S. dance and legit companies, which are exciting interest.

Britain, with Peter Brook's mounting of Shakespeare's "King Lear" with Paul Scofield and the Royal Shakespeare Theatre, and Joan Littlewood's Theatre Workshop of London, with "On What a Lovely War" by Charles Chilton, got critical huzzas and SRO attendance. "Lear" was rated here a tour de force, moving look at this tragedy and "Lovely" a successful pacifistic revue that man-within-the context of a bouncy revue.

Vittorio Gassman's Italian Populaire Theatre had an okay study of noted classical personages in little scenes. Austrian actor Oscar Werner repped little the Principality of Liechtenstein with a special group doing Goethe's "Torquato Tasso" felt to have a solidity and density due to his fine acting.

There was also interest in the satirical Theatre of Moscow with Mayakovsky's "The Bedbug" and "The Bath" which still showed a verve in theatrical inventiveness and a slap at bureaucracy and conformism in these '20s plays that still have bite today even if Soviet withdrawal to harsher reins on creative outlooks have put a damper on things. Add a solidly done "Peer Gynt" by the Norske Theatre of Oslo with this Hendrik Ibsen classic.

Then the offbeat, off-Broadway Yanks take over with first the Eric Hawkins Dance Co. followed by Jean Erdman, the A. C. T. of San Francisco and finally a "Happening" by Allan Kaprow.

'Suddenly This Summer' Revue at Stratford, Ont.

Stratford, Ont., June 25.

The Stratford Shakespearean Festival is spawning tributary entertainments. The Black Swan coffee house will open July 8 and continue through Aug. 24 at the Victorian Inn, across the Avon River from the Festival Theatre. It will present a late-night, intimate revue, "Suddenly This Summer," with a cast of three, Pat Galoway, Roderick Cook and Tom Kneebone.

The regular Festival presentations include dramatic shows at the main Festival Theatre, Gilbert & Sullivan at the Avon, and various concert events.

Kyl's New Bill Re Cultural Center

Washington, June 25.

A wide-ranging National Cultural Center bill aimed at putting the Center's activities to date before the spotlight of a Congressional committee was introduced by Rep. John Kyl (R-Iowa).

Among the provisions of the Kyl bill are:

—An audit by the General Accounting Office of the Center's finances and operations, from the beginning until now.

—Extension of the National Cultural Center Act by three years. The Center's enabling legislation is due to expire Sept. 2.

—Appointment of 15 more members to the Board of Trustees. This provision is designed to add some affluent names who can use their social and financial ties to garner more contributions to bolster the sagging and sub-par fund raising campaign.

—Change the proposed location from the site on the banks of the Potomac River to somewhere in downtown Washington.

—Add a yearly \$500,000 allotment to the Center. Of this amount \$200,000 will come from operating revenue of the District of Columbia government and \$300,000 from the payment made by the Federal Government to the D.C. government.

—Allow the D.C. government to give financial aid to the National Symphony Orchestra.

—Prevent the downtown Capitol Theatre from being turned into offices for at least 20 years. The house, slated to close soon, is the only place in Washington with a stage suitable for opera and ballet.

Although the legislation was introduced by a Republican, some of it is in line with the Kennedy administration plans to spur the Cultural Center drive.

Rep. Charles Buckley (D-N.Y.) has already submitted a bill extending the Cultural Act three years and adding more trustees to the present 15 member board. Kyl's bill goes to the House Public Works Committee, headed by Buckley.

2 Stock Theatres Set At Bristol, in England

London, June 25.

Bristol is to become the first British provincial city to have two stock theatres sharing a resident company and being guided by one artistic policy and direction. They are the Theatre Royal, where the Bristol Old Vic performs, and the Little Theater. For 28 years the latter has been the home of the Rapiers Players, but the company recently folded.

Val May, the Bristol Old Vic's artistic director, says that the professional resident company will number 30, and that the two-theater setup will enable the actors to broaden their range. The two houses will not offer competing shows, but it's figured there may be serious drama at one and comedy at the other. Playgoers would be able to see 20 plays at the Little and 12 at the Old Vic during the 10-month season.

Both theatres would be guided by an independent body, the Bristol Old Vic Trust.

Levitt-Thorpe Splitting Coast Production Firm

Los Angeles, June 25.

Paul Levitt and Ted Thorpe will dissolve their Players' Ring Theatres Corp. after 14 years of partnership. The split is due to "internal problems that have involved discord for the past several months."

The Players' Ring Theatre will not close, however, as the partners have a buy-and-sell agreement in the works for one to continue the operation.

Expo Showman Connolly Seeks Demo Assembly (3d) District Leadership

Former New York City councilman Eugene P. Connolly is reactive in political life, this time as candidate for Leader, come fall, of the Third Assembly District Middle which runs from 40th to 60th Streets and from 6th Avenue to the Hudson. Mrs. Marie Fauci runs with him as candidate for Co-Leader out of the Unity Democratic Club.

Connolly was elected to a four-year term in the Council in 1945 with extensive theatrical backing at the time. His committee included Kermit Bloomgarten, Wendell Corey, Imogene Coca, Katherine Dunham, Jose Ferrer, Arthur Kober, Sidney Kingsley, Canada Lee, Zero Mostel, Sono Osato, Dorothy Parker, Moss Hart, Jack Pearl, and the late Clarence Derwent, of Actors Equity.

A showman in his own right, the former councilman is of the firm of Connolly & Leopold, promoters and producers of expositions. They have this fall's Chemical Exposition at the new N.Y. Hilton Hotel set.

Connolly fought the sweeping powers of the N.Y. License Commission on behalf of show business. In connection with his campaign against censorship he made talks to various amusement groups, Actors Equity, League of New York Theatres, American Federation of Musicians, Scenic Artists Union and others. He is again presenting himself to this segment of the district.

As a "pro-theatrical" politician, Connolly made one proposal of interest to performers: he wanted high school auditoriums made available for performances and—note—rehearsals.

NEW BALTO HOUSE WILL REPLACE LEGIT FORD'S

Baltimore, June 25.

Morris A. Mechanic, owner-operator of Ford's Theatre, the only legitimate house in the city, has decided to go ahead with the construction of a new playhouse in Charles Center, downtown redevelopment project. That ends uncertainty as to what the city would do for a legit theatre since the sale some months ago of the 92-year-old Ford's to a department store chain for demolition and use for a garage.

The theatre will be part of a \$4,000,000 retail complex in Charles Center. It will hold from 1,500 to 1,600 and will be hub of structure that will have 40,000 square feet of office and retail space.

Final architectural plans will be completed in about six months, Mechanic says, and construction will begin late this year with completion date set for October, 1964.

Finally Start Work On Arnaud, Guildford, Eng.

London, June 25.

A delayed start has been made on the building of the Yvonne Arnaud Theatre on a riverside site in Guildford, in Surrey, about 20 miles southwest of London. The house is due for completion by the end of 1964 and open early in 1965.

The project is being financed by public subscription, and the theatre trust is confident that if the appeal meets with as much success in the coming year as it has in the last 12 months, there will be no difficulty in meeting the completion date.

Negro Chorines in 1926 and 1927 Shows, Recalls Actor-Producer Eddie Dowling

By ABEL GREEN

'Love and Taxes' ('Janus') Due for Canal Fulton, O.

Betty White in "Love and Taxes," a new tag for Carolyn Green's "Janus," will be the final offering Sept. 10-15 of the season at the Canal Fulton (O.) Summer Arena, which began its 10th semester June 4 with Farley Granger in "Toys in the Attic," followed by George Montgomery in "King of Hearts" and Marjory Lord in "Blithe Spirit." Faye Emerson in "Witness for the Prosecution," Pat and Mrs. O'Brien in "Holiday for Lovers," Arnold Stang in "Three Men on a Horse," Dan Duryea in "The Country Girl" and Monique Van Vooren in "A Shot in the Dark."

Also, Edward Everett Horton in "Miss Pell is Missing," Jack Kelly in "Come Blow Your Horn," Ann Harding in "The Corn is Green," Dody Goodman in "Sunday in New York," Earl Holliman and Anthony George in "The Tender Trap," MacDonald Carey in "Oh Men, Oh Women" and then "Love and Taxes."

Convert Bowling Arena To Legit

The Gladiators Arena, erected 18 months ago in Totowa, N.Y., for exhibition bowling, has been converted into a legit showcase by New York pressagent Max Eisen and off-Broadway producer-theatre owner Joseph Beruh. As the Gladiators Music Arena, the 2,000-seater launched a summer stock season last night (Tues.) with Raymond Burr in "Oh Men, Oh Women."

Eisen believes this is the first time a bowling spot, complete with restaurant, cocktail lounge, air-conditioning, snack bars and parking facilities, has been changed into a showcase for stage presentation. It's his contention that if the Gladiators proves successful, similar conversion of bowling arenas that haven't been faring too well in suburban areas might follow.

The changeover, Eisen says, is simple and inexpensive. Most of the arenas are located on main highways for easy access and their large capacities permit low price scales. At the Gladiators, tickets range from \$1.25 to a top of \$3.95 Saturday nights. This week's entry will be followed next week by a nightly change of concert entries. The spot will then unveil a series of musicals beginning July 9 with Allen Ludden and Betty White in "Brigadoon."

The Neil Patrick's Will Manage Lake Luzerne, N.Y.

Lake Luzerne, N.Y., June 25.

The Lake Luzerne Playhouse, operated for the last three summers by George Patrick, will be conducted this season by his brother, Neil, and the latter's actress wife, Jane Cornell. The adjacent Steak House will also be part of the venture, according to Mr. and Mrs. Robert Patrick, the owners.

George Patrick, at one time under contract with 20th Century-Fox as an actor, became reassociated with that company last winter. He originally exhibited motion pictures at the Lake Luzerne theatre. Neil Patrick and his wife were members of the Playhouse's company in 1960.

Royal Beal Tutoring

Keene, N.H., June 25.

Royal Beal, the stage and screen actor, will teach at the Keene Teachers College summer theatre workshop.

The group will present new plays every two weeks at the Keene Summer Theatre.

Actor-playwright-producer Eddie Dowling recalls that when he co-wrote "Honeymoon Lane," which starred Kate Smith (1926) and "Sidewalks of New York" (1927), book themed to Gov. Al Smith who had his eye on the White House, he was the first to cast an integrated chorus. "Lane" had two Negroes in the line, and "Sidewalks" had four.

Latter show was unusual, according to Dowling, because of its namepower. Besides starring Rae Dooley (his wife), the cast included Bob Hope, Sam Morton, Dave Genarro, Fiske O'Hara, Ruby Keeler, Elizabeth Murray, James Thornton, the songwriter-comedian ("When You Were Sweet 16") "If the Man in the Moon Was a Coon," etc.). Lizzie B. Raymond, Will & Gladys Ahearn, Smith & Dale, Barney Fagan. Hope didn't last long with the legit musical—Producer Charles Dillingham fired him.

Both these shows made show biz history in perhaps more vivid ways than the integrated chorus lines. Fagan, for example, was the inventor of the cakewalk and he was the one who taught George Primrose, the immortal minstrel man, the softshoe which the latter perfected and which became the basis of the Fred Astaire, Paul Draper and kindred schools of terps.

Lizzie B. Raymond, of the "Sidewalks of New York" cast, for example, was another who made vaudeville history—she was the first to introduce the Germanic "Schnitzelbank" at the old Tony Pastor's in 1891.

Josephine Sable, another in the cast, first introduced "There'll Be a Hot Time in the Old Town Tonight" in 1898 at the height of the Spanish-American war.

In that same 1927, a Lancashire hoover named Tom Moore introduced the clog dance done on those (Continued on page 71)

LIST SUMMER TRYOUTS FOR DANVILLE STOCK

Eight plays are scheduled for tryout this summer at the Pioneer Playhouse, Danville, Ky. The spot, operated by Col. Eben Henson, is relaxing its tryout-only policy a bit this year with the presentation of two plays which were premed at the showcase during the last two seasons. The repeats are William Werbung's "The Dry Dolphin," which will be the season's opener tomorrow (Thurs.) through next Monday (1), and Clifford George's "Valerie."

Another play by Werbung, "Swallows Flying South," will be among the new entries at the house, along with Lewis Salsburg's "Charlie's Boy," Adele Comandini's "April Wedding," George Auerbach's "Pizza in the Sky," George Hitchcock's "The Busy Martyr," Douglas Cramer's "Whose Baby Are You?" Perry Stieglitz's "Nine Sides of a Triangle" and John Michael Grissmer's "See Dick Run."

The plays will be staged by Irving Strouse, except for "Swallows," which author Werbung will direct himself. The theatre also has two alternative plays in case any changes in the program are necessitated. They are John Green's "Three on a Match" and John Fritz's "Miss Connie and Son."

Van Johnson in 'Yankees' Opens Starlight, Ind'pls

Indianapolis, June 25.

Starlight Musicals will open a six-week season in the outdoor theatre at Butler Univ. Stadium with Van Johnson in "Damn Yankees" the week of July 8. Other shows will include the Ethel Merman Show July 15-21; Julia Meade in "Bells Are Ringing," July 22-28; Robert Horton in "Carousel," July 29-Aug. 4; Anne Blyth in "Carnival," Aug. 5-11, and Patricia Morison in "The King and I," Aug. 12-18.

This will be the Starlight's second year operating with star policy.

British Rule Broadway Raves

Continued from page 1

Perhaps in some ways the season was more disappointing than usual. It was hardly dismal, however. In a number of respects it was interesting and even encouraging. Broadway is obviously in trouble, but the theatre has perennially been threatened with catastrophe, often more seriously than now.

The only outstandingly successful American plays were the searingly bitter drama, "Who's Afraid of Virginia Woolf?" and the inconsequential comedy, "Never Too Late." Mostly, American talent was in the doldrums, particularly in the case of the established authors.

The British imports included such hits as "Beyond the Fringe," "Oliver," "Stop the World—I Want to Get Off," "The Hollow Crown," the star-studded revival of "The School for Scandal," and return appearances by John Gielgud in his

playing weeks down a trifle, though comfortably above the levels of some fairly recent years. (See accompanying tabulations.)

The season witnessed the inevitable closing of the original Broadway production of "My Fair Lady," after a record run, but a company is still touring the U.S. and editions of the musical are playing in various other countries. On another front, Broadway producer David Merrick intensified his critic-baiting, but more recently showed signs of wanting to letting it subside.

Newspaper Strike

The prolonged New York newspaper shutdown threw Broadway into a panic for a time, but appeared to have little effect on attendance. New York City, having dropped its 5% boxoffice tax the previous season, has begun to ap-

Interlude," but it remains to be seen whether the organization will go through with its projected policy of an active repertory set-up. Meanwhile, the Lincoln Center Repertory company has been slowly evolving under the leadership of Robert Whitehead and Elia Kazan. The group is likely to have a temporary playhouse built and in use in the Washington Square area next fall, pending completion of the Vivian Beaumont Theatre in Lincoln Center itself.

Langner and Shubert

The season was marked by the deaths of two major theatrical figures, Lawrence Langner and John Shubert. As a founder, co-director and mainspring of the Theatre Guild, founder of the American Shakespeare Festival at Stratford, Conn., founder and owner of the Westport (Conn.) Playhouse, a board member of the Theatre Guild-American Society subscription organization and a key member of the League of N. Y. Theatres, Langner was a creative giant of the American stage. His absence will have profound effects, the extent of which aren't yet apparent.

The death of John Shubert, the active head of the vital Shubert theatrical interests since the virtual retirement of his aged father, Jacob J. Shubert, was also an event of considerable consequence. The Shubert theatre holdings (16 legit houses in New York and a half-dozen important ones in key road cities) make the organization a potent force in legit.

With the death of John Shubert, his cousin, Lawrence Shubert, is in charge of the operation. Alvin Cooperman, a former member of the firm and more recently a television executive on the Coast, has been brought in as theatre booker, and the Shubert attorneys are actively advising on policy.

The road, which had been playing to steadily improving business in recent seasons, suffered a severe boxoffice decline this past semester. In line with a b.o. drop of \$8,360,600 from the previous season, there was a decline of 141 playing weeks. Fewer powerhouse touring musicals last season than the previous semester are figured to have contributed the drastic '62-'63 dive.

Scheduled B'way Preems

Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Chips With Plymouth (10-1-63).
Here's Love, Shubert (10-3-63).
Plaf, Hollinger (10-3-63).
Next Time I'll Sing, Lyceum (10-9-63).
Project Immortality, Cort (10-10-63).
Ballad of Sad Cafe, Beck (10-14-63).
Jennie, Winter Garden (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Barefoot in Park, Biltmore (10-23-63).
Hundred Ten, Broadhurst (10-24-63).
Man and Boy, Atkinson (wk. 11-11-63).
Physicists, ANTA (wk. 11-11-63).
Dylan, Plymouth (wk. 1-20-64).
Girl to Remember, Hollinger (5-26-64).

B'way Production Breakdown

	1958-59	1959-60	1960-61	1961-62	1962-63
TOTAL PRODUCTIONS	57	57	48	53	54
Plays	42	40	33	35	42
New	38	37	33	34	36
Revolutions	4	3	0	1	6
Adaptations	11	14	13	9	12
Imports	6	8	8	11	13
For'n Language	1	0	2	2	1
Musicals	15	17	15	18	12
New	12	16	15	17	11
Revolutions	3	1	0	1	1
Adaptations	7	6	7	9	6
Imports	1	1	1	1	4

Note: These figures include City Center imports, such as the D'Oyly Carte Opera, Marcel Marceau, etc., but exclude City Center revivals of former Broadway hits.

"Ages of Man" readings, and the D'Oyly Carte Opera Co. with its Gilbert & Sullivan repertory. "Rattle of a Simple Man" is entertaining but seemingly too slim. Other English items failed, including "The Affair," "Calculated Risk" (an inferior version of the London hit, "Any Other Business"), "Moby Dick" (a London play produced in Toronto), "Photo Finish" (a funny comedy that has not caught on, and closes this week), and "Tchin-Tchin."

One of the most disheartening aspects of the season was the flop—in some instances ignoble flop—of leading American dramatists. Tennessee Williams had little more than a parody of his good work with "The Milk Train Doesn't Stop Here Anymore." William Inge had an appallingly tasteless drama in "Natural Affection." Sidney Kingsley had a bad imitation of his hits of the 1930s with "Night Life." Lillian Hellman had a welter of sarcastic rage in "My Mother, My Father and Me." Garson Kanin had a maudlin comedy-drama effort with "Come on Strong."

Musicals Ditto

There were no smash American musicals. The avidly awaited "Mr. President" turned out to be a tired, uninspired effort by Irving Berlin, Howard Lindsay and Russel Crouse, with Joshua Logan's staging. "She Loves Me" by Joe Masteroff, Jerry Bock and Sheldon Harnick is novel and engaging, but no powerhouse of quality or boxoffice draw. Musicals like "Hot Spot," "Nowhere to Go But Up" and "Sophie" were depressing, and "Little Me" is synthetic.

Even the outstanding American hit, "Who's Afraid of Virginia Woolf?" has serious drawbacks. Although it is a powerful drama, it is a revolting show with severe limitations in general appeal. And despite the obvious talent of its author, Edward Albee, there may be a question of how much theatrical future there is in not so much social protest as life or nature protest.

On the other hand, there are beginning to be slight indications that the pendulum of theatrical taste is swinging away from the drama of decadence, despair and denial, the so-called theatre of the absurd, or the nothing theatre. It's not apparent what the next trend or phase will be, but it may be toward some form of affirmation, and it will certainly not be a return to former styles or forms.

On the basis of statistics, the 1962-63 season was generally about average—good, but by no means record-breaking. The number of productions was up slightly, while the total gross and number of

ply an "occupancy" tax on top of all the assorted other levies it imposes on the theatre. The U. S. Government, meanwhile, reached a consent agreement with the scenic artists' union to end the closed shop for legit designers.

Closed-circuit television of Broadway shows, a hot issue about a year ago, seems mostly forgotten at the moment. In another direction, a current managerial fad is the elimination of tryout tours as a device for eliminating out-of-town losses and thereby holding down production costs. And on still another front, a few resolutions have been adopted pertaining to racial discrimination, but except for desegregating some legit houses in the south, there's been little tangible change in the theatre.

The 1962-63 season brought into being the Actors Studio Theatre, starting with a revival of Eugene O'Neill's outsize drama, "Strange

Season Total Grosses

Broadway

Season	Total Playing Weeks	Total Gross	Richest Single Week	Number of Shows That Week	For Week Ending
1936-37		\$13,886,300			
1937-38		11,501,300			
1938-39	1,061	12,751,000	\$446,000	32	2/25/39
1939-40	991	12,665,800	381,500	26	12/30/39
(Figures not available for the seasons 1940-41 through 1946-47)					
1947-48	1,325	28,826,500	777,500	29	12/29/47
1948-49	1,231	28,840,700	743,300	30	2/21/49
1949-50	1,156	28,614,500	737,100	29	2/4/50
1950-51	1,139	27,886,000	752,600	27	12/30/50
1951-52	1,072	29,223,000	781,100	25	2/23/52
1952-53	1,012	26,126,400	722,700	27	2/28/53
1953-54	1,061	30,169,200	753,000	28	2/27/54
1954-55	1,120	30,819,000	870,200	28	1/1/55
1955-56	1,239	35,353,100	881,700	30	2/25/56
1956-57	1,182	37,154,500	934,800	30	12/8/56
1957-58	1,081	37,515,300	962,700	28	2/15/58
1958-59	1,157	40,151,300	1,170,600	30	1/3/59
1959-60	1,156	45,665,500	1,261,100	29	1/2/60
1960-61	1,210	43,829,500	1,244,500	29	12/31/60
1961-62	1,166	44,250,700	1,174,800	28	12/30/61
1962-63	1,134	43,525,400	1,112,100	26	2/23/63

Road

Season	Total Playing Weeks	Total Gross	Richest Single Week	Number of Shows That Week	For Week Ending
1948-49	1,152	23,657,900	707,400	35	12/27/48
1949-50	1,019	20,401,300	653,300	31	1/28/50
1950-51	913	20,330,600	653,100	28	10/21/50
1951-52	829	18,827,900	615,900	22	10/20/51
1952-53	1,036	23,417,600	706,000	32	1/31/53
1953-54	794	17,623,200	547,400	28	10/10/53
1954-55	879	21,122,000	601,000	28	12/4/54
1955-56	864	22,853,500	617,300	22	4/28/56
1956-57	772	19,826,300	691,400	23	10/20/56
1957-58	728	22,645,000	716,200	26	1/25/58
1958-59	687	23,352,200	800,900	24	10/18/58
1959-60	728	27,268,000	852,800	25	10/31/59
1960-61	829	33,995,600	1,317,800	21	12/31/60
1961-62	963	39,914,100	1,556,000	28	1/20/62
1962-63	822	31,553,500	880,900	21	2/9/63

1962-63 Broadway Shows

(June 1, 1962, Thru May 31, 1963)

Key to parenthetical abbreviations: (C) comedy, (D) drama, (CD) comedy-drama, (MC) musical comedy, (MD) musical drama, (R) revue, (Op) operetta, (DR) dramatic reading, (P) pantomime, (So) solo show, (Rev) revival, (Ad-L) adaptation of literary material, (Ad-P) adaptation of play, (Ad-F) adaptation of film, (Imp) import, (FL) foreign language, (CC) City Center production, (*) show is continuing.

Hits (11)

Ages of Man (DR) (So) (Rev)
Beyond the Fringe (R) (Imp) (*)
D'Oyly Carte Opera (Op) (Rev) (Imp)
Hollow Crown (DR) (Ad-L) (Imp)
Marcel Marceau (P) (So) (Imp)
Never Too Late (C) (*)
Oliver (MD) (Ad-L) (Imp) (*)
Pajama Tops (C) (Ad-P) (*) (See footnote)
School for Scandal (C) (Rev) (Imp)
Stop the World—I Want to Get Off (MC) (Imp) (*)
Who's Afraid of Virginia Woolf? (D) (*)

Status Not Yet Determined (5)

Dear Me, the Sky Is Falling (C) (Ad-L) (*)
Enter Laughing (C) (Ad-L) (*)
Rattle of a Simple Man (C) (Imp) (*)
She Loves Me (MC) (Ad-P) (*)
Tovarich (MC) (Ad-P) (*)

Failures (37)

Affair (D) (Ad-L) (Imp)
Andorra (D) (Imp)
Beast in Me (R) (Ad-L)
Beauty Part (C) (Ad-L)
Calculated Risk (D) (Imp)
Children from Their Games (C)
Come on Strong (CD)
Fun Couple (C) (Ad-L)
Harold (C)
Heroine (C)
Hidden Stranger (D) (Ad-L)
Hot Spot (MC)
In the Counting House (CD)
Lady of the Camellias (D) (Rev)
Little Me (MC) (Ad-L) (*) (See footnote)
Lord Pengo (D) (Ad-L)
Lorena (D)
Milk Train Doesn't Stop Here Anymore (D)
Moby Dick (D) (Ad-L) (Imp)
Moon Besieged (D)
Mother Courage and Her Children (D) (Imp)
Mr. President (MC) (See footnote)
My Mother, My Father and Me (CD) (Ad-L)
Natural Affection (D)
Night Life (D)
Nowhere to Go But Up (MC)
On an Open Roof (D)
Perfect Setup (C)
Photo Finish (C) (Imp) (*) (See footnote)
Riot Act (C)
Seidman and Son (C) (Ad-L)
Sophie (MC)
Step on a Crack (D)
Strange Interlude (D) (Rev) (*) (See footnote)
Tchin-Tchin (CD) (Imp)
Tiger, Tiger Burning Bright (D) (Ad-L)
Too True to Be Good (C) (Rev)

Additional (1)

Foo Hsing Theatre (Rep) (Imp) (FL)

Miscellaneous (5)

Brigadoon (MC) (Ad-P) (Rev) (CC)
Fiorello (MC) (Rev) (CC)
Oklahoma (MC) (Ad-P) (Rev) (CC)
Pal Joey (MC) (Ad-L) (Rev) (CC) (See footnote)
Wonderful Town (MC) (Ad-P) (CC)

Closed During Tryout (6)

Banderol (D) (See footnote)
Get on Board—the Jazz Train (R)
Have I Got a Girl for You (C) (See footnote)
La Belle (MC) (Ad-P)
Matter of Position (D)
Memo (CD)

Closed In Rehearsal (1)

Kadish (D) (See footnote)

Last Season's Unclassified Shows

Hits (3)

Funny Thing Happened on the Way to the Forum (MC) (Ad-P) (*)
No Strings (MC) (*)
Thousand Clowns (C)

Failures (4)

Bravo, Giovanni (MC) (Ad-L)
I Can Get It for You Wholesale (MC) (Ad-L)
Milk and Honey (MC) (See footnote)
Subways Are for Sleeping (MC) (Ad-L)

Holdover Hits From Previous Seasons (7)

Camelot (MD) (Ad-L) (1960-61)
Carnival (MC) (Ad-F) (1960-61)
Come Blow Your Horn (C) (1960-61)
How to Succeed in Business (MC) (Ad-L) (1961-62)
Mary, Mary (C) (1960-61) (*)
My Fair Lady (MC) (Ad-P) (1955-56)
Sound of Music (MD) (Ad-L) (1959-60) (See footnote)

Footnotes: "Little Me," "Photo Finish" and "Strange Interlude" continued beyond the end of the season, but are due to fold next Saturday (29). "Mr. President" also survived the end of the season, but closed June 8, while the City Center revival of "Pal Joey" ended its limited engagement June 9 and the holdover hit, "The Sound of Music," finally wound up its long run June 15.

"Banderol" and "Have I Got a Girl for You" are included with the Tryout Closings, but are understood aimed for Broadway presentation this season and must be considered live prospects.

"Milk and Honey," which was in the undetermined category at the end of the 1961-62 season, is figured not yet in the black, but is still touring, and is thus a prospect to recoup, particularly if the film rights are sold.

"Pajama Tops" is included among the hits, having moved into the black long before its New York opening.

"Kadish" was to have been presented in repertory with "On an Open Roof," but never got beyond rehearsals.

London's N.S.G. Legit Season

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to recoup its investment later in the summer.

Several expensive imports were among the failures, including four musicals, "Sail Away," "Gentlemen Prefer Blondes," "Fiorello!" and "Carnival." One of the more elaborate British flops was "Vanity Fair," the musical in which Sybil Thorndike made her singing debut. Also among the failures was "Who'll Save the Plowboy," imported from Off-Broadway.

The list of holdovers from the previous season has a healthier look, 10 hits and six flops. Among the successes were "School for Scandal," "Stop the World—I Want to Get Off" and "Photo Finish," all of which moved to Broadway.

and "Come Blow Your Horn," which was imported from the U. S. "Little Mary Sunshine" was the only U. S. failure among the holdovers.

Still dominating the list of shows which opened before June 1, 1962, and are still in residence, is Peter Saunders' presentation of "The Mousetrap," now in its 11th year. Runner-up, though a long way behind, is "My Fair Lady" (now in its sixth year), followed by "Oliver," "The Sound of Music" and "One for the Pot." All the 10 shows in the group which opened before June 1, 1962, and are still running are commercial hits. It is double the number recorded in last year's survey.

1962-1963 West End Shows

(June 1, 1962 to May 31, 1963)

Key to parenthetical designation: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy; (M) Musical; asterisk denotes show is still running.

HITS

- The Premise (R)
- Black Nativity (M)
- *Lock Up Your Daughters (MC)
- *Rattle of a Simple Man (C)
- *Out of Bounds (C)
- Semi Detached (CD)
- Evening of British Rubbish (R)
- Stephen D (D)
- Next Time I'll Sing to You (CD)
- *Mary Mary (C)
- *The Bedsitting Room

FAILURES

- Period of Adjustment (CD)
- Cigarette Girl (C)
- Judith (D)
- Sail Away (MC)
- Glad and Sorry Season (CD)
- The Gimmick (C)
- Brush with a Body (CD)
- Fit to Print (D)
- Gentlemen Prefer Blondes (MC)
- Breaking Point (D)
- The New Men (D)
- Ten Little Niggers (D)
- Big Fish (D)
- Talking to You (C)
- Fiorello (MC)
- Rock-a-Bye Sailor (C)
- Kill Two Birds (CD)
- Policy for Murder (D)
- Vanity Fair (MC)
- The Tulip Tree (D)
- All Things Bright and Beautiful (CD)
- Rule of Three (CD)
- Baal (D)
- Carnival (MC)
- How Are You, Johnnie (D)
- Trap for a Lonely Man (D)
- See You Inside (R)
- Devil May Care (C)
- Who'll Save the Plowboy (D)
- Looking for the Action (R)
- Round Leicester Square (R)
- The Shot in Question (D)
- Night Conspirators (D)
- The Umbrella (D)
- The Hot Tiara (C)
- The Rag Trade (C)
- Shot in the Dark (CD)
- Norman (C)

STATUS NOT YET DETERMINED

- How to Succeed in Business Without Really Trying (MC)
- All Square (R)
- The Doctor's Dilemma (CD)
- The Masters (D)
- On the Town (MC)
- All in Good Time (C)
- Half a Sixpence (MC)

HOLDOVER SHOWS FROM PREVIOUS SEASON, SINCE CLOSED

- Signpost to Murder (D)
- Four to the Bar (R)
- Two Stars for Comfort (D)
- School for Scandal (C)
- Come Blow Your Horn (C)
- Stop the World—I Want to Get Off (MC)
- Guilty Party (D)
- Photo Finish (CD)
- The Affair (D)
- Chips with Everything (CD)

HOLDOVER SHOWS FROM PREVIOUS SEASON, SINCE CLOSED

- Little Mary Sunshine (MC)
- Everything in the Garden (C)
- Write Me a Murder (CD)
- Castle in Sweden (CD)
- England Our England (CD)
- Bonne Soupe (C)

SHOWS WHICH OPENED BEFORE 1st JUNE, 1962, STILL RUNNING

- Blitz (MC)
- The Mousetrap (D)
- Boeing-Boeing (C)
- My Fair Lady (MC)
- Beyond the Fringe (R)
- Oliver (MC)
- The Sound of Music (MC)
- Private Ear, Public Eye (CD)
- One for the Pot (C)
- Black and White Minstrel Show (R)

Negro Chorines

Continued from page 69

brass toe cleats. He was then 95 years old and recalled touring with Dan Emmett's Minstrels during the Civil War and how President Lincoln sought surcease in the theatre. He (Moore) recalled Emmett clicking with a song called "My Old Kentucky Home," and when Mr. Lincoln congratulated him (Emmett) on having "also composed the song" the latter realized it was deceitful to have his photograph on the titlepage of the song as the singer and author. Emmett explained he had paid \$5 for the song "to some poor songwriter" but decided forthwith to remove the byline and substituted the real songwriter's name—Stephen Collins Foster.

The snapper was when these oldtimers wanted a drink badly in Toronto. While there was no Prohibition in Canada, the friendly stage manager knew of only one after-hours oasis. The company was due to open at the Woods, Chicago, the following Monday, with rehearsals slated for Sunday. By a series of unpredictable events the after-hours' filling station was raided, not because it was a sporting house, but because of the local Toronto liquor laws. The "Side-walks of New York" company was really in a spot. By now it was Sunday and these old boys—ranged from 78 to 95 years—were in the hoosegow. Dowling eventually got to the Mayor—that his name happened to be Scanlon was no handicap—and latter arranged for a Canadian government plane to fly them to Chicago. This was still 1927-28—no jets and the like—and while they finally made Chicago, they were all sick. Fagan conceded that he was back on American soil "but what's the good, my stomach's somewhere over Canada."

College Theatres Shifting From Old Broadway Hits to 'Standards'

By JESSE GROSS

Elect Sam Hirsch Prez

New Eng. Theatre Conf.

Boston, June 25.

Sam Hirsch, chairman of the department of acting and directing, of the school of fine and applied arts, Boston Univ., has been elected president of the New England Theatre Conference. Special emphasis will be placed this year on "bringing audiences back into the theatres," he said. Also elected at the annual meeting were Otto Ashermann, of Malden High School, vice president; Mrs. William Rand Jr., Boston Children's Theatre, secretary, and Prof. Orville Larson, Univ. of Mass., treasurer.

Guy Livingston, VARIETY correspondent, was appointed chairman of the professional theatre division of NETC. Mrs. Blanche Goss, creative dramatics teacher, Tufts Univ., was named division chairman of children's theatre; Paul Nichols, Weston High School, secondary school chairman and Edgar L. Klasen, Univ. of Hartford, college and university division chairman.

Plans are underway for the annual convention, at which a national legit figure will be honored and citations awarded to others, who in the opinion of the judges, have made outstanding contributions to the theatre. The conference convention will be held Oct. 11 at Boston Univ., with "the emerging theatre" as the convention theme.

The program will include Broadway, off-Broadway, residential theatre, college theatre "and any consistent and sustained effort to create something significant in theatre."

Broadway plays have been getting a steadily decreasing number of college and university productions during the last decade. The Schools have been cutting down drastically on Main Stem product, at one time the principal source of dramatic fare for campus legit programs.

The extent of the decline is indicated in an American Educational Theatre Assn. survey which classifies only 21% of the college and university productions during the 1961-62 semester as "Broadway" plays. That's in contrast to the average of 48.6% for the period from 1950-55.

Conversely, campus presentations of "standard" works have been mushrooming. This category accounted for 52% of the plays produced in the schools during the '61-'62 season, a substantial increase over an average of 27.7% for the '50-'55 period.

This AETA data is disclosed in the May issue of the organization's Educational Theatre Journal in an article by Alan A. Stambusky. The author is assistant professor of dramatic art at the Univ. of California and chairman of AETA's Production Lists Project, which is responsible for the annual circulation of a standard questionnaire among its four-year collegiate member institutions. Naturally, it's too early for a report on the recently-concluded 1962-63 season.

In terms of the survey, a "Broadway" play is defined as one "which depended for its reputation upon a successful Broadway run." That presumably refers to plays with commercial appeal, but of little lasting quality. A "standard" play, on the other hand, is one "that by virtue of a passage of time or the dignity of style or idea, has survived or given promise of surviving as a contribution to world drama." Included in

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B'way Production Record

1899-1963

Season	New Plays	New Musicals	Revs	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	63	29	35	127
1905-1906	62	32	17	111
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	98	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	32	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	130	41	15	186
1924-1925	162	46	20	228
1925-1926	178	48	29	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	13	11	58
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56
1958-1959	37	12	7	56
1959-1960	38	15	5	58
1960-1961	33	15	0	48
1961-1962	34	17	2	53
1962-1963	36	11	7	54

Old Vic

Continued from page 69

The drinks were salty. Spoiled by tears.

Of the original Old Vic company, three persons are still alive and one of them, Dame Sybil Thorndike, made the only speech of the evening, a shorty. "No nostalgia, please," she pleaded. "Let us be gay. We are going ahead to finer things." And she smiled, and laughed, and was gay. She's such a fine actress that she almost made the audience believe she meant every word of it. Sir Laurence Olivier, who was once an actor at the Vic, and who is now headman of the National Theatre, which is taking over, looked on and listened, serenely, but didn't make a speech. Which was probably just as well.

From a practical standpoint, the jettisoning of the Old Vic makes no sense. The new National Theatre, which will now begin, with government aid, is "showman here agree" a fine thing, but there is no logical reason why it could not have been named the Old Vic National Theatre, or some such variant, since the NT is taking over the physical OV property. For that matter, it is hard for sentimentalists to understand why the OV personnel had to be tossed out and replaced, though that is, of course, a moot point, and there is some logic to the theory of a "new broom." Why did a half-century of tradition and accomplishment have to be tossed into the ash-can? That is the puzzler.

Old Vic was seen in the U.S. five times, all five times being successful coast-to-coast tours organized by Sol Hurok.

As soon as Dame Sybil finish her speech, there was a 10 minute burst of applause, then the entire audience stood up and sang the National Anthem. Then a carpenter stepped out and began ripping up the stage.

Reginald Gardiner will play a character role in the preem of "Apollo and Miss Agnes," being produced by Bob Banner at the Dallas Summer Musicals, Aug. 5-18, and later on Broadway. David Wayne and Nancy Dussan will be costar, and Dania Kupska will be choreographer, with Charles Lisby designing sets and costumes.

Legit Bits

David Merrick has acquired the stage rights to "The Boss Is Crazy, Too," a Mel Lazarus novel, published last week by Dial Press. Lazarus, who draws and writes the "Miss Peach" comic strip for the Herald Tribune Syndicate, will adapt the book.

Leo Fuchs is to star in "My Wife With Conditions," a Yiddish-American musical by Sholom Secunda and Jacob Jacobs which the latter is producing for a mid-October opening at the Anderson Yiddish Theatre, N.Y.

"Dylan," the Sidney Michaels play about Dylan Thomas which George W. George and Frank Granat are coproducing with Alec Guinness as star and Peter Glenville as director, is scheduled to preem Dec. 16 at the Shubert Theatre, New Haven, moving from there to the O'Keefe Centre, Toronto, for a Dec. 25-Jan. 11 engagement, prior to opening Jan. 20 or 21 at the Plymouth Theatre, N.Y.

An off-Broadway revival of the 1924 Main Stem musical, "Lady Be Good," is planned for next fall by Keith Holzman, Robert Kreis and Richard Pohlers.

Paul Reed and Fred Gwynne, both of television's "Car 54" series, will appear in "Here's Love."

Clint Atkinson has replaced Charles Maryan as stage manager of the off-Broadway double-bill, "The Typists" and "The Tiger."

Ruth Gillette will star in the Oldsmobile industrial show which begins an 11-week tour Aug. 5 at the Hellinger Theatre, N.Y.

Jo Wilder has withdrawn as standby for Barbara Cook in "She Loves Me." She will join her husband, Joel Grey, in San Francisco, where he's costarring in "Stop the World—I Want to Get Off." Trude Adams is now understudy to Miss Cook.

Chita Rivera will costar with Alfred Drake and Anne Rogers in "Zenda."

Herbert Berghof will direct "The Habitation of Dragons."

A Broadway production of "The Four Faces of Two People," by Albert Meglin, is planned for next winter by Bill Freedman who intends trying out the production, in which his wife, Toby Robins, will appear, for four weeks at the Crest Theatre, Toronto, starting Sept. 16.

Ninon Tallon-Karlweis left New York for Europe recently to scout plays for New York presentation. Lily Turner, manager of the Gate Theatre, N.Y., departed last week on a similar mission to Tel Aviv, Rome and Paris.

El Wallach and his wife, Anne Jackson, will be succeeded July 2 by Mil Kamon and Janet Ward in the double-bill of "The Typists" and "The Tiger" at the Orpheum Theatre, N.Y.

Jacob Jacobs, who's producing "My Wife With Conditions" at the Anderson Yiddish Theatre, N.Y., next fall, left last week to scout talent in Israel.

Hurok Attractions is booking a nine-week tour of colleges and universities for "Brecht on Brecht," which Cheryl Crawford is again producing under the auspices of the Greater N.Y. Chapter of the American National Theatre & Academy, with Lotte Lenya as star.

An English version by John Fostel of Brazilian playwright Guitierrez Figueiredo's "The Fox and the Grapes" is planned for off-Broadway production next fall by Joseph Arvo and pressagent Ivan Black Arvo, who'll direct the presentation, is a stage manager for CBS-TV.

Hal Holbrook has been set for the lead in "110 in the Shade," for which the costumes and lighting are designed, respectively, by Motley and Jean Rosenthal.

Next Sept. 15 is the deadline on script submissions for the South Eastern Theatre Conference contest for its New Play Project for 1964 whereby production rights to the winning entry are leased for one year by SETC which encourages as many productions as possible among its members organizations.

"Blue Denim," "Two for the Seesaw" and a new play, Gay Hamilton's "The 13th Year," are scheduled for presentation this

summer by the Idlewild Players in their Skylark Theatre at N.Y. International Airport.

Tony Richardson will direct the Broadway presentation of "Arturo Ui."

Jeanne Crain will play four weeks of stock in "The Philadelphia Story" at Drury Lane Theatre in Chicago, opening Sept. 2.

Avant Garde Management Corp. has been authorized by New York State to conduct a general theatrical and literary agency business in New York City. Capital stock consists of 200 shares, no par value.

Pitts-Sponholz Associates, Ltd., has been chartered by New York State to conduct a theatrical productions and amusement business in New York. Capital stock consists of 200 shares, no par value.

Golan Productions, Inc., has been authorized to conduct a theatrical business in New York, with capital stock of 200 shares, no par values.

Matt Mattox is doing the choreography for "Jennie."

Broadway company manager Robert Kamlot is in Hollywood working as production manager for the Ford Motor Co. commercials being filmed there.

Legit pressagent Martin Schwartz is finishing construction of his new house at Fire Island Pines to replace the one washed away in the 1962 hurricane.

Several record companies have been talking with composer David Amram to record the incidental music he's written for Joseph Papp's N.Y. Shakespeare Festival productions in Central Park.

Jack Merigold is production stage manager for "The Millionaire," starring Carol Channing.

Rae Allen, standby for Georgia Brown in "Oliver," leaves the cast of the musical the end of this week to join the Theatre Group at the Univ. of California, Los Angeles, under the direction of Lamont Johnson, and to work with the TV Workshop of Richard Boone's Repertory Group.

Pat Ruden, pressagent since February, 1961, for the Paper Mill Playhouse, Milburn, N.J., begins a five-to-six vacation next Monday (1). She'll spend the time at the beach at Manasquan, N.J., where she resides with her husband, Ed Hipp, drama critic of the Newark (N.J.) News.

Jack Russell has succeeded Larry Brooks in the off-Broadway production of "Riverwind."

George Schaefer left New York last week for the Coast to begin work on "Zenda," the Broadway-bound musical he's directing and coproducing for an Aug. 5 opening in San Francisco.

Lou Appel, of the Playhouse, N.Y., boxoffice staff, is on a Caribbean cruise with his wife.

Claudette Colbert arrived in New York last Monday (24) from her home in Barbados, B.W.I., in advance of the start of rehearsals next month for "The Irregular Verb to Love," in which she'll costar with Cyril Ritchard.

Vera Goodman and Miriam I. R. Eolis intend presenting a year-round program of plays and musicals at the Worcester Country Playhouse, Dobbs Ferry, N.Y., beginning with the July 9 opening at the theatre of "Mackeral Plaza," starring Hal Holbrook. The theatre, a former film house, is a 750-seater.

Marie Bell and her Parisian troupe will be brought over next season by S. Hurok for a U.S.-Canadian tour which will include a two-week booking at the Atkinson Theatre, N.Y., starting the week of Oct. 21. The company will perform a repertory of "Phedre" and "Berenice."

Nancy Carroll will costar with William Bendix in the touring presentation of "Never Too Late."

"Rugantino," the Italian musical which Alexander H. Cohen and Jack Hylton plan presenting on Broadway with English subtitles, will have its North American preem Jan. 15 at the O'Keefe Centre, Toronto. It will open Feb. 8 at an undesignated Broadway house.

Vinie Burrows will take time off from her role in the off-Broadway productions of "The Blacks" to appear July 26 at Antioch College, Yellow Springs, O., in her one-woman show, "Shout Freedom."

Stock Items

Carol Teitel will be guest actress in the inaugural season of the Dartmouth College Congregation of the Arts, June 30-Aug. 24, at Hanover, N.H. She will play leads in "The Country Wife," "Man and Superman" and "Much Ado About Nothing."

Eve Roberts will play lead roles this summer in stock productions at the Forum Theatre of Brandeis Univ., Waltham, Mass.

The Williamstown (Mass.) Summer Theatre begins its ninth season July 5 with "Man and Superman."

The Great Neck (L.I.) Rink is being used this summer for an 11-week season of stock presentations by Virgo Productions Inc., opening last night (Tues.) with "The Glass Menagerie."

Tom Poston, currently costarring in "Mary, Mary" on Broadway, has withdrawn from the title role in the Dallas Summer Musicals production of "The Music Man," July 8-21, and will go to Hollywood July 1 to make a feature film with Jackie Gleason. A replacement hasn't been set.

Repertory Review

The Three Sisters

Minneapolis, June 19. Minnesota Theatre Co. revival of comedy-drama in four acts by Anton Chekhov, translated by Tyrone Guthrie and Leonid Kipnis. Staged by Tyrone Guthrie; costumes and decor, Tanya Moiseiwitsch; music, Herbert Pihlhofer. Features Hume Cronyn, Jessica Tandy, Rita Gam, Zoe Caldwell. Opened June 19, '63, at the Tyrone Guthrie Theatre, Minneapolis: \$5 top. Olga Jessica Tandy
Masha Rita Gam
Irina Ellen Geer
Andrey Charles Cioffi
Anfisa Ruth Nelson
Ferafant Ed Preble
Kulygin Clayton Corzatte
Natasha Zoe Caldwell
Col. Vershinin Robert Pastene
Dr. Tchobutkyin Hume Cronyn
Capt. Solony George Grizzard
Lt. Tuzenbach Claude Woolman
Lt. Fedotik Lee Richardson
Lt. Roday Nicolas Coster
Maid Carol Eastcott
Musicians Katherine Emery, Hazel Lewin, Michael Levin, Graham Brown, James Lineberger, Alfred Rossi

In the opening moments of Anton Chekhov's "Three Sisters," George Grizzard, playing a cynical Russian artillery officer, observes, "When two women discuss philosophy, it is ch-ch-ch-ch." The disparaging remark could have been extended to cover most of the characters, male and female alike, in the Russian playwright's humorously sad classic. "Three Sisters" is a talky, slow-moving exercise, but an exceptional acting vehicle for the thespians, with opportunities for well-etched characterizations.

As the third entry in the Tyrone Guthrie Repertory Theatre's preem season, "Sisters" impresses as the best to date from the standpoint of dramatic excellence. Guthrie has done a superb job of casting and staging. While the play's slow pace and lack of story will exasperate some patrons, audiences are certain to acclaim the quality of acting by an eminent cast. With only a few minor reservations, all members acquit themselves admirably.

As the three sisters, Jessica Tandy, Rita Gam and Ellen Geer are first-rate. Miss Gam, given her first meaty role of the season as the frustrated Masha, is particularly effective, delineating the married sister's despair with feeling and clarity. Zoe Caldwell, praised for her previous effort in "The Miser," plays the crude 'n' crass sister-in-law, Natasha, with proper degree of indelicacy, although a tendency to give the part a cockney flavor place here. Hume Cronyn as Dr. Tchobutkyin, Robert Pastene as the unhappy Col. Vershinin, Clayton Corzatte as Masha's husband, Kulygin and Charles Cioffi as the sisters' ineffectual brother Andrey give adroit, poignant portrayals.

Claude Woolman, the stuttering, ill-fated Lt. Tuzenbach, handling most of the humorous lines, does a creditable job. Two other standouts playing minor roles are Ed Preble as the aged servant Ferafant and Ruth Nelson as the sisters' peasant nurse Anfisa. Tanya Moiseiwitsch's settings and costumes are in keeping with the slick tone of the production.

"Sisters" will alternate during the next month with the Guthrie Theatre's earlier entries, "Miser" and "Hamlet." Arthur Miller's "Death of a Salesman," fourth and final offering of the initial season, opens July 16.

Refs,

Inside Stuff—Legit

"Enter Laughing" will give a special Monday matinee July 1 at Henry Miller's Theatre, N.Y., for 900 youngsters 12 to 18 years of age. The cuffo-admission performance, for which all the theatrical craft unions involved are donating their services, will mark the start of the summer recreation program of the Police Athletic League.

Tickets to the matinee have been distributed through 35 PAL centers in New York's five boroughs. At the performance, Sylvia Sidney, who costars in the comedy, will donate a dog to a lucky-number ticket holder.

Recent death of Max Hoffman, 88, longtime musical director for the Shuberts and husband of dancer Gertrude Hoffman, didn't make mention of the untimely death in 1945 of Max Hoffman Jr., their son, at the age of 43. Among other things, until deciding to become a thesp, young Hoffman was for a time a cub reporter on VARIETY in the 1920s. He subsequently joined his mother's act and finally attained musicomedy featuring with the late Skeets Gallagher, a light comedian of Broadway musicals in the '30s.

"The Indoor Sport," currently trying out at the Mineola (L.I.) Playhouse, was previously tested in summer stock in 1953 when according to the VARIETY files it was presented at the Merry-Go-Round Theatre, Sturbridge, Mass. The current production of the Jack Perry comedy, which is also scheduled to play dates in Millburn, N.J., Paramus, N.J., and Louisville, costars Darren McGavin and Shari Lewis. McGavin is also coproducer of the presentation with Peter Katz and Anthony Parella. Gerald Hiken directed.

College Theatres

Continued from page 71

this category are plays which have also been successful on Broadway.

The 1961-62 information is based on 569 replies to the AETA questionnaire. There were 1,268 productions of 538 different plays by American authors, 509 productions of 145 plays by English dramatists and 219 presentations of 58 plays by French writers. Works by other European and Asian playwrights were also produced. Included in the overall tally were 470 productions of 165 plays in the "Broadway" classification and 1,237 productions of 295 plays in the "standard" category.

A further breakdown of the 569 returns revealed that of the plays reported, only 867 were full-length. These received 2,343 productions and were attended by a total audience of 2,666,984. Of the full-length offerings, only 71—the equivalent of about 3% — were originals.

The most frequently produced works, according to the survey, were as follows (the accompanying figures indicate the number of productions): "J.B.," 38; "The Glass Menagerie," 28; "The Crucible," 28; "The Skin of Our Teeth," 25; "Antigone," 25; "Look Homeward, Angel," 22; "A Midsummer Night's Dream," 21.

Also, "Blithe Spirit," 20; "The Importance of Being Earnest," 18; "Death of a Salesman," 17; "The Matchmaker," 15; "Our Town," 15; "The Madwoman of Chaillot," 15; "The Male Animal," 15; "The Merchant of Venice," 14; "A Raisin in the Sun," 14; "Waiting for Godot," 14; "The House of Bernarda Alba," 13; "South Pacific," 13, and "My Three Angels," 12.

In the above breakdown it's notable that "South Pacific" is the only musical. The most frequently produced playwright during the 1961-62 semester was William Shakespeare as the author of 26 plays given 158 productions. Tennessee Williams followed, with eight plays getting 62 productions, and then Arthur Miller, with four plays getting 58 productions. George Bernard Shaw was represented by 20 plays receiving a total of 57 productions. There were 53 productions of three plays by Thornton Wilder, 53 productions of eight plays by Jean Anouilh and 51 productions of 13 plays by Moliere.

A chart on the percentage of total productions reveals the decline in "Broadway" presentations and the rise in "standard" presentations as follows:

"Broadway"

Average '50-'55	48.6%
Average '55-'60	42%
1960-61	37.9%
1961-62	21%

"Standard"

Average '50-'55	27.7%
Average '55-'60	32.5%
1960-61	38.6%
1961-62	52%

The chart also discloses there were 223 productions of 95 musicals during the 1961-62 session and that tuners accounted for 9.6% of the total presentations for the period, a drop from 10.3% the previous season. The musical average for 1950-55 was 9.2% and for 1955-60 it was 8.6%. Originals, kiddie offerings and miscellaneous entries comprise the balance of the college and university presentations.

Touring Shows

(Figures cover June 23-July 7)

Camelot—Opera House, S.F. (June 24-July 6).
How to Succeed in Business Without Really Trying (2d Co.)—Curran, S.F. (June 24-July 6).
Mary, Mary (bus-truck)—Forrest, Philly (June 24-July 6).
Mary, Mary (3d Co.)—Fisher, Det. (June 24-July 6).
Milk and Honey—Shubert, Chi (June 24-July 6).
My Fair Lady (bus-truck)—Oakland (Cal.) Auditorium (June 24-29); Greek, L.A. (July 1-6).
Sound of Music—National, Wash. (June 24-July 6).
Stop the World—I Want to Get Off (2d Co.)—Geary, S.F. (June 24-July 6).
Take Her, She's Mine—Blackstone, Chi (June 24-July 6).

Film Reviews

Continued from page 65

shows, lest some subscribers consider "offensive." He considered booking it as a non-TG-ATS offering, but apparently decided to make it a subscription item here when it was turned down for St. Paul.

Relative to "Virginia Woolf," Furni points out that the Auditorium is a municipal building and is thereby more vulnerable to public criticism because of the sort of shows it presents. Certain productions may not be acceptable to a segment of the public, including TG-ATS subscribers, and "Virginia Woolf" could be objectionable on that basis.

The Minneapolis subscription season starts Sept. 9 with "A Man for All Seasons," followed by "Beyond the Fringe," "Virginia Woolf," "No Strings," "A Thousand Clowns" and "A Funny Thing Happened on the Way to the Forum." The St. Paul bookings will comprise "Man For All Seasons," "No Strings," "A Thousand Clowns" and "A Funny Thing Happened on the Way to the Forum," plus two unspecified shows, presumably for exclusive Twin Cities presentations. The four subscription offerings playing both Twin Cities will follow the regular custom of having their first weeks here and then moving to St. Paul for the second stanzas.

London's Mermaid

Continued from page 65

possible to over-value his assistance."

Nevertheless, Miles thinks that it may soon be very necessary for him to give up acting. At present, he is appearing in "All In Good Time" at the Phoenix. "I feel guilty going to the theatre night after night and doing the same thing. It's three hours out of a man's life eight times a week and it's too much, with so much to do." There's not only the legit side. The Mermaid has become almost like a club for city workers, with lunchtime gramophone recitals, film shows, a popular restaurant and lectures.

"Alfie," a new play by Bill Naughton, opens tomorrow (Wed.), with a Brecht season due in mid-July. Also, work is already advanced on a modern musical with a City of London background, and plans are in preparation for the Quatercentenary Shakespeare celebrations next year.

Eve Arden, currently in Europe, has signed a contract with Tom Korman Associates talent agency for representation in all fields.

Jack Cassidy

Currently Appearing in "SHE LOVES ME!"

"... A BROADWAY SMASH HIT"

Earl Wilson,
NEW YORK POST

"Mr. Cassidy, whose performance happens to be my favorite ... his tango, 'Ilona' with Miss Baxley, is a comic piece of parody. Funniest of all, though, is his 'Grand Knowing You,' in which his jaunty singing and dancing are a kind of one-man salute to Broadway routines of the twenties and thirties."

NEW YORKER MAGAZINE

"... Jack Cassidy is the cat's whiskers dipped in cream as the roue who drove Barbara Baxley to ruin."

TIME

"Jack Cassidy garners most of the laughs as the wolf ... And let's not forget Cassidy's funny take-off on a temporarily tamed would-be great lover."

Robert Coleman,
NEW YORK MIRROR

"Jack Cassidy gave a beautifully polished and extremely enjoyable performance as the sneakiest and smoothest of snakes in the grass."

SHOW Magazine

"Best male singing voice ... as a wolfish clerk, Jack Cassidy's sense of humor is another welcome value. Cassidy's voice tops."

Norman Nadel,
NEW YORK WORLD-TELEGRAM AND SUN

"Jack Cassidy ... dashing ..."

Howard Taubman,
NEW YORK TIMES

"Jack Cassidy puts an elegant and practiced arm about Barbara Baxley to lure her through a temptation called 'Ilona,' and irrelevant isn't in it with what goes on ... Mr. Cassidy also does handsomely by ... 'Grand Knowing You'."

Walter Kerr,
NEW YORK HERALD TRIBUNE

"Jack Cassidy has never been more insidiously handsome and he exits with a rousing resignation song 'Grand Knowing You'."

John McClain,
NEW YORK JOURNAL-AMERICAN

"Jack Cassidy ... blossoms as a deft and knowing character comedian in the part of the guileful Don Juan."

Richard Watts, Jr.,
NEW YORK POST

"Jack Cassidy knows just how to turn the pretty heads of all the customers who come in for cold cream or bottled fragrances and end up by surrendering their phone numbers."

Charles K. Freeman,
DAILY ITEM, Port Chester, N. Y.

"... THEATRE'S NEW MATINEE IDOL"

Louis Sobol,
JOURNAL-AMERICAN

"Jack Cassidy combines dash with charm in his engaging role. In a captivating performance, Cassidy not only proves he has a way with women, but with a song as well, scoring particularly with the show-stopper, 'Grand Knowing You'."

Leonard Hoffman,
HOLLYWOOD REPORTER

"Jack Cassidy is a standout as the lady-killing heel, making a gem of an amusingly hammed-up song number."

Hobe,
VARIETY

"Jack Cassidy off but steals the show as the preening wolf. He has a glorious voice, and he is an actor of enormous dash."

Emery Lewis,
CUE

"Jack Cassidy, a thoroughly likeable villain."

John Chapman,
DAILY NEWS

"Jack Cassidy is the perfect picture of a Continental cad ..."

NEWSWEEK

"Jack Cassidy uses his fine voice and hair for comedy with telling effect."

Jack Gaver,
UP

"The most attractive cad in the theatre is Jack Cassidy's portrayal of Mr. Kodaly."

Ward Morehouse,
LONG ISLAND PRESS

"Cassidy has a voice that drips tremelo. He is a very sure man on stage and a real asset to the show."

WOMEN'S WEAR DAILY

"Jack Cassidy is enormously effective vocally and comically as the cad ... He tops himself in a farewell number called, 'Grand Knowing You'."

George Oppenheimer,
NEWSDAY

"... and Jack Cassidy plays the cad with enough false charm to fool any girl under 30."

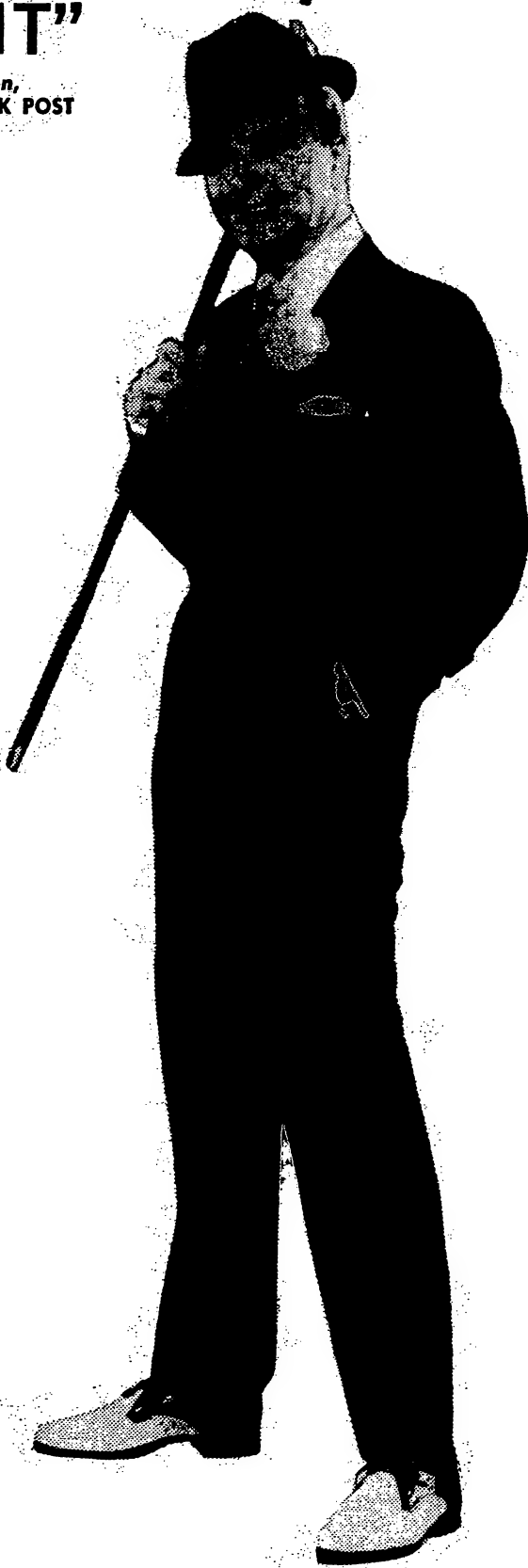
Elliot Norton,
BOSTON RECORD

"Cassidy is splendid."

Harold Stern,
BROOKLYN DAILY

"Jack Cassidy is a show stopper as a ladies' man."

E. S. Hipp,
NEWARK NEWS



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Shows Abroad

Continued from page 63

A Fair White Tower

I, and his conversations with his Yeoman Warder. The yarn embraces such events as the Great Plague, the execution of Anne Boleyn, the coronation of King Charles II and the start of the Great Fire of London in 1666.

The production is recorded on tape and the acoustics, apart from an occasional echo, are superb, while the lighting effects are delightful. The technical triumphs is superior to the dramatic achievement, though Virginia Maskell's performance as Anne Boleyn stands out. Richard Todd does well enough as Robert Walpole, and James Hayter is a forceful Yeoman Warder. Noel Johnson plays Pepys with proper authority.

The presentation starts at 10 p.m., after the ancient Ceremony of the Keys at the Tower, and runs 45 minutes. It is not the cheapest show in town, but its novelty value will give it the necessary impetus—provided the weather favors the Tourist Board. Myro.

Where Angels Fear to Tread

London, June 7.

Tennent Productions Ltd. & John Gale Productions presentation of a drama in two acts (seven scenes), by Elizabeth Hart, based on the novel by E. M. Forster. Staged by Glen Byam Shaw; decor, Motley; lighting, Joe Davis. Stars Michael Denison, Dulcie Gray, Violet Farebrother, Nan Munro, Keith Baxter. Opened June 6, '63, at the New Arts Theatre Club, London; \$2.50 top.

Iraa Herriton Mary Williams
Harriet Herriton Nan Munro
Mrs. Herriton Violet Farebrother
Philip Herriton Michael Denison
Caroline Abbott Dulcie Gray
Signora Aletti Gita Denise
Cabriner Andreas Mandrinos
Gino Carrella Keith Baxter
Perfetta Daphne Newton

Elizabeth Hart has skilfully adapted E. M. Forster's novel, though she has been unable to conceal its origin. It is, at all times, a book brought to life on the stage, and this could well militate against its chance at the boxoffice. As this presentation at the Arts Theatre is sponsored by Tennent Productions and John Gale, it is clearly in the nature of a West End trial, and the chances are that it will justify a transfer, though it may not then stand up for more than a limited run.

Glen Byam Shaw's smooth direction and Motley's attractive revolving sets give an elegant veneer to the production, and there is a cast of useful, if not standout, marquee appeal. The story takes place in the early part of the century, and the Edwardian flavor is clearly evident, not just because of the costumes, but through the behavior of the principal characters.

The yarn involves a brother and sister sent to Italy by their overbearing mother to "rescue" the son of a member of the family who had died in childbirth. The dead woman's second marriage, to an Italian adventurer had been a disaster, and the family would happily have forgotten the episode had it not been for the determination of a family friend to adopt the child herself.

Although the Italian is generally accepted to be worthless, the trio is surprised to find that he has the normal quality of parental love, and refuses to part with the child at any cost. But the embittered sister, determined that the infant should be removed from the possibility of a Papist upbringing, steals the baby and it is unfortunately suffocated in her bed.

Miss Hart has given dramatic impetus in her adaption, and has come up with some effective contrasting dialog. The characters are well drawn, particularly the Italian, played with charm and flourish by Keith Baxter. Michael Denison and Dulcie Gray tend to underplay, but there is a powerful contribution by Nan Munro, and Violet Farebrother makes an indelible impression, though her part is confined only to the first scene. Myro.

Marie Stuart

Bordeaux, June 2.

Comedie Francaise production of five acts (without intermissions) tragedy by Frederic Schiller adapted into French by Charles Charras; music (background) by Georges Delerue; costumes and scenery by Jean Marie Esteve; directed by Raymond Hermantier; at Grand Theatre, Bordeaux; \$4.00 top.

This is the first time that the Comedie Francaise breaks in a new production out of town.

normally it opens in Paris cold, but this is a very complicated and difficult play and probably just as well that company decided to turn Bordeaux into New Haven.

President Charles de Gaulle is not much of a theatre-goer, but on the two occasions that he has gone since being elected, he has picked the Comedie. This play could be a good explanation. It is, of course, a fine play, but it is impossible to miss the political implications involved. The other State-aided theatres (Barrault, Vilar, Planchon, etc.) have all had occasional tiffs with the French Cultural department because they have attempted to be independent and self-willed. The Comedie has always played ball. Thus, the French government is currently playing patty-cake with the German government. And immediately, the Comedie adds Schiller's German classic to its repertoire.

This fine historical opus has been dormant (outside of Germany) too long. The reasons are obvious. It is a difficult and depressing play. Telling, as it does, the story of Marie Stuart's struggle with Elizabeth for the throne of Britain, it calls for at least two exceptionally competent actresses, which it gets here in the persons of Annie Ducaux (as Elizabeth) and Renee Faure. Both are well high perfect in their tragic portrayals, arrogant, dominant, each every inch a queen. It happens to be a remarkably well plotted and thought-out play, but even if it wasn't chances are it would always be a hit when having two such performers. Even though a tragedy always has a more difficult time at the box office than a comedy or a drama, it is safe to predict a big call for this one when it shows up in Paris.

Schiller has been called the Shakespeare of Germany. Both showed a strong preference for historical drama and both had the same basic attack on dramaturgy. But Schiller has had a great deal less universal acceptance, of course. Mostly, the suspicion rises, because his language, though beautifully poetic, is basically teutonic and does not lend itself too well to translation. In this case, Charles Charras has managed to give the script life and immediacy. And Raymond Hermantier, in his staging, has kept the long, sober story moving. There are no dead or dull moments, even to one who is not too intimately acquainted with the story. Even so, one hopes that he will see fit to cut the show into two acts before bringing it into Paris. A bit over three hours of running time without a pause, and all of it on the grim side, is expecting the auditor to expand an awful lot of sitzfleisch.

For the record, the background music by Georges Delerue is respectful and dull; the scenery by Jean-Marie Esteve is ingenious, a mite too massive; the costumes by the same M. Esteve are unbelievably beautiful. The very large cast is overshadowed by the two women, but contains some other fine performances, notably those of Francois Chautemette as Leicester, Michael Etcheverry as Burleigh, Berthe Bovy as Jeanne Kennedy and Jacques Eysar as Shrewsbury. A flaw on opening night was the performance of Louis Eymond, who did not seem to understand the complicated character of Kent—but, let's be fair; maybe the director wanted it that way.

The five performances here were the highlight of the annual Bordeaux Festival and a feather in the hat of this town. A good thing for the Comedie, too: the show needs the kind of intimate trimming and patching which can be done only while playing.

Kauf.

The Umbrella

London, June 4.

Sy S. Stewart & Malcolm Fraser (for The Night Company) presentation of two-act comedy by Louis Bertrand Castelli, in collaboration with Jack Raphael Gus. Stars Everett Sloane, Sheila Allen, Alex Viespi. Staged and designed by Castelli; lighting, Michael Northen. Opened May 27, '63, at the Comedy Theatre, London; \$3.15 top.

Cornelius V. Stolls Everett Sloane
Sister Bonaventure Sheila Allen
Wango Alex Viespi

This whimsical and pretentious piece fell like a dull thud and its chances of survival are nil. Louis Bertrand Castelli, a French-born American, has placed his cast of three in a post-nuclear-bomb Gar-

den of Eden, and they spout ponderously, clumsily and interminably about their dilemma and themselves. Each has created a false self-portrait in their former world, but the illusions are slowly shed, amid fancy palaver.

Everett Sloane, making his London legit bow, Sheila Allen, who can strike sparks on the right circuit, make worthy efforts. The author, doubling as stager, does better at the latter task, but it's no use. Otta.

Much Ado About Nothing

London, June 11.

New Shakespeare Co. presentation of a two-act comedy, by William Shakespeare. Staged by David Williams; recor, Henry Bardon; costumes, David Walker; choreography, Geraldine Stephenson. Features Denis Quilley, Jill Dixon, John Justin, Edgar Wreford, Bernard Lloyd, Michael Blakemore, Ann Morrish. Opened June 10, '63, at the Open Air Theatre, Regent's Park, London.

Leonato David King
Balthazar Gilbert Wynne
Hero Jill Dixon
Beatrice Ann Morrish
Don Pedro John Justin
Benedick Denis Quilley
Don John Edgar Wreford
Claudio Bernard Lloyd
Antonio Murray Gilmore
Conrad Ian Ricketts
Margaret Amanda Grinling
Borachio Sebastian Breaks
Ursula Toni Kanai
Dogberry Michael Blakemore
Verges James Ottaway
Watchmen Richard Kane
Friar Francis Ronald Cunliffe
Sexton Michael Lynch
Simon Carter

Others: Sally Alexander, Muriel Barker, Roy Heymann, Brian McGrellis, Stephen Yardley.

The new Open Air Theatre Shakespeare season opened in idyllic, balmy weather, which is always half the battle in this venture. If the fine weather continues, the opening offering, "Much Ado About Nothing," should attract plenty of attention at the wickets. Though no great shakes as a play, it is the sort of feathery stuff that is easily digested in the warm drowsiness of a summer evening.

David Williams' staging is spirited and brisk and his players, after a slowish start, gain in strength. Voice projection is okay, so that only rarely does the dialog get lost in the evening breeze or, more disconcertingly, in the noise of passing aircraft.

Denis Quilley's Benedick finds a lively foil in Ann Morrish's determined Beatrice and Jill Dixon, as Hero, the unlucky cause of all the trouble is as sweet a Shakespearean heroine as any audience could wish. Others who contribute effectively in a nicely balanced cast are John Justin as Don Pedro, Bernard Lloyd as Claudio and Michael Blakemore as Dogberry. A snag about this role, of course, is that Dogberry is intended to be a bore and, if well played, some of that boredom comes over the footlights.

For the first time in memory, scenery is employed in addition to the natural setting. In this instance it is merely the impression of a castle in the background and it is remarkably effective. The production is handsomely costumed and, again given the blessing of a fine, warm night, it makes a profitable excursion for the discriminating ducat-buyer. Rich.

Peter Maxwell (NEW ARTS THEATRE)

London, May 30.

Peter Maxwell, a 34-year-old Britisher who got his breaks as an entertainer in South Africa and the U.S., is billed as "witty, wicked and wise" in his one man show of songs, parodies, gags and impressions at the piano.

Witty? Yes. Wicked? Not really. Just a saucy satirist. Wise to wander out of what his obviously natural element of cabaret, tv and disks to do a one-man show in a theatre? Possibly not.

He appears at the New Arts Theatre Club at 10:30 p.m., just about the time most citizens are either going off to bed or contemplating visiting a nitery. And that, it is fair to assume, is the atmosphere in which he blossoms best.

He directs most of his action at the stalls, treating it like a cabaret floor, and tends to ignore the customers on the upper shelf. A snag is that the stalls of a theatre are not a night club floor and without the atmosphere, this entertainer is taking a risk in following some of the one-man show greats like Maurice Chevalier, Danny Kaye, Victor Borge, Sammy Davis Jr.

But Maxwell provides an entertaining show. He has a slick line in chatter and sings and caresses the piano with considerable style. He does a sharp parody on some

McClellan's Blast On AGVA

Continued from page 1

Capitol Hill June 12-26, 1962, recommended no new Federal law.

Spells Out New Rules

The report spelled out new rules the senators felt the Internal Revenue Service should adopt to end the "independent contractor" status of nitery performers, thus requiring club operators to withhold Federal income taxes, Social Security, etc.

The subcommittee, headed by Sen. John L. McClellan (D-Ark.), called on the Labor Department to enforce "strictly" all provisions of the Labor Management Reporting and Disclosure Act of 1959 (Landrum-Griffin Act). The senators felt such a step could break the stranglehold on the union held "by a small, self-perpetuating group of individuals."

The senators indicated they were satisfied with what the U. S. Immigration and Naturalization Service has already done to stop the flow of young girls recruited in Canada and other countries on the promise of a dazzling fling in show biz, only to wind up in gangland dives as drink huters and prostitutes.

The subcommittee had developed during the hearings that Canadian and Cuban girls who had never danced before were offered Chicago area jobs as "exotic" dancers and given AGVA cards with no questions asked. Once in the clubs, the girls learned they had to engage in any sex play necessary, normal or abnormal, to sell more drinks to customers in a whoopee mood.

No AGVA 'Improvement'

Senators seemed dissatisfied with steps the AGVA leadership has taken since the hearings.

"Unfortunately," the report said, "there is little in the history of AGVA, before or after the hearings, on which this report is based, which would encourage the subcommittee to believe that substantive corrective measures will be accomplished by AGVA officials on their own volition."

"It is the intention of this subcommittee," the report went on, "after the passage of a reasonable period of time, to reevaluate and reexamine the conditions existing within the union to determine whether the union has taken steps to eliminate the abuses and improper activities found in the past hearing."

The specific recommendation to Internal Revenue, in its most significant paragraph, said: "Any such (nitery) entertainer who has rendered such services (i.e., given performances) in the same establishment for a period in excess of four weeks shall be presumed, subject to rebuttal by satisfactory proof, to be an employee of such establishment and not an independent contractor with respect thereto."

Laud Labor Dept.

The senators applauded the Labor Department's "important step" of telling AGVA that its branches are labor organizations within the meaning of the Landrum-Griffin Act.

"No improvement in this situation (the iron grip of a few national officers on all union policies and practices) can be expected until the branches secure and exercise authority over their own affairs and exercise local autonomy," the report commented, continuing:

"The concentration and perpetuation of power and authority in a small management group is made possible principally by the methods of nominating and electing branch delegates to the annual national conventions prescribed by

of the "My Fair Lady" ditties, though he is perhaps a bit late in the field with these numbers. His range of short sketches, lyrics and monologs is pleasantly varied and his sense of humor is zany without being sick.

He clearly satisfied a thinnish first night audience. But he probably would have been in a more proper element at some place like The Blue Angel, a Mayfair club where the New Arts management saw him and booked him. Rich.

Westchester County Playhouse At Dobbs Ferry, Inc., has been authorized by New York State to conduct a theatrical productions business, with offices in Yonkers. Capital stock consists of 100 shares common, no par value, and 50 shares preferred, at \$1,000 par value.

the organization's national constitution and bylaws. Delegates are not nominated and elected exclusively by the members of the branches they are to represent; the branch members are not permitted to choose their own representatives in the conventions.

"Investigation of the existing structure of AGVA," the report added later, "indicates that the national officials of the organization have virtually destroyed all opportunity for the exercise of local selfgovernment within its constituent branches. Adherence to the (Landrum-Griffin) Act, if at all, has been in form rather than substance."

\$1,000,000 Annual Income

AGVA has had annual income topping \$1,000,000, with about 95% of it coming from initiation fees and dues, the report noted, at the time of the hearing. The document continued, Jackie Bright, ex-national executive secretary, was earning \$31,200, plus an unlimited expense account and a \$500 Christmas bonus. The report commented that this was "truly magnificent remuneration for a union of only 13,500 members."

The report recalled that either Bright or Smiley Hart, former union branch manager, had committed perjury during the hearings. Hart subsequently has passed a lie detector test to which he voluntarily submitted, while Bright who also volunteered, has not yet undergone the test; the report added. The report said Bright was ill. Bright was again criticized, as he had been during the hearings, for taking cuffed accommodations at the lush Concord Hotel at Kiamasha Lake, N. Y., and from the Atlantic Cruise Line, both employers of AGVA talent.

The report said the union "aggressively" sought to increase its B-girl membership for strictly economic reasons; i.e. to collect more dues.

B-Girl Revenue 'Essential'

"Without the revenue contributed by these members... the union would be compelled to close all but a few of its branch offices, to reduce substantially its staff of paid employees, to cut the salaries of its remaining employees and sharply reduce expenditures in general," the report said.

Union officers, thus, were reluctant to take any step which might place the revenue from B-girls in jeopardy, the senators wrote.

"The net effect of this policy," the senators said, "is the withholding of needed action against the lawless and criminal elements in the underworld strip joints, and the surrender by the union of its own membership to the exploitation of the hoodlums."

To back up the flat statement that AGVA "has even encouraged violations of law," the report said:

"An AGVA representative appeared before the Miami City Council and pleaded that clubs which were operating illicitly be permitted to remain open so that the union members might be able to retain employment. The illegal activity which was carried on in the clubs was not contested."

Solons Absolve Exotics

As a sidelight, the report contained this comment:

"It should be distinctly understood that nothing in the testimony casts discredit on authentic exotic dancers and that the subcommittee has no intention of debating or passing upon the good taste or artistic merits of exotic dancing or the morals of exotic dancers. Such performers are legitimate members of the union."

Sen. Jacob K. Javits (R-N.Y.) wrote a separate statement, pointing out he became a member of the McClellan Subcommittee after the hearings were held and did not participate in them or in framing the report.

Javits added: "There is an urgent need for an effective trade union in this field. I believe that democratic procedures, based on the interest and responsibility of individual members, brought to bear upon AGVA in association with the AFL-CIO and with the aid of the others of the 4A unions in the profession, will be best calculated to produce the most constructive results. There is already evidence since the hearings of considerable internal activity in AGVA along these lines."

Otherwise, the report was unanimous.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Cross Purposes" (FC). Producer, K&D Productions (1639 Broadway, N.Y.; CI 5-0042 or JU 6-6385). Accepting photos and resumes c/o above address from Equity male and female performers, all-ages, who are thoroughly experienced in farce comedy. Do not phone or visit.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male, 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; female, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"The Rehearsal" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: female, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

OFF-BROADWAY

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.; RI 9-4056). Available parts: leading man, 30s, fast-talking con man; female, late 30s, sweet, phony; female, 45-50, Billie Burke type; male, middle-aged, German film director; female, 20s, dark beauty; young men and femmes, 18-26, good-looking; mature male Negro, for comic bit. Mail photos and resumes c/o above address. Do not phone or visit.

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Box #V-3479, VARIETY, 154 W. 46th St., New York 36 for further information.

visit. Interviews will be held late in June.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available part: comedian, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resume to Warren McLane, room 802, c/o the producer. Interviews by appointment only. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N.Y.; PL 2-5640). Jerry Douglas is accepting photos and resumes c/o above address from Equity male and female dramatic performers for the 1963-64 season, which will tour the U.S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews are being held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"West Side Story" (M). Producer, Ben Segal (c/o Lenny Debin, 140 W. 58th St., N.Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhats, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address.

Cabaret

Sinner and Saint Room. Producers, Danny Logan and Mark Malone (55 Grove St., N.Y.; UN 6-0797). Available parts in new revue: ingenue, exceptionally small, ingenue comedienne, Roz Russell type; young leading men and femme revue types with legit voices. No dancers. Mail photos and resumes to Danny Logan c/o above address.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and **"The Bachelor Game."** Producers, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for female ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Bits of London

London, June 25.

Miriam Brickman, of the Royal Court Theatre staff, has joined Anglo Amalgamated Pictures as casting director.

Another new British theatre, the Congress, opened recently with a concert at Eastbourne, Sussex. It seats 1,678 and cost \$1,260,000 to build. Its first legit show, "Fol-de-Rols," opens tonight (Tues.).

Gordon Henderson is the new organizing secretary of the Catholic Stage Guild, succeeding Veronica Silver.

Richard Pasco has replaced Kenneth Williams opposite Judith Stott in the "Public Eye" segment of "Private Ear and Public Eye" at the Globe.

Jackeline Ellis has succeeded Marjorie Lawrence in the only female role in "The Bed Sitting Room."

John Gale will present a musical adaptation of "Much Ado About Nothing" to coincide with next year's celebration of the 400th anniversary of the birth of Shakespeare.

Stock Review

Continued from page 68

Around the World In 80 Days

lively. Robert Clark is lively as his valet, Passepartout, and Elaine Malbin is okay as Princess Aouda. Of the songs provided for the musical by Harold Adamson and Sammy Fain, the breezier ones come over best. The serious tunes are more difficult to warm up to in this environment on initial hearing.

In the case of the "Way Out West" number, sunk by Weaver and the ensemble, a recording is used because of live projection difficulties. The singers and orchestra mouth their assignments, but the use of the recording is obvious in the clarity and volume of the delivery. Sig Herzog's book keeps the story moving at a generally comfortable pace, but there are some slow spots. The dialog and lyrics got a dual play occasionally because of an echo situation.

With all the work that's obviously gone into the production, it's difficult to understand why such anachronisms as modern baby carriages and a 50-state American flag are permitted in an 1872 setting. Also, the appearance in modern-day work outfits of the men maneuvering boats carrying costumed performers is somewhat distracting. The cast is heavily integrated, with Negroes portraying fashionable English gentlemen and ladies, among other assignments.

The London, Paris, Spain, Suez, India, Hong Kong and San Francisco locales, provide for a wide variety of costumes, sets and dances, the latter choreographed by June Taylor who also staged the presentation. Considering the magnitude of the venture, Arnold Spector, as supervisor of the entire production, must have had his hands full. He did well in pulling it all together.

Carrying the ball for his father in promoting "World" for live presentation is Michael Todd Jr., who's billed as special consultant on the Lombardo presentation. He was active in debuting the legituner last summer at the Municipal Theatre, St. Louis, and the Starlight Theatre, Kansas City.

Jess.

'London Stage' and 'Mrs GBS' Among The More Impressive Show Biz Sagas

Part 4 of "The London Stage, 1660-1800," in three volumes, dealing with the years, 1747-76, edited by G. W. Stone Jr., has just been published (University of Southern Illinois Press; \$75).

Without doubt, this series, which has one more section to be released under editorship of Charles B. Hogan, takes its place as a master work in English along with the best of Allardyce Nicoll of Britain, and the monumental "Annals of the New York Stage" by the late Dr. George C. D. Odell, issued in 15 volumes by Columbia Univ. Press.

Editors for first three sections of "The London Stage" were the late Dr. William van Lennep, former curator of the Harvard Theatre Collection; Emmett L. Avery and Arthur H. Scouten.

Following exhaustive format of his predecessors, Dr. Stone, in current volumes, deals with complete calendar of plays produced in London during years of his study, an account of afterpieces, with cast lists, boxoffice statements, and items culled from contemporary critical writings. Sources lie in period playbills, newspapers and theatrical diaries.

From 1747-76 David Garrick was manager of London's Drury Lane Theatre where he created what is generally deemed the most brilliant theatre in Europe at that time. However, all performances in all London theatres are considered, a total of nearly 15,000. Music, both instrumental and vocal, and dancing is reported; also recitations and variety acts such as exhibitions by jugglers, acrobats and magicians. Each volume has several illustrations. Especially valuable are day-to-day accounts of theatre life, the financing of individual productions as well as repertory, and problems existing between managers and public dealings with advertising, seating and pleasing playgoers.

For the first time, manuscript diaries of Richard Cross and William Hopkins, Drury Lane prompters (akin to modern stage managers), are printed. These 13 leaflet volumes, reposing in Folger Shakespeare Library, Washington, D.C., shed light on contemporary theatre both before and behind the curtain. Reader is especially impressed with manner in which the British public of the time, from King to stable boy, followed theatre with passionate interest. In the luxury of a continuity of absorption with the stage, Dr. Stone has overlooked virtually no detail to complete his enormous canvas of 29 vital theatrical years.

To praise such an undertaking as this series is almost presumptuous. That it has been executed by an American university press is a tribute to awareness in this country of the work's basic importance. Financial assistance came from the Guggenheim Foundation, George Washington University, the Folger Library and the Research Committee of the American Philosophical Society (established by Benjamin Franklin).

Project is sponsored by Vernon Stennberg, director of Southern Illinois U. Press. Current volumes, numbering more than 2,000 pages, were printed in Vienna. Roda.

Janet Dunbar's 'Mrs. G.B.S.'
"Mrs. G.B.S." by Janet Dunbar (Harper & Row; \$5.95) is the first full-length, authoritative portrait of the woman who married Shaw

in 1898 when both were in their 40s. After Charlotte Shaw's death in 1943, Shaw examined some of the documentary evidence included in this tome, especially his wife's correspondence with T. E. Lawrence ("of Arabia") and Axel Munthe. For the latter, Charlotte had a portrait commissioned. It is used on the color jacket of this book. Mrs. Shaw's private papers revealed to him for the first time, G.B.S. stated, that "there was a great deal about her I didn't know."

During their 40 years together, Mrs. Shaw was variously described as a shrew or a cow. She was purported to have goaded her husband unmercifully; but she was also said to have smothered him in domesticity. Generally, Charlotte has been depicted as somewhat colorless, spinsterish.

Thanks to Janet Dunbar's scholarship, her graceful writing, and to the passion and sensitivity of Mrs. Shaw's own words, a clearer, much more attractive likeness emerges. Book is an indispensable addition to Shavian records. Roda.

Chi Had Blah Season

Continued from page 65

summer, but will close July 6 after only six weeks.

"Mary Mary" had the season's longest run, with 39 weeks at the Blackstone, plus two additional weeks that overlapped the 1963-64 season. It closed June 15 with a gross of nearly \$1,060,000 for the whole engagement. "Sound of Music," with 24 holdover weeks from the '61-'62 season, led the musicals with \$1,164,222 for the 1962-63 period. Over the two-season span the Rodgers & Hammerstein musical ran a total of 52 weeks, grossing \$3,030,197. "Carnival" had a 17-week run at the Shubert last season for \$857,470, and all the other shows played six weeks or less.

The Shubert was occupied 48 weeks with four shows, and the Blackstone 39 weeks with one. The 930-seat Civic had four plays for a total of 17 weeks, and the Studebaker was pressed into service late in the season for six weeks with two shows.

Because of reclassification of positions
RAINBOW STAGE PRODUCTIONS WINNIPEG, MANITOBA
(8-year-old outdoor theatre group)
Requires
BUSINESS and PROMOTION MANAGER
Salary commensurate with ability and experience. Duties to commence September 30. Applications should be submitted by June 30 to
Box V-3478, VARIETY,
154 W. 46th St., New York 36, N.Y.

Part-time Secretary Wanted for production office, some shorthand and typing. Call Mr. Persson—Plaza 7-0540.



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Hy Gardner's New Deal
"Weekend With Hy Gardner" will be the new Sunday feature in the N.Y. Herald Tribune starting July 7, in place of his three-a-week stint which, for space reasons, had been trimmed of late. The weekend column will run as long as the normal triple stints. Gardner continues his syndication (some 80 papers) on the same thrice-weekly basis and, in addition, the column latches on to some 65 papers which take the H-T News Service.

New setup marks the beginning of Gardner's 14th year. He made Gotham newspaper history by unsolicitedly submitting and finally wearing down the then editors with sample columns of his "celebrity" pillar. He was then an obscure Brooklyn columnist. The Trib finally accepted it, a departure for the staid sheet. For 10 years Gardner's New York was a five-a-week column but in the last three years it was thrice-weekly.

Gardner has taped eight of his WOR-TV (N.Y.) interview shows (now shown Thursdays-at-9), unless preempted, as sometimes happens, by the night ballgames, when it's later shown Sunday nights) and is rusticiating at his Old Greenwich (Conn.) retreat most of the summer. It's his 10th season on tv. His shows go into syndication this fall.

Langner and Ogilvy

The late Lawrence Langner's last book for Atheneum will be published posthumously in October, titled "GBS and The Lunatic." The late impresario borrowed the title from George Bernard Shaw's observation that only a lunatic would consider producing the lengthy and difficult "Back to Methuselah" unexpurgated but Langner, who sponsored Eugene O'Neill, felt the same about Shaw—there couldn't be enough Shaw for the American stage.

Atheneum will also publish ad-man David Ogilvy's "Confessions of An Advertising Man" in September. Ogilvy has been one of the most vocal heads of an agency and his industrial campaigns in behalf of his clients have made him as newsworthy as is the renown of the Hathaway Shirt, Commander Whitehead and his Schweppes, Sears Roebuck, Maxwell House Coffee, Shell Oil et al.

Arthur O. Sulzberger Confirmed

Arthur Ochs Sulzberger was elected president and publisher of the N.Y. Times at a board of directors meeting Thursday (20) to succeed Orvil E. Dryfoos who died May 25. The announcement was made by board chairman Arthur Hays Sulzberger, father of the new 37-year-old president.

The board also named Harding F. Bancroft v.p. of the N.Y. Times Publishing Co., succeeding Amory H. Bradford, former vice president and general manager who recently resigned. Bancroft has been the company's secretary since 1957 and will also continue in that office. Title of general manager was voted to be discontinued. The same confab also named Mrs. Marian Dryfoos, widow of the late publisher, to the board.

Another change in executive assignment was announced by the new prexy. Andrew Fisher, former assistant general manager, was made business manager for production. In addition to supervising the Times' production operations, he'll be in charge of the Times' Western Edition published in Los Angeles.

The new Times topper served two stints with the Marines, second during the Korean war, and started his newspaper career as a

reporter with the Milwaukee Journal. Afterward, he joined the N.Y. Times and served in the Paris, London and Rome bureaus of the paper. He returned to N.Y. as assistant to the publisher in 1955 and became assistant treasurer in 1957.

'Sexiest' LP Ad Jams Tab

"The sexiest of all LP party records—Hot Pepper" read a full-page ad in Toronto tabloid Flash for March 2. Publishing it brought fines totalling \$800 in police court there last week.

Blunt Publications Ltd. (\$500 fine) and ad manager Harry Greenberg (\$300) pleaded guilty to "publishing obscene matter," but charges against publisher and editor were withdrawn when the prosecutor called the record offensive "only in its 12 song titles."

Tobacco Probe

June issue of Consumers Reports, published at Mt. Vernon, N.Y., under the editorship of Dexter Masters, contains the first of four reports in depth on the tobacco industry. Opener, by Ruth and Edward Brecher, is on "Smoking and Lung Cancer." Later pieces by other writers, one of them Gerald Walker, will complete one of the most detailed summaries of the leaf and its economy, and for pathology, ever published.

The several reports are to be combined into a book available in early July, paperback at \$1, cloth-bound at \$2.50 to subscribers. Higher retail price will apply to non-subscribers to CR.

Book is the product of a fairly novel kind of "team journalism" in that the whole project was divided into four sections, each assigned an author. A basic down-payment of \$8,000 was divided among the four units of the team. Writers will later share in the royalties from the book.

The Consumers Union articles and the resultant book is expected to play an influential part in the readjustments of advertising practice now being forced upon the cigaret companies.

It is a mountain-high array of all the available medical data linking to disease, notably lung cancer.

Geis' Show Biz Names

Bernard Geis Associates which, of course, is bankrolled by a number of show biz personalities, Groucho Marx (and his manager, John Guedel, among them) will publish the comedian's "Memoirs of a Mangy Lover" coincidentally with "Max Gordon Presents," the producer's autobiography written in collaboration with N.Y. Times drama editor Lewis Funke.

Jacqueline Susann (Mrs. Irving Mansfield) dwells on "Life With Josephine," latter a tyrannical toy poodle. Author is herself a tv commentator and her husband is the tv producer.

Satevepost editor Caskie Stinnett's "Back To Abnormal" is also on the Geis agenda, along with Helen Gurley Brown's "Sex and The Office," sequel to her smash bestseller, "Sex and the Single Girl."

Rice and Abbott

"Mister Abbott" is how producer-playwright George Abbott titles his autobiography which Random House will publish. The vet showman, who is past 75, co-authored and coproduced 103 Broadway productions to date.

Another playwright, Elmer Rice, calls his personal saga "Minority Report" and it's due in August from Simon & Schuster.

S&S has a new series on "The

Publishing Stocks

(As of June 25, closing)

Allyn & Bacon (OC)	24½+2
American Book (AS)	44
Amer. Book Strat. (AS)	5¼+ ½
American Heritage (OC)	5¼- ½
Book of Month (N.Y.)	20¾- ¾
Conde Nast (N.Y.)	9¾+ ¼
Cowles (OC)	12½
Crowell Collier (N.Y.)	17¾- ¾
Curtis Pub. (N.Y.)	7¾+ ½
Ginn & Co. (N.Y.)	26½- ½
Grolier (OC)	53½+ ¾
Grosset & Dunlap (OC)	11½- ¾
Harcourt Brace (N.Y.)	33½- ¼
Hayden Pub. (OC)	4¾
Hearst (OC)	25
Holt R&W (N.Y.)	32¼- ½
L.A. Times-Mirror (OC)	36¾
Macfadden Bartell (AS)	3¾- ½
McCall (N.Y.)	27¾- ½
McGraw-Hill (N.Y.)	29 + ¾
Meredith Pub. Co. (OC)	25¼
Natl Per. Pub. (OC)	9¾- ½
New Yorker (OC)	95 - 3
Pocket Books (OC)	5¼- ¾
Prentice Hall (AS)	31¼+ 1½
Ran'm House (N.Y.)	10½- ¼
Scott Foresman (OC)	25¾- ¾
H. W. Sams (OC)	30¾- ¼
Time Inc. (OC)	83 - ¼
Universal Pub. (OC)	5
Western Pub. (OC)	22½- ½
World Pub.	14¼

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Barhe & Co.)

World of Film" and it's teeing off with Pierre Leprohon's book on "Michael Antonioni" and Ado Kyrout's book on "Luis Bunuel." Latter is the controversial Spanish film director; Kyrout's book also includes Antonioni pieces by Francois Truffaut, Henry Miller and Tomy Richardson. Leprohon, a French film critic, has written abroad on Chaplin, and the German and French cinema. Ingmar Bergman's commentary on the Italian film director's work is also part of the latter's book.

Jack Fishman's 'Clementine'

Jack Fishman, even when he was on the editorial staff of the VARIETY London bureau, had a way for writing lyrics, which may account for the title (borrowed from a Stephen Foster song) of his currently bestselling "My Darling Clementine." It's just been published by David McKay in the U.S. and already a top seller in England. There it was published on April 1 by W. H. Allen & Co. to coincide with Lady Churchill's birthday.

Mrs. Winston Churchill's name is Clementine and Fishman's book treats with their life and times from her perspective.

Author just returned to his London base after some book bally for the American publishers.

CHATTER

Guardian Life Ins. Co. prez John L. Cameron is the newest member of the board of directors of the Thomas Y. Crowell Co. which comprises Robert L. Crowell, president of the company; Henry W. Johnstone, Charles McKew Parr, Elizabeth M. Riley (senior v.p. and manager of the children's books division) and Elmo Roper.

Peter Lyon has done a bio of a yesteryear publishing tycoon which Scribner will publish titled "Success Story: The Life and Times of S. S. McClure." Same pub also bringing out British screenwriter and tv producer (BBC) Val Gielgud's whodunit, "Through a Glass Darkly." It has an English broadcasting network as background.

Doubleday editor Herbert Weinstock, author of books on Tchaikovsky, Chopin and other works having to do with longhair music and composers, has authored "Donizetti (And the World of Opera in Italy, Paris and Vienna in the First Half of the 19th Century)" which Pantheon will publish at \$10 in September. Pantheon is a subsidiary of Random House.

Bert Blechman, whose first novel, "How Much?" was the basis of Lillian Hellman's Broadway play, "My Mother, My Father and Me," has written another for Random House. "The War of Camp Omongo," satirical novel with a boys' summer camp as background. RH also publishing Jerome Weidman's "Back Talk," pieces from Holiday and Sports Illustrated, and "Alfred Hitchcock Presents Stories My Mother Never Told Me," also an anthology, this time of whodunit stuff.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Every year I receive an urgent call from George Q. Lewis to help the funny men of America to be funny. I don't know how to do this except to replace them. And I don't feel quite up to that.

He seems to be a driving man, himself, and I guess that's the only kind who can increase the gross national product in the side-splitting field. He is head of National Laugh Enterprises in New York.

Though he represents young gag-writers, cartoonists, comedians, and idea men, and thus has his own stable to protect, he urges everybody to be the humor spokesman in his home town. In fact, obviously pointing, he adds, "It should be you!"

He added a few more exclamation points but I think one is enough. Maybe one is too many.

Definition of 'Creative Gagsmith'

Anyway, he wants us all to get into the act and provide better protection for "creative gagsmiths." A creative gagsmith is one who takes a tried and true gag and changes the century and the personality and then hangs it on somebody else.

For instance, he takes the old Grimaldi gag and has a comic called Jed Skeleton report to his doctor with a face longer than a Shaw preface. The doctor tries to cheer him up. He says, "You have an acute case of melancholia. I could treat you with insulin shock and knock your brains together, but I think the best cure would be for you to watch Jed Skeleton do pratfalls."

"But I am Jed Skeleton!"
"In that case," says the doctor, "let me tell you about the funny thing that happened to me on the way to the morgue. Maybe you could use it on one of your programs. It's about a guy who fell from a 20-story window and landed on an unemployed comic who was eating a custard pie. A cop came up and asked what happened? 'We don't know,' they said as they began cleaning the pie out of their eyes, 'we just got here.'"

"Too bad, the Palace is closed," said the cop, "but I'll have to give you tickets for double parking."

The doctor who seemingly was striving to be the humor spokesman of his town, might have had more to say, but Jed Skeleton had left to tell his writers about the funny thing that happened to him after he maced his M.D. with a meat-axe.

Laff Olympics With Fixed Judges?

Another thing the indefatigable Mr. Lewis plans is a Laff Olympics. This probably will follow our shellacking by the Russians if the college boys and the A.A.U. don't get together on those swindle sheets and give us an "amateur" team to represent us in next year's Olympic games.

He also, in honor of the 200th Anniversary of the publication of Joe Miller's Joke Book, will strive to get copyright protection for gags of 50 words or less. As for instance, "Cool it," or "What a cupcake!" or "Get lost!"

He seems to have petitioned Congress to establish a National Academy of Humor. You know, along the lines of Annapolis and West Point. But why exclude Congress? Is there a funnier line going the rounds these days than "I am not a candidate?"

Mr. Lewis founded the Gag-writers Workshop 18 years ago. It meets every Tuesday and Thursday. Other areas Mr. Lewis is checking on are a Collegiate Laugh League, a Humor Trading Post, and International Laugh Year, a clinic for Sick Comics, run by Kenny Burke, the subway comic, and a burial ground for comics who came in late with Kennedy jokes like Ray Rieves. "This would really be a swinging country if the Kennedy boys married the Gabor sisters. Can't you see that?"

Since you ask me, no, not very well.

I consulted Bob Lane, a neighbor, about all this nonsense. He has made a fortune not being an engineer for which he got a degree. He made it building subdivisions on the sliding hills of Hollywood. He now writes night club routines and tv skits. "For kicks," he says, "Besides the money is better. I can get \$2,500 for a 20-minute act and as an engineer I couldn't get that because my name is not Vermin Von Bloop. As I soon learned all the sharp practises in the building biz, I was no lamb among wolves in the comedy writing pastures. Still, you'd be surprised with what jet-speed larceny has progressed in this field."

Got Stock In U.S. Steel?

He gave me some background of a piece of material I had seen and heard on tv. The star comedian certainly was getting his yocks. The writer-contractor-engineer then informed me that these jokes had been written by him for a young night-club comic he had been nurturing. When he auditions for tv they tell him, "Good delivery, kid, but get some new material; we saw your stuff on so-and-so's show!" Then he added, "The kid was working a small club for peanuts, and that tv comic, who earns more in one night than the kid earns in a year, blew his act!"

An analysis of the problem, revealed that new comics have to work in public to develop their style, tighten their material and gain confidence. Major writers and producers scout these new talents, appropriate their jokes or bits, apply a lawsuit preventative called in the trade, "the old switcheroo," and quicker than you can say, "Good evening, folks," they have their next show. Some of these funny stuff flicers don't even bother to apply the "switcheroo" since copy-right laws do not protect gags of 50 words or less.

The cry today is that quality of comedy on television is becoming poorer and poorer. This is true since fewer and fewer new comics are surviving for the established ones to steal from, and with fewer new comics it follows that there are fewer new fresh comedy writers.

Those Release Forms, Oh Boy!

Why can't the new freelance writers sell directly to the established comedians and comedy programs? I asked as if I didn't know.

"They have to see your material before they buy it," he answered, "and they won't look at it until you present them with a release form which is so worded that in effect it is a 'license to steal.'"

The writer then cited the case of a tv situation comedy on the air now. "I submitted the same format to a show which was on the network last year for one of their situations. The show returned the submission and went off the air. But, coincidentally enough, a new comedy series based on that premise is thriving on the same network this year."

"Why don't you sue for plagiarism?"
"Sue? You should see the release form I had to sign before they accepted the submission. I'm lucky they're not suing me because I didn't submit more than one episode for them to steal!"

Maybe This Method Is The Method

The writer then revealed that he was doing a comedy album under a maximum security setup which he hoped might stand a chance of keeping the material safe until the album got into the record stores. He wrote the material and set up a recording session. The audience was composed of friends and relatives who had no connection with show business and took a blood oath of secrecy. The comic was given the material just as the recording began. The comic had to sight read it, or "wing" it, as they say in the trade.

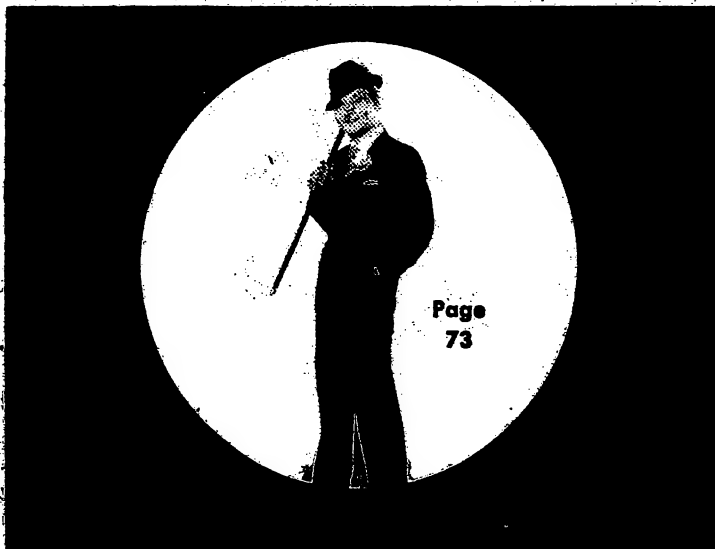
As soon as the session was over, the tape was rushed by bonded messenger to the record plant where it was processed by a special crew, selected because they are deaf. The completed albums were shipped in boxes marked "Guy Lombardo Plays Beethoven," to be sure no one stole them or even looked at them. Thus the writer hoped finally to get credited for his original material.

"Sounds like an airtight scheme."

"I'd feel better if I had done it in Russia," he answered.

"Why?"

"Then everybody could be shot as soon as he completed his part."



Broadway

Tania Grossinger, of the hotel clan, now on the p.r. staff of Victor (Playboy Clubs) Lowmes 3d.

Bev Wilshire Hotel manager Vern Clark hosted at "21" for the key hotel managers in New York.

Ward Morehouse to London to o.o. the shows for a fortnight on behalf of his Newhouse papers.

Arlene Cucinotta, daughter of restaurateur Sal Cucinotta (Teddy's), off to Geneva for summer studies.

Music publisher Ben Bloom and his wife due back from a Far East hejira next week, and ditto Estelle and Jack Mills from their annual European trek.

David A. (Sonny) Werblin, president of the Gotham Football Club Inc. (N.Y. Jets) (American Football League), offering pals first-choice season boxes for next season.

Amadeo Rizzoli, producer of Federico Fellini's "8½," publisher of Oggi and dozens of other Italian dailies, weeklies and monthlies, in town for the film's preem.

George Scheck, manager of Connie Francis, went into Beth Israel Hospital for supposed gall-bladder operation but had a happy surprise—no cut. Instead on strict diet.

Theatrical attorney Max Chornick represented the Raymond Hornby Estate's purchase of the Times Square landmark, the building housing Rosoff's Restaurant.

Friendly intra-Doubleday rivalry between Bob Hope whose "I Owe Russia \$1,200" is creeping up on Hedda Hopper's "The Whole Truth and Nothing But," now the No. 1 national bestseller. Hope is No. 2.

The Association For The Study Of Negro Life And History, Inc. was recently chartered as a non-profit membership corporation, with offices in New York. George W. Hicks was filing attorney at Albany.

Sholom Secunda, composer of "Bei Mir Bist Du Schoen" and Yiddish musical comedies, back from a two-month tour around the world. He'll begin a series of appearances at the Concord, Catskill Mt. hotel, in July.

While bedded Eddie Cantor has been working on another book of memoirs which Duell, Sloan & Pearce will publish this fall. He's calling it "As I Remember Them," including over 30 fullpage photos, many of them collectors' items.

RCA exec Frank M. Folsom, who went to Rome on RCA Italiana corporate business, staying on for Pope Paul VI's coronation next Sunday. As Cardinal Montini, he was a particularly good friend of Folsom.

Helen Hayes will make an appearance in a bit role tomorrow night (Thurs.), in the Beatrice Lillie show, "An Evening of Highlights," at the Tappan Zee Playhouse, Nyack, New York. Miss Hayes is a local resident.

Americana v.p. and g.m. Claude C. Philippe to Paris for one-week but will be back in time for Della Reese's bow at the Royal Box July 9, following incumbent Eddie Fisher. Nitery will remain open all summer with Carmen Cavallero and Phyllis Diller to follow.

Up until yesterday's press preview and today's (Wed.) official luncheon and tonight's "Midsummer Night's Ball" celebrating the opening of the new N. Y. Hilton at Rockefeller Center, bossmen Joe Binns and Gene Voigt were beset with labor problems.

The Morris (MCA Inc. v.p.-secretary) Schriers' daughter, Carol Rocamora Schrier, Bryn Mawr senior, engaged to Dr. James Andrew Katowitz. From Paris, pianists Gaby and Robert Casadesus announced the engagement of daughter Therese Gabrielle Casadesus to David Wesley Rawson.

UN Secretary General U Thant, U.S. Ambassador Plimpton and ambassadors representing over 50 nations will attend tonight's (Wed.) preem of "My Name Is Ivan," Russ film bowing at the Murray Hill Theatre, N.Y. Also present will be film biz personalities, including actresses Anne Bancroft and Sue Lyons.

Count Lanfranco Rasponi, having resigned from the Associates bearing his name, and a deal for merger with Ted Deglin's puffery having fallen through, Franklin Giddon is joining the latter. Alan McGeehan, Connie O'Connor and Luciana Sollow have formed their own MOS Associates, and Peter Gravina, former account executive on Rasponi's music clients, will specialize on these and maintain a loose coordination with MOS. Rasponi is now in France writing

two books for David McKay, one on travel (plans a 18 months' liesurely globetrot) and the second a personal memoir. Giddon also to London and Paris week on holiday.

Paris

By Gene Moskowitz
(80 Ave Neuilly; SAB 0712)

A John Ford retrospective will be held at the Locarno Film Fest, July 17-28; Ford is expected to attend.

Singer-cleffer Claude Nougaro suffered a cut tongue in an auto accident. But doctors say he will be able to sing again.

The \$3 admission price for the Cannes Fest Golden Palm winner, "The Leopard," is for the original version with subtitles.

Francois Perier will produce, direct and star in Felecin Marceau's new legiter, "La Preuve Par Quatre" (Proofs in Fours), at the Michodiere next season.

Janine Charrat, the dancer-choreographer who was so badly burned during a tele show two years ago that she said she was finished as a dancer, will dance again this week.

Pierre Etaix, even if he has had a hit with his first feature comedy, "The Suitor," will make another short for producer Paul Claudon. His short, "Happy Anniversary," won the Oscar this year.

Yank animated filmmakers John and Faith Hubble in and concluding a deal with "David and Lisa" producer Paul Heller to release their Oscar-winning cartoon, "The Hole," with Heller's pic here in August.

French offbeater "Last Year At Marienbad" getting the equivalent of the Brazilian Oscar with the Italo "The Night" the nod as best foreign pic and the Cannes Fest 1962 prizewinner, "The Given Word," as the best Brazilian pic.

The late Paul Gilson, who was head of programming for the state-controlled radio setup, being given a special tv-radio program in his memory presided over by Robert Bordaz, head of the Radio-diffusion Television Francaise. Gilson was also a playwright.

Proposed film and TV City studio setups in Southern France at Colle-Sur-Loup, to replace the soon-to-be-raised Victorine Studios of Nice, still running into financial snags. It is hoped this will soon be straightened out to keep a definite filmmaking site in the south.

Las Vegas

By Forrest Duke
(DUDLEY 44141)

Mary Livingstone weekendening at the Riviera.

Barbara Heller opened in Stardust lounge.

Riviera exec Charles Kahn showing the town to Pete Kriender.

Peggy Lee's daughter, Nicki, in for a visit while Miss Lee starred at the Riviera.

N. Y. industrialist Francis S. Levien huddling Morris Lansburgh on a really deal.

Lou Rawls was such a click in the T-bird lounge he was held over to join Louis Bellson's group as vocalist.

Wm Morris brass eyeing the Tallyho Hotel's young singing star, Gino Tonetti, in preparation for his film buildup.

Frances Faye, who recently closed a successful five-week gig in the Thunderbird lounge, will undergo more surgery on her hip before she returns in September.

Johnny O'Neill, one of principals in the Thunderbird's "So Pacific" closed here on Wednesday and opened a singing engagement following night at Colony Club in Omaha.

Westport, Conn.

By Humphrey Doulens

Stanley Gilkey at Tavern Island. Luella Gear in the countryside. Leo and Florrie Miller back from Europe.

Francis Robinson of Met Opera visiting the Fritz Reimers. Patricia Pearson partying fellow players at American Shakespeare Theatre (16).

Met diva Blanche Thebom visiting Met diva Brenda Lewis. Don't say it doesn't happen.

Hal Buckley playing lead in "Oh! Lady" at Goodspeed Opera House in East Haddam.

Halla Stoddard readying old Nash Barn Theatre for summer tryouts. She presented "The Beast in Me" there last season.

London

(HYDE PARK 4561/2/3)

Sophie Tucker opened at the Talk of the Town last Monday (24).

Ex-MCAite Laurence Evans, now boss of London Artists, back from a quickie to U.S.

Sir Michael Balcon hosting a dinner July 2 to celebrate the fourth anni of Bryanston Films.

Chichester Festival Theatre's second season started on Monday (24) with a presentation of "Saint Joan."

Mary Peach to the U.S. for the Chicago preem of her first American film, "A Gathering of the Eagles" (U).

Sonia Rees took over femme lead in "Sound of Music" from Jean Bayless. She originally understudied the role.

A. F. Davis, manager of the Odeon, Falkirk, won a Renault car in a "Sodom and Gomorrah" showmarship contest.

George Graham, chairman of board of NBC International, in town for a few days before heading for the Continent and a quick looksee at Berlin Film Fest.

Upcoming Broadway production of "The Rehearsal," in which Keith Michell, Alan Badel and Coral Browne will be starred, will have a two-week tryout in Brighton starting Sept. 2. It will open in New York later the same month.

The four American stars currently appearing in "On the Town" were among the judges at a "Peter Pan" competition held last week at the Great Ormond Street Hospital for children. Julia Lookwood, the last Peter Pan at the Scala Theatre, presented the prizes to the winners last Monday (24).

Fire Island, N.Y.

By Mike Gross

Paddy Chayevsky digging in for a month at Ocean Beach and then off on a tour of Africa.

Robin Rudd, of legit producer Alexander Cohen's office, summering at Ocean Bay Park.

Evelyn Levine, of Monte Kay's jazz management office, turning summer newshen with a column for local Fire Island Press on Ocean Bay Park activities.

Edward Albee working on the adaptation of Carson McCuller's "Ballad Of The Sad Cafe" at Water Island. He wrote most of "Who's Afraid Of Virginia Woolf?" there.

Diane Shalet, signed with Ella Kazan's Lincoln Center Repertory Co., due for a longer summer hiatus now that the opening has been postponed until Thanksgiving Day.

Art D'Lugoff, operator of New York's Village Gate, set for another season at Ocean Beach with his wife and three children. The youngest, a daughter named Dahlia, was born May 10.

Lloyd Leipzig, newly appointed director of creative services for United Artists Records, will return to his weekend hideaway after the diskery's annual sales conclave in Miami Beach winding up this week.

Fire Island's first nitery, Club Atlantique, opens Friday (28) at Cherry Grove with Carmen McRae on the preem bill. Bibi Osterwald and Enid Mosier follow for the July 4 weekend. Boniface is Jim Merry, who runs the Sea Shack eatery in C.G.; host is Jimmy Daniels, formerly of the Bon Soir in N.Y.'s Greenwich Village.

Berlin

By Hans Hoehn
(760264)

City's new Philharmonie (concert hall) will be opened Oct. 15. It cost about \$4,100,000.

Anni Rosar, Austrian-born stage and film actress who appeared in countless German films, observed her 75th birthday anni.

Only 17% of its expenses are covered by the sale of tickets says a report of Deutsche Oper, Berlin. The balance is covered by subventions.

Jayne Mansfield who's currently filming in Hamburg ("Homesick for St. Pauli") opposite Freddy Quinn waxed her first German-language platter for Polydor.

Marlene Dietrich who registered a big comeback with her "Where Have All the Flowers Gone" with German disk fans has another single on the German disk market.

NBC's "The Tunnel" was shown via the West German tele. It's also entered at the international tv film show which runs in con-

junction with the 13th Berlin Film Fest.

The German Cinematheque here showed William Dieterle's film, "Juarez" (WB), to honor the director's 70th birthday. Film, which came out in 1939, was never shown in Germany before.

Liselotte Pulver and Martin Held off to Spain where they have leading roles in the Fono-Charmartin production, "A Nearly Decent Girl," which is directed by Ladislao Vajda. Dr. Hermann Schwerin has general production supervision of this film which Columbia-Bavaria will distribute.

Australia

By Eric Gorrick

(Film House, Sydney)

"Sound of Music" is a solid hit on the road for Garnet Carroll. "40 Pounds of Trouble" (U) a real sleeper here for Greater Union Theatres.

"My Fair Lady" wound up four-and-half years' run here for J. C. Williamson Ltd.

Harry Wren, indie producer, scoring heavily in New Zealand with his "Cherry Blossom" revue.

Metro will preem "VIPs" in 22 Aussie cinemas, Sept. 5. 20th-Fox has not yet set date for "Cleopatra" in down under territory.

"Guns of Navarone" (Col) scoring outstanding biz in New Guinea. Aussie exhibs have decided to form one federal body instead of separate units covering each state.

First move will be to ask the government for a Sabbath screening greenlight.

Bids will be made here this month to prevent closing down of Wirth's Circus, Aussie's oldest sawdust-spangles outfit. Circus show presently is in financial difficulties.

There's no color bar now in cinemas throughout the South Seas. Whites and natives are permitted to view the same pix at the same time. New edict is paying off at the boxoffice.

Foreign films, currently marquee here are "Mondo Cane" (Blak-Kapferer), "Call Girls" (Blake), "Fraulein Rosemarie" (Blake), "Kapo" (Blake) and "Boccaccio '70" (Blake).

Lee Gordon, who operated the Stadium Loop here and imported such stars as Bob Hope, Frank Sinatra, Johnny Ray, Ella Fitzgerald and Nat King Cole, is pleading against a bankruptcy action.

Philadelphia

By Jerry Gaghan

(319 North 18th St.; Locust 44848) John Hammond, Jr., folk singer with Jackie Washington at the 2d Fret, is a nephew of Benny Goodman.

Stanley Schwartz, of the Black Angus, has a new sideline. He was named veepee for the VIP Travel Agency.

Carol Robins, the Venus Lounge canary, set to go to Las Vegas with Billy Duke and the Dukes for a fourweek run.

Mike Francis, maestro in the downstairs room at Palumbo's, to conduct for Fisher and Marks during their Latin Casino run.

Cameo-Parkway is changing the name of its subsidiary Pagent label to Fairmount Records, due to previous ownership of the Pagent title.

Raymond Massey taped Lincoln's Gettysburg address for the American Wax Museum and asked that his fee be sent to the Motion Picture Relief Fund.

Pianist Len Galloway winds up a season's run at the Capri. He opens at the end of the month at Dot's Spot, Wildwood, along with Jackie Lee, just returned from a Canadian tour.

Atlantic City

By Joe W. Walker

Globe, New Jersey's only burlesque, reopened for season on June 21.

Chubby Checker and Art Mooney did good biz for Steel Pier as it opened for season.

Lew Tendler's steak house in midtown enlarged and refurbished to seat twice as many as before.

Rags Gordon, for many years Maitre D' at the 500 Club and last summer at the Black Orchid in same capacity, opened a steak house and cocktail lounge mid-city.

Local group headed by Murray Fredericks, city solicitor and Herman (Stumpy) Ormond, resort real estate operator, purchased Jack Guischard's popular steakhouse.

Hollywood

Gogi Grant back from tour of Orient.

Sol Hurok in for "Royal Ballet" opening.

Robert Cummings touring the Far East.

Juliet Prowse took out first citizenship papers.

Cary Grant donated \$25,000 to L.A. Music Center.

Sully Altieri new manager of Hollywood Paramount Theatre.

Ella Fitzgerald plays Chi's annual Ravinia Festival July 10-11. Ed Luckey, music editor for "My Three Sons," on 45-day global tour.

Jack Cole to stage musical numbers for Civic Light Opera's "Zenda."

Ed Hutshing joined Rogers & Cowan praisery as Four Star TV account exec.

Marni Nixon signed by Bowmar Records for two albums of children's songs and poetry.

Warren Beatty to tape series of world peace messages—sans credit—for Radio Free Europe.

Jeff De Benning replaced late Paul Maxey in cast of Pasadena Playhouse's "King of Hearts" on three-hour notice.

Paul Schreibman on twoweek trip to Atlanta and N.Y. for Topaz Film Corp.'s 1964 production-distribution program.

Eddie Shipstad (& Johnson) awarded honorary degree of Doctor of Fine Arts by Portland (Ore.) U for his development of "Ice Follies," which he co-owns.

Chicago

(DELAWARE 74934)

"Longest Day" make its nabe bow in selected theatres Friday (28).

Carmel Quinn stars in "Finian's Rainbow" at Dorchester Music Hall July 2-21.

Chi's Fine Arts Quartet inked for five concerts at Univ. of California in August.

Donna Douglas, of "Beverly Hillsbillies," here to make a commercial at Wilding Studios.

Joey Bishop topline at the Chicago Dysautonomia annual fete at the Edgewater Beach last Saturday (22).

Ann-Margaret in town for personal appearances for "Bye Bye Birdie," which opened last Wednesday (19) at Chicago Theatre.

Mark Stern signed to do music for "Vaudeville '63," summer revue at Drake Hotel's Camellia House. Being produced by Robert Clarke and directed by Richard Tyler.

Joseph Chaikin, a member of the Broadway and Europe casts of "The Connection," signed to "The Puppet," next entry (July 8) at Second City's Playwrights Theatre.

SRO signs were posted last week for the Variety Club of Illinois benefit preem of "Cleopatra" tonight (Wed.) at State-Lake. First nighters will enter on a red carpet and through a bank of 10,000 flowers.

Boston

By Guy Livingston

(508 Little Bldg.; 338-7560)

Ray Charles, in first nitery engagement in this territory, at Blin-strub's.

Ed Padulah, producer of "Bye, Bye Birdie," staging an audition of his new musical, "Bajour," at the Somerset.

Joe Carroll, press rep from Chicago, long in the sports press field, opened his own publicity shop across from the new Prudential Center.

Boxoffice for "Jennie," the new Mary Martin musical, preeming at the Colonial on July 29, was opened last week, marking the first legit theatre b.o. functioning in summertime in years.

Frolic, Revere played Four Coins, opening June 23; and booked Buddy Greco for June 30; Dinah Washington, July 7; and Kay Ballard, July 14. Buddy Thomas, producing the line, is rehearsing a new show based on "New Boston."

James H. Nicholson and Sam Z. Arkoff, of AIP, Hollywood, nabbed "Otto" from Sports Car Owners of America, Inc., at state-house for "The Young Racers," from Floyd Stone, prexy of New England chapter, with Harvey Appell, Hub AIP branch manager, accepting the trophy for Hollywood pair. Julian Rifkin, prexy, TONE, represented more than 500 theatre owners at ceremonies.

Austerity's Blessings

Continued from page 1

Atlantic tourism require notice of the complaints registered in Paris editions of the Herald-Tribune and Times. Their letters-to-the-editor columns express outrage of Europeans who experienced gyping and rudeness while visiting New York. That's a twist on the standard gripe of Americans. It's a comment on the Washington government's "Visitez USA" campaign, of bad blood in reverse and of the implied hazard to the 1964 New York World's Fair. N.Y. cabbies bear the brunt of the foreigners' complaints. The charge is cheating on change and rudeness, lack of helpfulness to persons arriving in a strange country. With this tide running, Yanks need now to be more careful of glib accusations against Parisian hacks, waiters and so on.

Ecole d'Erotica

Alain Bernardin has grown rich from his Crazy Horse Saloon, easily Paris' No. 1 strip joint in its strategically advantageous location on the Ave. George V. When and if he achieves that street-front enlargement to 400 capacity and the badly needed airconditioning—now no longer a European "shortage" excepting that many top spots seemingly refuse to spend for what should be a must-do investment for international patronage comfort—it will be worth that \$5.50 minimum (first drink 28.5 NF), second drinks on 12NF (\$2.40). First drink at the bar is \$3.20—"visibilite totale" is guaranteed—and second drinks thereafter \$2.40 a copy. Bernardin is a good showman; he accents "no champagne" but of course the drink scales take care of that. Another good pitch is that he'll accept currency of any realm and make change according to current exchange quotations, and will also accept bank and travellers' checks (in English his placards observe, "Crazy, ain't we?"). (Yeh, crazy like the Crazy Horse Saloon which is a goldmine). Bernardin scouts talent in England and elsewhere in Europe and plans a U.S. trip this fall.

He alternates a solid variety act with a strip, and both are good. The strippers this year are perhaps a shade more suggestive albeit not offensive; the ambience and the locale, of course, make acceptable for which they'd raid a joint in Vegas. Fact is, however, that the bumps, grinds and outgiving business with the hands and the intimate regions are somewhat "forward." (Or, as Georgie Jessel might say, "I think Christine Keeler is a flirt").

Excellent holdover act is Valdes, Spanish puppeteer, whose kingsize mannequins perform uncannily. Otherwise the bumps and grinds range from the conventional "Parisian bath" to writhing in an electric chair, Haitian Miss Pascalina is an attractive dusky stripper who leaves little to the imagination. Dodo d'Hambourg, alumna of Bernardin's Ecole d'erotica, incidentally, has carried her bumps into legit and is now one of the features in Mick Michey's new Casino de Paris revue.

Personalities

Eric Hawkins, who gets special "editor emeritus" billing on the N.Y. Herald Tribune (Paris) masthead since Andre Bing, g.m., editor B. J. Cutler, and m.e. Nathan Kingsley are running the Jock Whitney paper, plans a fall visit to shill "Hawkins of the Paris Herald," his autobiog written in collaboration with Robert N. Sturdevant. Art Buchwald has been plugging the book for a film sale.

Naomi ("Paris Personal") Barry is extending her Gallic orbit, traveling throughout France gathering material on her followup book.

Reports of Art Buchwald's probable return to his Paris base, following his two-year hitch in Washington, raises the question of John Crosby's shift. Latter seemingly likes his peripatetic assignment, going to Rome after the Cannes Fest where he did some excellent color stuff on Hollywood-on-the-Tiber. Significantly, Buchwald's next book (November) is titled "I Chose Capitol Punishment."

Playwright Marcel Achard, now a French Academician, and Harry Kurnitz, who adapted his play, "A Shot In The Dark," into a Broadway hit, give each other the real Gallic oscularity greeting whenever they see each other—which could be like twice in one day.

Achard, a bowtie aficionado, is trying to incept a new cravat style—the same bowtie worn as a short four-in-hand, and preferably of narrow gauge, akin to the traditional western gambler's tie.

Irish tenor-turned-Coca-Cola tycoon (among other things) Morton Downey did the Spanish-Italian-Swiss swing on behalf of Coke; also, presumably, something attendant to JFK's European advent, since they are intimate friends. Singer's son, Tony, was with him; he sells to the PX's as a manufacturers' rep.

The Flics

The flics (French cops) are currently under tension and a cloud. They're as nervous as the gendarmerie in Jackson, Miss., superinduced by a number of things, dating from the time the Algerians had them literally jump to the periodic students' shenanigans in St. Germain de Pres.

What really capped it for the flics however was kayoing actor Jean-Paul Belmondo who protested that the cop should stop trying to write a script on an accident and take the guy to the hospital and write his report after. For this sound advice he got knocked out by another flic who flicked his cape—and these can be lethal when properly used—from behind. It's said that the cops' capes often are weighted with buckshot or ball-bearings in the bottom seam to give them trajectory, and pow! you see stars. Belmondo is a favorite French actor and this was too much for press and public—and the flics are thoroughly self-conscious about the whole thing.

The Carlton Alsops on their annual Hotel George V May-to-September stayover, doing the top grocery circuit. Alsop is the former adman-radio-tv showman. Incidentally, Hotel George V managing director Louis Colonell twice has had to postpone his U.S. visit because of the illness of his boss, Francois Dupre, president of both the George V and the Plaza-Athene hostilities.

The Rouben Mamoulians did Paris for a protracted stay after his being in "stir" as one of the Cannes Film Fest judges.

Mony Dalmes (former Mrs. Claude C. Philippe), Comedie Francaise star, likes playing French tv better—more people see her.

No 'French Pavilion'

Maggie and Louis Vaudable, now that the season is in full swing, have to timetable their hosting for visiting VIPs, from America and other nations, as they preside almost every night in their Maxim's. Vaudable more concerned, now with opening his first U.S. branch, Maxim's-in-Chicago, in the fall (near the Hotels Ambassador East & West) and is insouciant about the debacle of the proposed "French Pavilion" for the N.Y. World's Fair 1964. It never had "official" French cooperation—a U.S. promoter hoped to get Air France, a Maxim's, a "Follies Bergeres," and the like to underwrite the venture which never got off the ground. Vaudable's Maxim's at the Fair (when and if) would have been bankrolled by the Brasserie Restaurants, using the Maxim's cuisine, decor, wines, name, etc.

'Service'

Certain key sidewalk cafes imprint "service non compris" (tip not included) on the theory the grand boulevard squatters may be (and usually are) overgenerous with the "mandatory" 12-15% pourboire, but still make sure by pencil-marking the "proper" percentage on the slips, which the native (usually) and the seasoned traveler (sometimes) only pays and otherwise ignores any "supplement."

The Paris dailies are full of tourism hints to auberges, bistros, eateries and niteries to "encourage" travel but somehow fail to include a caution on this type of petty bill padding.

Chinigos' Showplace

Longtime Hearst chief correspondent Michael Chinigo (and his Marajen, whose family owns the Champaign, Ill., Times-Gazette and a number of radio and tv stations) divide their time between Rome and their estate at Ravello. Latter is a former 15th century monastery which is a showplace of the southern peninsula.

Mike and Marajen Chinigo have no children and ultimately plan to leave this retreat to a foundation

for artists and painters whose only "price" will be a donation of one work to the great hall of the main building. It will be a retreat for students of painting, sculpture and allied arts, as and when the Chinigos ultimately set up the foundation. They are frequent globetrotters and visit the U.S. at least three times a year between the Rome and Ravello seasons.

Indie producer Joe Besch and his actress-wife Gusti Huber have an apartment in Rome; he is setting up a coproduction operation.

Paramount-in-Italy headman Pilade Levi and his Carol (the Marquessa Guadagni) expect an heir in August—the medics predict it'll be a boy. The "marquessa" title is for the birds to Carol Guadagni who's a top agent with William Morris (nee the John C. Mather org, where she started handling personalities).

NBC's Irving R. (and Nancy) Levine have a second son, recently born; the first boy is now two.

Far East showman Run Run Shaw was running among the European capitals with his stars, Li-Li Hua and Grace Ting ("The Empress Wu"), latter slated to be married in London to a Hong Kong adman next month, before returning to HK.

Rivalling journalist-author Mike Stern as "The Mayor of the Via Veneto" is the durable Charlie Fawcett, quondam actor who somehow winds up doing sufficiently lucrative bits in many an Italian film production. Fawcett is part of the VV "beach" scene and very much at home with princes and paupers—but literally. John Crosby did a good color story on him.

Henry Ringling North is dedicated to life in Rome and has divested himself of almost all Yank holdings save for the circus, some oil wells etc. "I just like the Italian people and their way of life," says he, which is in contradiction to author-correspondent Michael Chinigo's attitude that "Rome is changing; it's becoming too much like any other metropolis, more like New York than Rome, in fact."

'Cleo' and 'The Bible' Future of "Cleopatra" and kindred supercolossals reportedly will influence Dino DeLaurentis' kickoff on "The Bible." Meantime the site of his new studio, still a-building, is certainly an excellent realstate investment, after casing its proximity to Rome.

Ad and Inez Robb and the latter's sister, also a newspapergal (in Albany), doing the Madrid-Rome-Florence-Vienna junket. Addison Robb was the officer in charge when the Yanks reclaimed Rome. He laid out the terrain for the American reoccupation and knows Rome like he knows Toots Shor's. Publicist Bill Conlan, detouring from his Brussels Westbury Hotel opening, catching up on the Via Veneto atmosphere.

British correspondent Henry Thody, long with the Kemsley Papers and the London Sunday Times, authored "Memoirs of a Latin Lover" for serialization in the London press; it's not autobiographical but the saga of Italian film star Rossano Brazzi. Thody is stationed in Rome.

The autostrada is Italy's high-speed toll road from Milan to Rome and from Rome south to Naples, and "Autogrill" is a new billing for roadside restaurants since the Italians, like the French, still aren't content with merely a hot-dog substitute for a meal. The "autogrills" encountered en route do a good culinary job.

Riviera Rovings

Holiday, Esquire, Diner's Club, etc. have their shingles and scrolls and "commendations" all over the Cote d'Azur, meaning that biz is too good for some of the former sacrosanct eateries. Result is that the Riviera is getting careless—the groceries are not up to the three-star Michelin Guide standard which is their gastronomic Oscar, but the prices remain as high. It's only when they recognize an old client, or one so identifies himself, do they extend themselves; otherwise it's resulted in relaxing of values.

Same was true in Paris last year but the many squawks wisely cued the traditional eateries to pep up their gastronomy.

The hotels, too, have assumed a don't-care attitude, because of the same bullmarket. This was evidenced even during the Film Fest, where invitees to the Carlton (flagship hostelry of the event) found themselves in an awkward position. This is something which

Robert Favre LeBret, the generalissimo of the Cannes Fest, will have to straighten out firmly. No invitee wants to be told by the manager, "Why don't they go somewhere else?" It's very simple—the Cannes people invited them to the Carlton and is unwise to let sudden prosperity "throw" him.

Sentimental grip that the late young French star, Gerard Philippe, has on the French is evidenced by the constant stream of traffic to Ramatouille, a little village along the Cote d'Azur where he was born and is buried. City keeps his grave verdant because it is almost a daily shrine for the curious motorists.

Big disappointment is the Tahiti Beach in St. Tropez, which is not on the Mediterranean waterfront as one drives through, but on an estuary some three miles back into the town. It's a miserable little beach, with a rundown shack for a pavilion but because Brigitte Bardot's villa was nearby and this was the only strip of real sand, it became a focal scenic (sans scenery) landmark.

Nice is now quite a big city, with at least 350,000 permanent population, but because there is a regulation that gaming casinos can only be in resort towns—of not more than 250,000—the "official" records of Nice list the permanent pop. at 244,000. Still another casino is currently being built but, of course, Monte Carlo, Juan-les-Pins and Cannes (summer and winter casinos) get the real play.

There are still slotmachines and craps in Grace Kelly Rainier's bailiwick—but there is also an updated, plush swimming pool, saunas (a new thing on the Riviera) and kindred appurtenances now at the posh Hotel de Paris.

Salant's CBS Cue

Continued from page 2

conducting themselves with restraint and care. One of the most difficult issues we face in situations such as these is the dilemma created on the one hand by the perfectly legitimate desire to report fully by pictures, and on the other hand, the unsettling effect on a stimulated crowd which the presence of cameras and heavy equipment may have.

"We know that it is unfortunately true that there is a tendency on certain occasions for crowds to 'put on a performance' for the benefit of the cameras. In the past, where there have been such occasions, we have been quick to cap the cameras or turn them to the sky. This calls for nice and restrained judgments, and we should continue this practice. I would rather lose a picture story than feel that our desire for a story has contributed to violence or riot. We should be as unobtrusive as possible, and on-the-spot judgments by our correspondents and cameramen that a situation may be eased by our turning away the cameras will be fully respected by all of us at CBS News.

"This is not to say, of course, that there should be any policy of not covering unpleasant incidents as fully as possible in order to save the feelings of one group or another. It certainly would not be fitting to ignore newsworthy events simply because they put the human race in a bad light. I only want to make sure that there is great care and discretion where there is a feeling that the presence of our cameras results not in mirroring events but in causing people to create events for our benefit."

Black Muslim

Continued from page 1

aides came to the Rainey broadcast, demanding a public apology. After a heated talk, Muhammed was asked to leave and replied by slugging Rainey, who is 62, and driving him 20 feet across the room. Station attendants rushed to the broadcaster's aid but were held by Muhammed's companions. Five police red cars rushed to the studio. Rainey required hospital treatment.

Muhammed was held in \$2,500 bail for the grand jury on charges of aggravated assault and battery, breach of peace and conspiracy. His followers were each held in \$1,500 bail on breach of peace and conspiracy charges.

Dore Schary

Continued from page 2

but for the rest the Longacre, Cort, Lyceum and aforementioned Booth were substituted. The Brighton Beach Theatre, where "Once In A Lifetime" folded for re-writes (with Kaufman in his acting debut substituting a fictitious "Calvin Brown" for his own name in the cast listing) is no more, and the Tilyou on Surf Ave., Coney Island, had to stand-in. But the brownstone house at 158 East 63rd Street where the Kaufmans lived at the time (producer Cy Feuer occupies it now) is still extant and scenes were shot there of Hart arriving and leaving anxiously, exuberantly, dejectedly (he had just been snubbed at one of Beatrice Kaufman's cocktail parties by pernickety Alec Woolcott).

For that party scene, Schary hired the Tom Ward agency to find 1929 facsimiles of Woolcott, Dorothy Parker, F.P.A., Neysa McMein, Fanny Brice, Helen Hayes, Ethel Barrymore, Katharine Cornell, George Gershwin, et al. Most of them were fairly good likenesses too, with an uncanny Bob Benchley (his novelist son, Nat), a family-resemblance Edna Ferber (her niece Janet Fox) and a Helen Hayes as she looked when she played "Coquette" (Screen Actors' Guild member Virginia Goode and no relation). Most unusual though was to see Jason Robards Jr. turned with make-up (one hour every morning) into an astonishing look-alike for the dour Kaufman.

Salute To 'Variety'

The crux of the "Act One" story, of course, is the collaboration with Kaufman, the all-time fabulous play-doctor, on "Once In A Lifetime," which started Moss on his glittering career. In his book he admits, "I did not consider that my complete ignorance of Hollywood or of the making of motion pictures was any bar whatever to my writing about both with the utmost authority, and I proceeded to do so with the invaluable help of that renowned trade paper, VARIETY. A weekly copy of VARIETY was the full extent of the research I did on 'Once In A Lifetime,' and I could not have done better. In a very real sense, the play might well have been dedicated 'With love' and 'Without whom' to that astute and all-knowing journal."

From VARIETY's files, prop-man Joe Viano uncovered the March 13, 1929 issue, which, photostated, is used in the film. "WHAT SOUND HAS DONE" is the banner head, with a sub-head stating: \$24,000,000 Spent So Far in Revising Studios and \$3,000,000 to Go on Experiments—Opinions Differ Over Sound Costs—90 Systems at Present—Negative Film Stock Increase—Sets Reduced One-Third—Figures Show Public Will Attend Bad Talkies, but Not Just Sound Films."

Also used (it is read aloud by Sam Groom playing the Dore Schary role) is Brooks Atkinson's rave review in the Times the morning after opening. "Having no visible reverence for Hollywood," wrote Atkinson, "Moss Hart and George S. Kaufman have written 'Once In A Lifetime,' which was acted at the Music Box last evening. It is a hard, swift satire, fantastic and deadly and full of highly-charged comedy lines. The skinning of Hollywood is neat and complete. The good lines are hilariously funny..."

For the glamorous opening night sequences, costume designer Gene Coffin dressed 168 extras in evening clothes (worn much more extensively than they are now), with one doll of the period bringing in her own ankle-length ermine evening cape that she had worn to the actual event. Footlights bordered the apron of the Longacre stage to parallel those used at the time. The curtain rose now as then on a shabby furnished room with "George" (and I for one can't forget Hugh O'Connell, the original in the role) cracking Indian nuts and reading VARIETY. Enter "May" (ditto Jean Dixon) and at the colloquy between them the show-wise "audience" laughed happily again, as it had in 1930. Some sequences later when Robards as Kaufman delivered his prize line, "I'm going to the men's room; if anyone wants me, I'll be on number 3," the audience roared spontaneously.

Another spontaneous laugh came when Schary, in cueing the extras for their reactions, announced, "Those gentlemen who are playing critics, your reactions are not the same as the rest of the audience." Here the actors applauded wildly.

OBITUARIES

CLIFF WORK

Cliff Work, 72, former production v.p. for Universal, died of a stroke June 17 in Hollywood. He was West Coast division manager for RKO Theatres for 35 years prior to joining Universal in 1938, there he remained until his retirement in 1950.

His wife survives.

PHIL GOLDSTONE

Phil Goldstone, 70, pioneer independent picture producer, died June 19 of cancer in West Los Angeles. He was one of the founders of Motion Picture Relief Fund and Motion Picture Academy of Arts & Sciences. In recent years he financed independent production.

Surviving are his wife and a brother.

SUTTON VANE

Sutton Vane, 75, actor, stage manager and playwright, died June 18 in Hastings, Eng. He was best known for his fantasy play, "Outward Bound," which was first produced at the Everyman Theatre in 1923 and frequently revived.

Warners made a film version of the play in 1930.

PEDRO ARMENDARIZ

Pedro Armendariz, 51, Mexican film actor, died of an apparent self-inflicted gunshot wound June 18 in Los Angeles. He had been suffering for some time with an advanced case of neck cancer.

When Armendariz was taken ill while filming UA's "From Russia, With Love" in London, his scenes were rushed through so he could return to L.A. for treatment and he entered UCLA Medical Center.

Armendariz, born in Mexico City, was educated in San Antonio, Tex., and at California Polytechnic, where he majored in aeronautical engineering. He began his acting career on the stage in Mexico City,

dren of Mrs. Krug's by a previous marriage; two sisters and a brother, Elmer of Sistersville, W. Va., where the critic was born.

PIETRO A. MARINO

Pietro A. Marino, 85, violinist-conductor popular in San Francisco's theatre and cafe world, died June 8 in that city.

Marino came to the U.S. from his native Italy more than 60 years ago. He led the orchestra in the heyday of the old Hof Brau in San Francisco, and was soloist and leader of the orchestras for the openings of the Curran and Warfield theatres in 1922, and later for the Strand and Pantages. He was also soloist with New York's Metropolitan Opera Co. from 1926 to 1944, and toured with many musical comedy comedies.

His wife survives.

ORESTE VESSELLA

Oreste Vessella, 86, a top yesterday bandleader whose outfit annually played seasonal dates at Atlantic City's Steel Pier and toured the other nine months of the year, died June 20 in the Jersey resort after a short illness.

Vessella's band was one of the featured attractions at Steel Pier for 21 years. His unit, at one time or another, appeared in every major city in the country and in Canada. He retired and dissolved band in 1927.

Vessella and his orchestra made 138 recordings of both classical and pop music for the Victor Phonograph Co.

Daughter survives.

ELSIE MAY O'GRADY

Elsie May O'Grady, 70, comedienne who teamed in vaude with her husband, the late Billy Grady, until his death in 1925, as Grady & Willson (her professional name), died June 17 in Cincinnati. Grady

vives him, Christie wrote a number of successful plays, including "Someone At The Door," "Grand National Night," "Family Group," "His Excellency," "Come Live With Me," "Carrington V. CW" and "The Touch of Fear."

ALBERT R. SALTER

Pvt. Albert R. Salter, 22, who was a doorman at the Capitol and later an assistant manager of the RKO Grand, Cincinnati, prior to military service, was killed in an auto crash June 13, three days after returning to his home from a tour of duty in Germany. He was alone in his car which slammed into a utility pole, apparently while he fell asleep.

His father and a sister survive.

JOHN R. GERRARD

John Raymond Gerrard, 33, writer of "Professor's Hideaway," weekly series over CFTO-TV, Toronto, died June 15 in that city. For five previous seasons, he directed the "Howdy Doody Show" (Canada) and originated "Whistle Town," specializing in children's tv programs. He also was a partner in the newly-created Rytel Productions Ltd., Toronto.

Survived by wife and two sons.

EDWARD J. HANNA

Edward J. Hanna, 91, who toured the U. S. with the original "Old Homestead" players from 1894 to 1906 as property man and occasional bit actor, died June 16 in Brattleboro, Vt.

The funeral was held June 19 in West Swanzey, N. H., where Denman Thompson wrote "The Old Homestead" and a local cast revives the play each year in an amphitheatre.

JAMES S. HUGHES

James Stewart Hughes, 86, stage manager of the Empire Theatre, Sunderland, for 33 years, until his retirement, died recently in Sunderland, Eng. He first began at the Royal Theatre (now a cinema), Sunderland.

Hughes subsequently became an assistant manager, moving to similar posts at the old King's and Avenue Theatres in the northeast England town.

FANNY JONES

Fanny Jones (Mrs. Frances Jones), 90, onetime dancer and widow of the pint-sized comedian billed as Little Titch the Second, died recently in Derby, Eng.

She spent much of her life as a dancer with traveling shows, of which her husband was the comedy star. Latter died in 1916 at age of 46.

EDWARD J. BISLAND

Edward J. Bisland, 70, retired vaude performer who also worked in musical comedy, died June 10 in Hollywood, Fla., where he had lived for the last 15 years. He trouped with the White Way Trio whose other members were Jim Buckley and Wally Sharples.

Surviving are his wife, daughter, two sisters and a brother.

WALTER WHITE 3d

Walter White 3d, 28, sound-dubbing technician, was electrocuted in Hollywood June 15 when he turned on light in his carport shortly after having been in his swimming pool. He had been associated with Samuel Goldwyn, Ryder Sound, Revue and T-V Records.

His wife survives.

Morris Lanin, 69, brother of bandleader Lester and bandbooker Howard, died June 20 in New York after a long illness. Also survived by three other brothers and a sister, Mike Lanin, in charge of the Lanin Agency N.Y. office, is a nephew.

Dr. Reinhard Trachsler, 37, director of the television film division of the Hessischer Rundfunk outlet of the German television in Frankfurt-Main, West Germany, died recently in that city following an auto accident.

William Greebe, 79, theatre manager, died recently in Hayes, Eng. He had been with impresario Francis Laidler as business manager, and stage director, and manager of the Keighley Hippodrome from 1934 until he retired in 1951.

Samuel Henderson, 55, a bandleader and drummer in Chicago since the early '30s, died June 18 in that city. Wife, two daughters, stepdaughter, a brother and four sisters survive.

Luisa Silva, 73, retired operatic

contralto whose real name was Mabel Louise Rice, died June 14 in Mill Valley, Cal. A sister survives.

Thomas Scott Sutherland, 64, theatre director, died June 13 in Aberdeen, Scotland. He was associated with the Tivoli Theatre, Aberdeen.

Clyde M. Anding, 75, retired theatre owner, died recently in Dallas. His wife, three sisters and a brother survive.

Mother, 55, of James O'Dwyer, apprentice at Rogowski, the VARIETY printing plant, died suddenly June 13, in New York.

Charissa Hughes, actress, died June 13 in Hollywood. Her husband, actor John Bernardino, survives.

Gene Hendon, 67, former Warner Bros. salesman, died recently in Dallas, following a heart attack.

Widow, 76, of composer Raymond Hubbell, died June 5 in Southern Pines, N.C.

Mother of Eda Warren, film editor, died June 12 in Hollywood.

MARRIAGES

Judith Jackson to Peter Jopp, London, June 8. Bride is a tv interviewer.

Adriana van Ballegooyen to Dan Rowan, Hollywood, June 17. He is member of comedy team of Rowan & Martin.

Maria de Montel to Marvin Frank, June 21, New York. He's a publicist.

Barbara Stewart Berlin to Ernest Sands, June 20, N. Y. He's general sales manager of Allied Artists Pictures.

Sarah Hearne to Michael Pickworth, London, June 19. Bride is fashion-model daughter of comedian Richard ("Mr. Pastry") Hearne; he is one of the Springfield, pop, vocal trio.

Frances White to John McCann, Merton Park, Eng., June 22. Bride is the daughter and assistant of magician Francis White, prexy of the Magicians' Circle.

Susan Jane Stover to Kurt G. Wenzel Jr., Manchester, N. H., recently. Bride is a former dancer; he's a music student.

Julia Sheppardson to Daniel Moynihan, London, June 18. He is an actor, currently appearing in "Rattle of a Simple Man" at the Garrick.

Elizabeth Jeune Georgeson to Sam A. Jaffe, Moscow, June 23. Bride is a New Zealander employed by the U. S. embassy in Moscow; he is ABC-TV's correspondent in Russia and a nephew of actor Sam Jaffe.

Jeremy Ann Brown to Daniel S. Brown, June 22, Monsey, N. Y. Bride is a singer; he is a stage manager-novelist.

Rona Lee Friedman to Bernard W. Beame, New York, June 23. He's a writer for CBS and son of New York City Controller Abraham D. Beame.

Helen R. Howe to Andrew Chiaromonti, New York, June 23. Bride is the daughter of Buddy Howe, General Artists Corp. exec, and comedienne Jean Carroll.

Beverly Maureen Miller to Gary Gubner, June 23, New York. Bride's a ballet dancer; groom's the world shotput champ.

Gwen Gibson

Continued from page 2

backlog of material already composed, most of it with a political slant. The humorous tunes have been previously tried out at D.C. gatherings.

Among the best received here is a lullaby called "Don't Cry, Baby John," concerning the Presidential son, which goes:

"Don't cry, Baby John, don't cry—

"Daddy will buy you an airplane to fly

"Don't cry, Baby John, don't cry—

"Mommy will write to you from Versailles.

"Oh, please go to beddie-bye.

"Daddy will buy you your own private yawl,

"And if you're a sweetie pie,

"Mommy will send you the Taj Mahal . . ."

Christine Keeler

Continued from page 1

gramme—probably its hard-hitting "World In Action" skein which mounted a video profile of the Russian Ivanov, also involved in the case—but also thumbed down the asking fee.

Both Equity & the Variety Artists Federation have shied at the thought of allowing Miss Keeler to join their organizations.

Danes Can't Stop Keeler Pic

Copenhagen, June 25. Christine Keeler, the 21-year-old call girl who brought War Minister John Profumo to disgrace and still threatens the fall of Prime Minister Macmillan's Conservative government in Great Britain, is apparently going to become an "actress" here in the Kingdom of Denmark. There is no happiness about

Praises Valerie Hobson

Albany, June 25. Knickerbocker News here, in an italicized editorial, captioned "The Hurt," commented that "without being overly sentimental, it seems time someone said a word in praise of Valerie Hobson Profumo. We don't buy Britain's ex-war minister's conduct one little bit, but there is small cause to involve others innocently affected by it. Mr. Profumo, with so much on his side, has managed the rare combination of immorality and indiscretion that it takes to forfeit everything. If ever a man needed support, it is John Profumo now."

"Valerie Hobson apparently has the special kind of loyalty that's needed," concluded the editorial. "One cannot help admiring a fine actress and a noble wife."

this distinction at the Danish Ministry of Justice which says it can find no statute under which to prevent her or the film. But the British authorities may postpone the film rather severely. It seems that Miss Keeler cannot leave that country.

Showmen involved concede that timeliness is of the essence. Quick shooting and release while the notoriety is fresh in public mind give the picture a fast-pound prospect.

Keeler film is supposed to be made in Peer Guldbrandsen studio by John Nash and Nicholas Luard.

BIRTHS

Mr. and Mrs. Martin G. Welsh, son, Hollywood, June 14. Father is with Technicolor's answer-print dept.

Mr. and Mrs. Fred R. Schiller, daughter, Hollywood, June 15. Mother is actress Anne Whitfield; he is former associate producer of "77 Sunset Strip" teleseries.

Mr. and Mrs. Peter O'Toole, daughter, Dublin, June 12. Mother is actress Sian Phillips; father is an actor.

Mr. and Mrs. David Korda, son, London, June 20. Father is the nephew of the late Sir Alexander Korda; mother is actress Penelope Horner.

Mr. and Mrs. Arnold A. Gurwitch, son, Flushing, N. Y., June 18. Father is partner in the show biz law firm of Rosen, Seton & Sarbin, and attorney for Leeds Music Corp. and affiliated firms.

Mr. and Mrs. Howard Sackler, daughter, London, June 10. Father is recording director for Caedmon Records and the Shakespeare Recording Society.

Mr. and Mrs. Shelley Berman, daughter, New York, June 1. Father (not the comedian) is with the William Morris Agency.

Mr. and Mrs. Philip Oppenheim, son, New York, June 8. Mother is actress Joan Oppenheim; father is an actor.

Mr. and Mrs. Richard Morgan, son, Teaneck, N.J., June 18. Father is station clearance representative for CBS-TV network sales.

Mr. and Mrs. Peter O'Toole, daughter, Dublin, June 11. Father's an actor.

Mr. and Mrs. Ray Dillon, son, Suffern, N.Y., June 18. Father is assistant business manager for CBS-TV sales.

Mr. and Mrs. Len Chaimowitz, son, New York, June 17. Father is WCBS-TV publicist.

IN MEMORY

OF OUR DEAR DEPARTED FRIEND

ABE FEINGOLD

JULY 1, 1958

HELEN AND PAUL BENSON

leaving it to enter films there in 1935. During the next nine years he made 42 Spanish-language films, best known of which was John Steinbeck's "The Pearl."

His first Hollywood film was "The Fugitive" for RKO in 1947. Since then he had costarred in more than 93 films, most recently Metro's "Captain Sindbad" and UA's "From Russia, With Love," in which he played a Turkish secret agent. A close friend of John Wayne, he costarred with him in "Three Godfathers," "Fort Apache," and "The Conqueror." Other credits include "Tulsa," "We Were Strangers," "Bordertown," "Diane" and "The Littlest Outlaw."

Surviving are his wife, son and two daughters.

KARL KRUG

Karl Krug, 65, Pitt drama reviewer, since 1919, died June 17 in Pittsburgh. He was with the Pittsburgh Press for 13 years, serving 11 as columnist and drama critic. He then spent three years as area press agent for United Artists.

In 1934, he joined the Sun-Telegraph as film critic and columnist, becoming drama critic in 1937, a position he held until 1960 when the paper folded. Since that time Krug was drama critic and general show biz commentator on station WIIC, a position he held when he died.

Krug was a tough critic who called his shots with deadly accuracy. Sex and violence had no place in the film industry, he constantly wrote. Each year at Christmas, he took his collected list of obits from VARIETY and wrote his annual farewell to show biz personalities who had died during the year. This column was steeped in nostalgia and always brought considerable mail—some reminding him of the people he forgot and others commending him for remembering their favorites.

Krug once wrote a column on Jimmy Durante that glowed with sentiment, warmth and admiration for the comedian. Durante bought a full page in VARIETY to reprint the story.

Survived by his wife, two sons by a previous marriage, three chil-

had previously been a tramp comic in burlesque.

In her later years, she was a dramatic actress in stock and legit. She appeared in the Federal Theatre Project and was a recreation leader for the City of Cincinnati, did some songwriting and staged shows for institutions.

Survived by a daughter, Eileen O'Grady, a pro singer in the Cincy area.

BILL EVIDON

Bill Evidon, 51, Columbia Pictures branch manager in Los Angeles since 1958, died in that city June 16.

Evidon began his career with Col in Minneapolis in 1934 as accessories manager and subsequently became booker, office manager, head booker and sales-man. In 1947 he was transferred to the L. A. branch as assistant manager and was named branch manager in 1958.

He is survived by his wife, two sons, a brother and two sisters.

MARIE J. O'CONNOR

Mrs. Marie James O'Connor, retired actress who was Chicago manager for Gus Sun in the early 1920s, died June 5 in Largo, Fla., where she moved six years ago from Detroit. As an actress, she toured the U. S. and Canada.

She subsequently operated the Marie James Booking Agency in Chicago. In association with Ethel Robinson, she booked acts for fairs and various vaude dates.

Her husband, W. J. O'Connor, survives.

HUGH E. CONLON

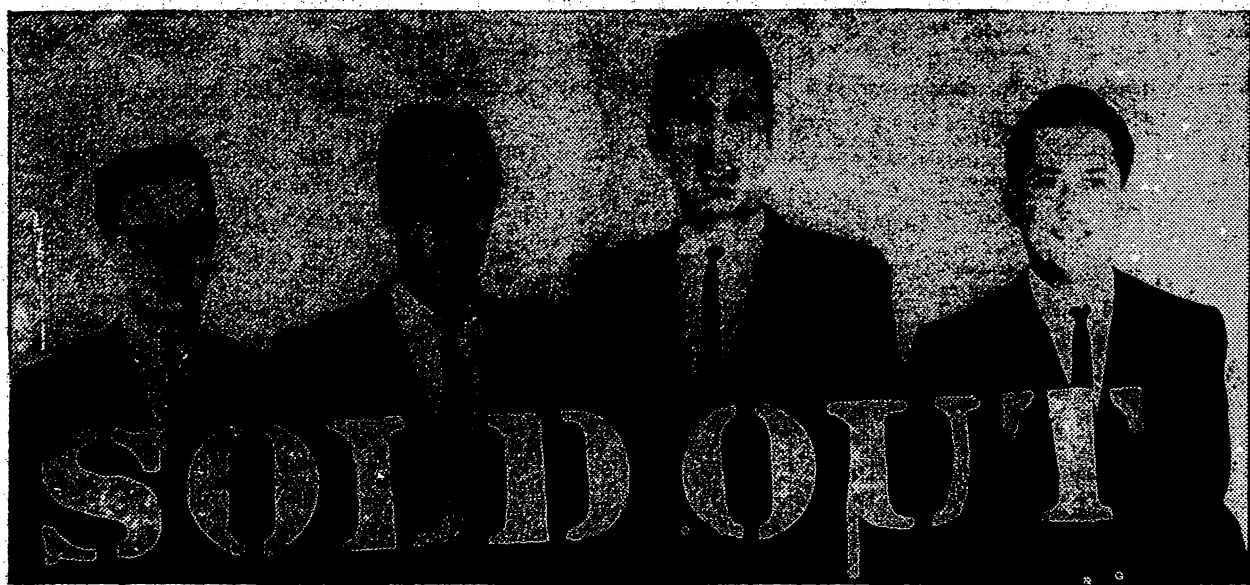
Hugh E. Conlon, 68, retired 20th-Fox studio fire chief, died June 16 in Yuma, Ariz. He was with studio for 25 years prior to his 1961 retirement due to ill health.

Surviving is a son, Hugh Jr., current 20th studio fire chief.

CAMPBELL CHRISTIE

Major General Campbell Christie 69, playwright and retired army officer, was found dead June 20 in the gas filled kitchen of his home in West Byfleet, Eng.

With his wife Dorothy who sur-



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